

A stylized black and white illustration of a hand holding a Euro coin, positioned in the top right corner of the page.

**"Y€S, YOU CAN!**

# **How to support the cultural activities of disadvantaged groups"**

**"THE PRACTICAL GUIDE ON FUNDING FOR CULTURE 2014-2020"**

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# "YES, YOU CAN!"

## How to support the cultural activities of disadvantaged groups"

"THE PRACTICAL GUIDE ON FUNDING FOR CULTURE 2014-2020"



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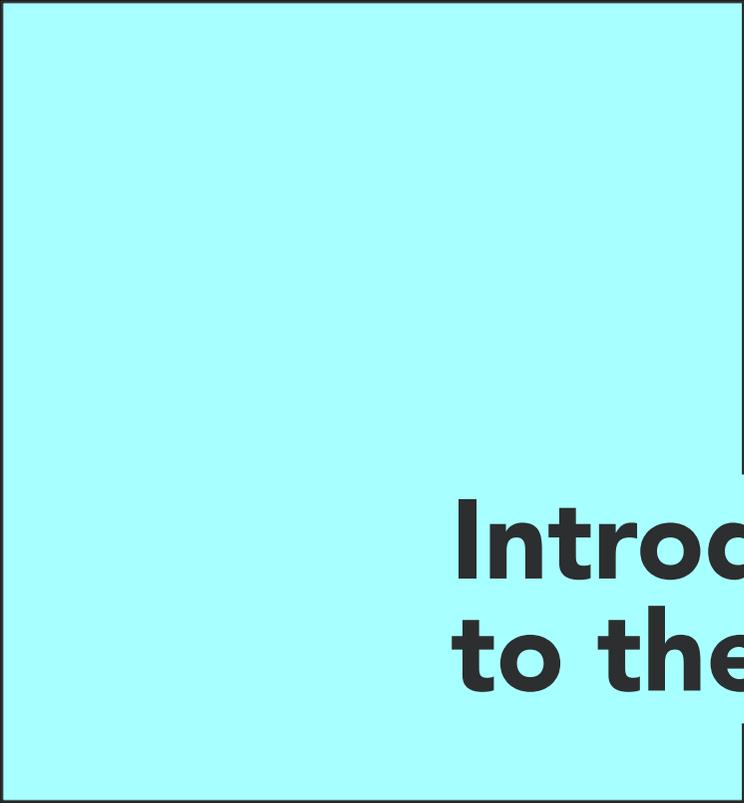


VISMEDNET  
ASSOCIATION, MALTA

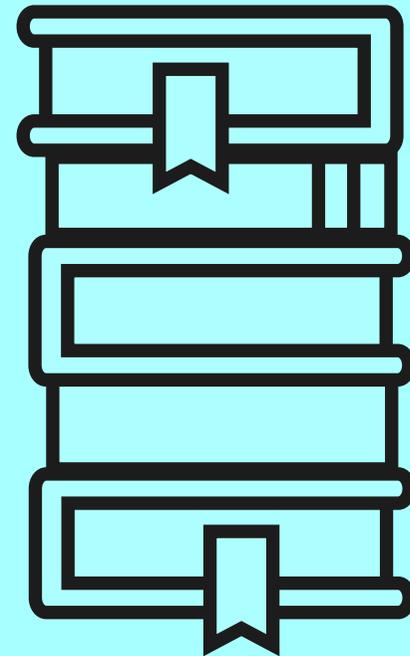
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# Introduction to the Guide



## Introduction to the Guide

**After two years of work, the international team of the Yes, You Can! project presents this guide to domestic funds, international foundations and European Union programmes, focusing on donors that support the activities of the cultural sector with emphasis on disadvantaged groups.**

Many guides and manuals on fundraising have already been created. The Yes, You Can! project made another attempt at an important moment: at the start of the new financial framework of the European Union for the years 2014–2020. National managing authorities are finishing negotiations with the European Commission and are preparing new policy documents. Cultural institutions and NGOs in the European Union, as well as in the associated countries and candidate countries, are analysing the new funding opportunities for their projects. And naturally the economic crisis is forcing NGO's to pay more attention to secure their continuity and to develop a fundraising strategy for the short and long term.

The Yes, You Can! project has been implemented by partners from France, Germany, The Netherlands, Malta, Poland, Slovakia and Turkey. The consortium consists of institutions and NGO's that are very different in terms of nature, size and type of business. This has brought a rewarding diversity of views and perspectives to the ambitious task to become performed.

The consortium includes: a large public institution (Muzeum Narodowe w Krakowie), a public administration unit (Bratislava-Staré Mesto), an umbrella organisation working for seniors (BAGSO – die Bundesarbeitsgemeinschaft der Senioren-Organisationen), small NGOs from the Netherlands (Stichting Art-Age) and Malta (VisMedNet Association), as well as a private company (Cap Ulysse) a training center from France. An interesting perspective has been provided by an NGO (Milli Eğitim Gençlik Spor Kulübü Derneği) from Turkey, which as a candidate country to the European Union participates in some EU programmes.

The content of the guide reflects historical and cultural peculiarities, associated with very different stages of development of social philanthropy in the countries of the partners, geographical differences (small and large countries), different cultures, as well as different political conditions. It was for instance enlightening to examine the possibilities for cultural funding for the benefit of disadvantaged groups in Turkey and potential benefits for organisations operating there, in the context of our cultural exchange.

While in the old democracies NGO activities are embedded in the societies, in the countries of the former Eastern bloc the civil society is on the rise in an intensive process, resulting in growing numbers of non-governmental organisations and an increasing effort of governments of these countries to support this process.

However, our analysis of the needs of cultural organisations with respect to fundraising has clearly shown that the main support for NGOs in the west and the east of Europe is still offered by public authorities. Public funding by central, regional or local government units is key for them. But the money is not coming their way easily. Competition is at the heart of most public funding procedures.

In Germany, the Netherlands and France a long tradition has given birth to numerous private funds and foundations serving in many societal areas, including the field of culture. Old capital and new corporate social responsibility, but also modern ways of money collecting, such as lotteries, involving mass media, are playing a major role in providing the financial resources. Along with governmental support structures for the civil society these private foundations can contribute a lot to projects and activities implemented by NGOs locally.

In Turkey the idea of governments supporting NGO's is relatively new and numbers of NGOs are still limited, but speedily rising. In 2010 the Turkish government signed an agreement with the EU, which allowed Turkish institutions and organisations to participate in, amongst others, the pre-accession programmes. And now EU programmes in Turkey are a major resource for NGO projects, also in the cultural area.

The survey carried out in 2014 by the Yes, You Can! partners in their respective countries shed light on the considerable challenges and needs of cultural organisations with regard to fundraising for the cultural inclusion of disadvantaged groups. There is a world to win there. Also the many study visits and meetings with representatives of local NGO's and cultural institutions did show a clear wish to develop their knowledge and fundraising skills. Fundraising appears to be problematic already at a local level and is even causing fear when one has to knock on the doors of foreign institutions or EU agencies. NGO's have

**The Yes, You Can! project has been implemented by partners from France, Germany, The Netherlands, Malta, Poland, Slovakia and Turkey.**



little knowledge about new methods of financing pro-social activities, such as crowd funding, online fundraising and fundraising actions or events. This hampers development and implementation of social and cultural innovation at the level of disadvantaged people. On the other hand: we came across a huge wave of creativity unrolling in our countries and emerging new help structures and we hope this Guide will be part of that positive trend and offer ideas, hope and new attitudes that reflect the **Yes, You Can!** spirit.

The knowledge acquired in our international project has been taken into account in this guide to make sure that our materials are helpful, especially for starting local fundraisers, and also for more advanced fundraisers, that already have some experience in the funding market. This publication is not an encyclopaedic work and does not contain information about all available funds or foundations. For many reasons it is impossible to be complete. Nevertheless attention has been paid to the most important sources of finance and to trends in fundraising for cultural projects in our countries or regions. And of course we worked from the point of view of the target group of the project: disadvantaged persons.

We wanted all the information in this guide to be up-to-date, but over time the dynamics of the funding market will make the information outdated.

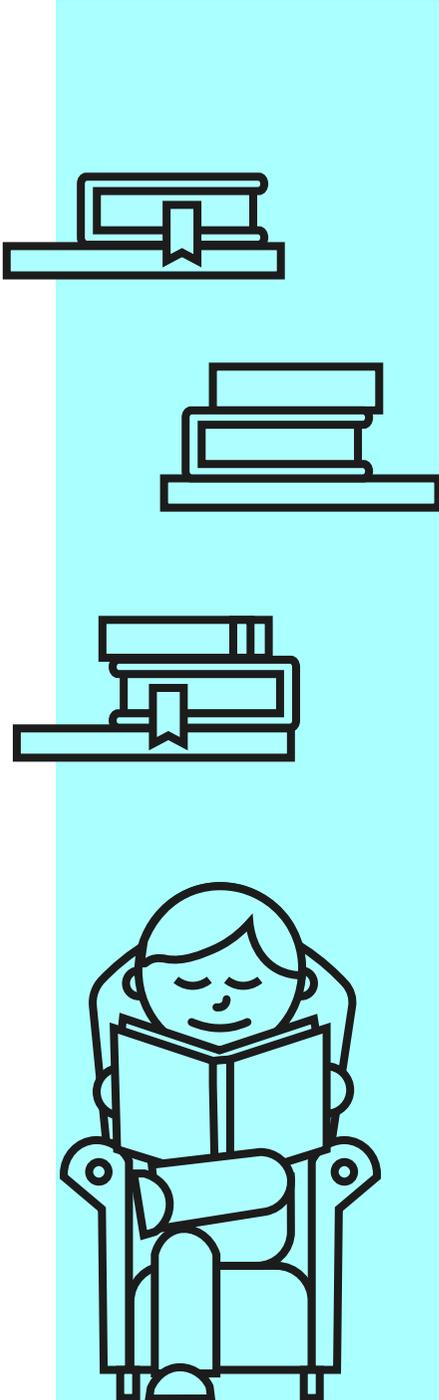
That was the reason for us to adopt a methodology that is so universal, that the update of information will not cause too much difficulty to the reader.

We did our best to provide correct information and to mention all used sources however, we cannot guarantee every reference since sources of information are subject to change from day to day. Hence we would appreciate any comments, additional information and tips that would help us and those who will use this guide.

We trust the knowledge contained in the guide will be useful in the first place to cultural organisations in the project partner countries, but also to NGO's working for the benefit of disadvantaged groups across the rest of the European Union.

We encourage you to read this guide. Your work and cultural and social innovation are important for the development of an inclusive civil society. Therefore we wish you a lot of success in fundraising and great satisfaction derived from the work for the development of local communities in our countries.

**Your YYC Project Team**



## Content of this Guide

### 1 A brief introduction to the approach of fundraising

The introduction provides first a summary of the survey results on the needs of NGO's with respect to fundraising and other forms of seeking support. Then the introduction provides information obtained during the workshops and visits to cultural institutions and cultural projects in seven countries. The challenges and opportunities of the funding market are described in the new financial perspective for small NGOs operating in the field of culture, including the ones working for the benefit of disadvantaged groups.

### 2 Overview of the domestic (national/regional/local/bilateral) funds for the cultural market available for cultural organisations in partner countries.

Each partner country presents an introduction on domestic funds for his country and when needed gives clues on how and where to access information. Relevant funds are listed in the attachments). Bilateral government programmes are included in this part. The materials for the overview have also been prepared in national languages and are available on the website of the project Yes, You Can! <http://www.yesyoucanproject.com/>, as well as on the websites of partners of the project.

### 3 Important international organisations and foundations supporting cultural activities

In the overview (in the attachment) we have given lots of examples of funds or foundations that operate internationally. In an introduction it is explained that the Yes, You Can! motto is quite relevant for those who would like to give international fundraising a try. Lots of small NGO's already were successful. And though for instance only a small percentage of more than 120.000 foundations in the United States directly supports activities related to culture and disadvantaged persons across the border, it may be worthwhile to consider an action. Sometimes a cultural NGO can be successful under the broad banner of building civil society. But in any case before preparing an application, it is very wise to analyse the objectives of these funds and follow the recommendations in the introduction and in chapter 5 on approaching them.

## Content of this Guide

### 4 European funds for culture in the new financial perspective of the European Union – an overview

This chapter describes in general terms:

- EU Structural Funds (ESI Funds, European Territorial Cooperation)
- EU Action Programmes (such as Creative Europe and ERASMUS+)
- Global Funds (such as the European Neighbourhood Instrument)

It is important to know that European Programmes are now more demanding than ever and application forms seem to be more and more difficult, but never shy away. Fundraising can and has to be learned and failure belongs to any learning process. It is still possible to successfully apply for funding for the implementation of project ideas in the field of culture.

### 5 The process of fundraising: practical considerations, recommendations and tips

This chapter is also resulting from study visits, interviews and workshops that were part of the Yes, You Can! Project and some desk research on the daily practice of fundraisers. Some input was acquired in workshops at the international Congress on Fundraising in Warsaw (Poland) in May 2015. We summarised in this chapter some trends, methods and Questions&Answers that help you decide on steps to be taken.

### 6 Appendix

The appendix is an integral part of this guide. It is covering:

- list of domestic (national/regional/local/bilateral) funds for culture market available for cultural organisations
- list of important international foundations supporting cultural activities
- European funds (ESIF) for culture in the new financial perspective of the European Union in years 2014-2020
- Glossary (of useful terms, expressions and definitions on fundraising)

The language used in professional fundraising is not easy, especially for those who have just started their adventure in this area. Therefore, a glossary was prepared of useful terms on fundraising and which will also make official definitions of EU programmes more easily understandable. Hopefully this will help the reader to navigate through the content of the guide.

# 1

**Introduction to the  
"Y€S, YOU CAN!"  
– Approach of fundraising**



## Approach of fundraising

**It was clear from existing studies and it was confirmed in interviews that in times of crisis a sub-sector of publicly funded organisations shows considerable vulnerability to budget cuts. *“In municipalities small cultural institutions are like a pawn in the hands of the powerful. They struggle to survive every single day,”* a participating expert from the “Bundesakademie für Kulturelle Bildung” in Germany said.**

All partners of the Yes, You Can! project carried out a survey on fundraising and other forms of material and nonmaterial support. The aim was to identify the diverse needs of cultural actors working for disadvantaged groups of people. The survey reached out to organisations from various art sectors, like dance, music and theatre. Contributions were encouraged from a wide range of organisations: traditional organisations such as public institutions (museums or libraries), but also grassroots initiatives, amateur artistic associations, youth organisations and educational organisations. Traditional cultural NGO's were involved and specialized organisations working with groups that face cultural exclusion, such as prisoners (Poland), homeless people (Slovakia), young refugees (Germany and many other countries).

To identify current problems, challenges and future needs on fundraising, transnational workshops were organised and cultural organisations were visited.

The focus was on NGO's working with disadvantaged groups. Their engagement is very often essential for a better quality of life and meaningful existence!

### How to survive in times of crisis and growing competition for funding

The organisations that took part in the survey, a majority of NGOs and associations, are working with limited or no paid staff and very often involve many volunteers. Their existence depends more and more on a mixture of public funding, membership contributions, private gifts, sponsoring by companies and voluntary contributions. For many participants - especially the amateur arts associations and actors in traditional cultural activities - there is no regular or all-inclusive funding, but rather support for selected projects. Public funding remains mostly essential for the participants of our survey, but their survival may depend on the availability of additional private sources. We were able to identify successful strategies, approaches and projects on using public and private funding for cultural projects for disadvantaged groups. Success factors reported by the participants include:

- ❑ the ability to identify foundations and funds for cultural projects for and with disadvantaged groups (including those from the social or educational sector) and the ability to participate in application processes
- ❑ the awareness of new trends and topics in policies that influence the cultural work for disadvantaged groups, such as the UN Convention on the Rights of Persons with Disabilities, active ageing, digital inclusion, the role of culture in health and wellbeing promotion
- ❑ cross sector cooperation and collaboration between the educational, the cultural and the social sector and creativity in developing new methods and tools for cultural projects and productions.

Participation in public contests was reported as an important source for funding. This was the case for instance for the German initiative "Senioren-Lernen-Online" (seniors learning online). "For our expenses we were able to use prize-money from a national contest in 2013 with the

theme: *The beautiful side of the Internet. Since we are a volunteer initiative and internet-based we only need a very low level of funding*", said Barbara Leisner from "Senioren-Lernen-Online". She offers seniors a virtual visit into current exhibitions or museums and provides a large come together with the title Art surfing, meant for seniors who would normally not be able to visit a museum. ▼



Using art as a method can be very successful in projects of political education said a German participant at the educational organisation Arbeit und Leben e.V. "Heimat, deine Sterne!" is the name of an intergenerational and intercultural film-project, funded by a national programme on Cohesion by Participation. This is a special national programme for democratic participation. "For our organisation cultural work is part of political participation. Often we use methods derived from cultural education".

Public institutions can play an important role as drivers for the inclusion of persons with disabilities. In the Yes, You Can! project various successful project examples were found, inspired by the United Nations Convention on the Rights of Persons with Disabilities (UN CRPD). Study visits were brought to initiatives such as a local music theatre in Bordeaux (using audio-description) and a special library for blind people in Bratislava. Exemplary projects included programmes for people with dementia in famous museums (the Stedelijk Museum in Amsterdam and the Staedel Museum in Frankfurt), public authorities promoting film festivals on ageing issues and the special initiative of a Slovakian Member of the European Parliament, aimed at a better accessibility of cinemas for young disabled people.

### Professionalisation of fundraising as key strategy

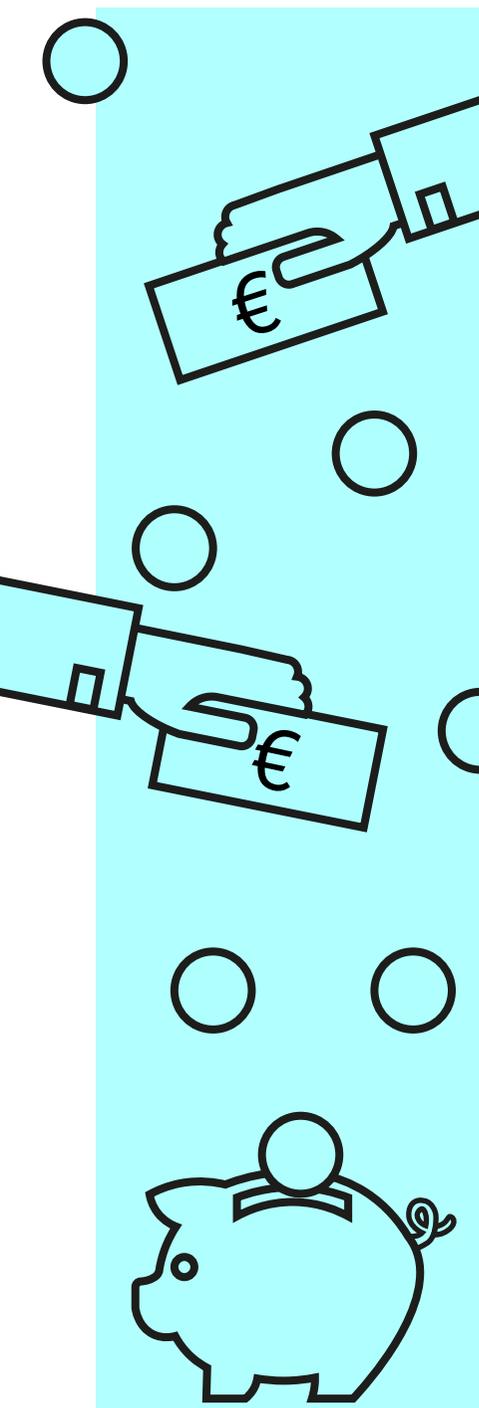
Many local cultural organisations are facing financial insecurity and very often complain about the growing requirements and expectations of public funds. Even in case of short term funding and low budget needs. This situation seems to force them to what might be called a slow but undeniable process of professionalisation of fundraising. Sustained austerity within public finances is mirrored by the need to look at new and different fundraising methods which complement and add value to the more traditional methods, with crowdfunding as a good example.

*“In 2013 art and culture in the Netherlands were confronted with a huge cut of the national budget (30%) with sometimes disastrous consequences for those institutions that had to close the doors. On the other hand many cultural institutions and NGO’s took up the challenge and learned to look for alternative private funding,”* the Dutch coordinator reported.

Local cultural organisations, participating in the YIC-Survey, provided detailed information on barriers and incentives to private funding. It seems clear that lack of time and lack of resources to employ and qualify staff in fundraising are key barriers. But on the other hand a lot of creativity was reported in developing new strategies, instruments and methods to finance cultural projects. Many examples were given such as fundraising events, online-fundraising, mixing funds, cooperation and collaboration with other partners, and using and valuing non-material support such as volunteer engagement:

Involving funds from various public and private origin (multi-funding) is key strategy for Music Generation, a music initiative for amateur singers with diverse cultural backgrounds and of diverse generations, based in Rotterdam (Netherlands). *“For each performance and each programme a huge effort has to be put into raising the money required to bring quality to our work. To involve professional artists and staff for training, workshops and master classes, arranging songs and directing the orchestra of music students, and for professional promotion. Even if a lot of volunteers and internships are helping out at events. But when we realise how many people we made happy, than it was worth the effort”* (Conny Groot).

Encouraging experienced members to become volunteers is essential for The Friends of The National Archives in Malta. Treasurer Gerald Bugaja presented this NGO to Yes, You Can! in Malta and explained in detail the different sources of revenue of the organisation. With membership fees as basic income the organisation also earns money with publications on research, fundraising events and the organisation of courses and lectures. A variety of actions enables them to support their activities and to promote the



National Archives. New ideas of volunteers include the digitisation of live recordings of the Maltese Folk Music.

*This GUIDE provides in Chapter 5 a list with tips and tricks for small cultural organisations with a Q&A on how to start a project, building strategic partnerships, combining resources and identifying and exploring fresh financial, material and immaterial support at all levels.*

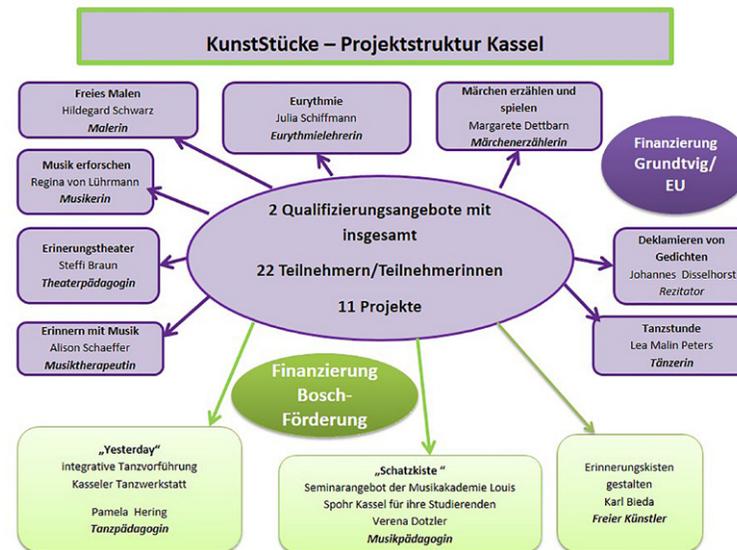
**Is working with social inclusion and diversity under EU programmes – an option?**

The Yes, You Can! Survey revealed that a majority of small and local organisations is not able to get access to European funding. This is due to a lack of information, a lack of transparency and a limited access to European networks and partnerships. Other barriers for local organisations include insufficient skills, the difficulty to co-finance a project, complex application procedures, and time consuming preparation. When asked for specific interests in European programmes the participants in the survey mentioned the relevance of specific EU action programmes such as ERASMUS+ and Europe for Citizens, but also HORIZON and the EU Structural programmes in general, and especially LEADER were mentioned.

Successful projects are focusing on relevant EU topics such as social inclusion and diversity, said the polish coordinator, who participates in the EU project “Art for Sustainable Action Projects (ASAP). “We developed new methodologies, which use artistic tools to promote the concept of sustainable development. The target group of the project comprises local communities and disadvantaged so-

*cial groups in partner countries (e.g. emigrants in the Netherlands, women in Turkey and seniors in Poland).”*

Smart pooling of resources in a long term funding strategy was key in the project „Remembering Yesterday” of ZEDA, a local center for persons with dementia and their families. ZEDA is member of the European Reminiscence Network and partner of the GRUNDTVIG-project “Remembering Yesterday, Caring Today Training 2012 – 2014” and provides a two days training for artists to work effectively with people with dementia and their families. The project included a range of local art projects in Kassel between 2013 and 2014 aiming at a better life for people with dementia and their families. “Thanks to additional funding by the Robert Bosch Stiftung we were able to involve and support artists, schools for modern dance and music academies. With them we were able to develop and enrich new approaches and technics of communicating for and with persons with dementia,” said Barbara Koblitz (ZEDA).



Aus: Angelika Trilling, Barbara Koblitz: Präsentation auf dem 11. Deutschen Seniorentag 2015  
Das europäische Projekt Remembering Yesterday – Caring Today Training Erfahrungen der europäischen Kooperation

*In Chapter 4 the GUIDE identifies interesting opportunities for local organisations towards better integrating European Funding, eligibility of small NGOs, provision of budgets for small scale projects and also bilateral exchanges and partnerships. Special attention has been given to 16 countries included under the European Neighbourhood Policy 2 and 10 Strategic Partnership countries.*

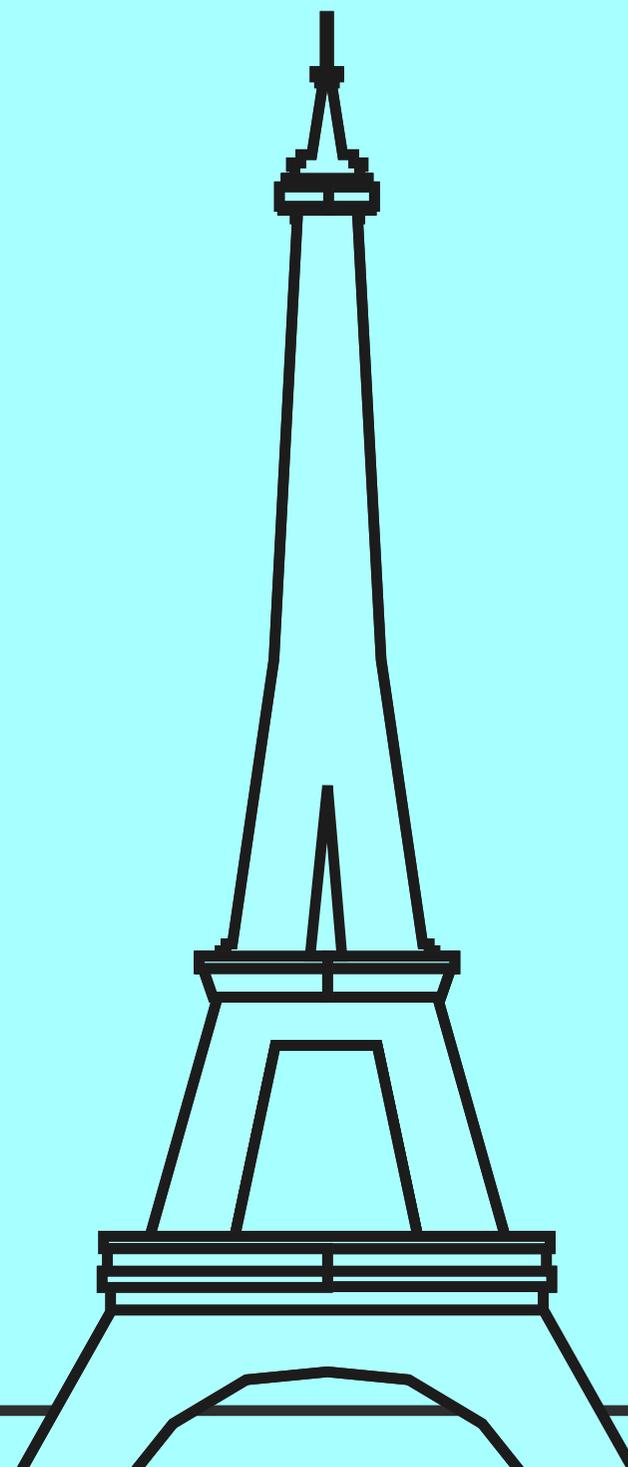


# 2

## Overview of the domestic funds

for the cultural market available for cultural  
organisations in partner countries.

**Domestic Funds in:**  
**FRANCE**



## Domestic funds in France

**In France various institutions financially support cultural activities. They support culture as such or with the aim to improve social development. The majority of the 267.000 cultural organisations (implementing activities such as performing arts, cultural clubs, libraries, preservation of heritage, cultural centres, museums etc.) listed in 2014 is nowadays less funded by public funds (subsidies and public grants, public contracts etc.) than by private donors (donations, memberships, private support)<sup>1</sup>.**

Cultural organisations are not the only ones to implement cultural activities. Social organisations may play a complementing role by fostering access to culture for disadvantaged people. Consequently, funding institutions can be culture related as well as social related institutions, or may even be closely linked to the considered target group (students, patient population, socially deprived people etc.).

## National funds

State institutions that fund cultural activities include several ministries.

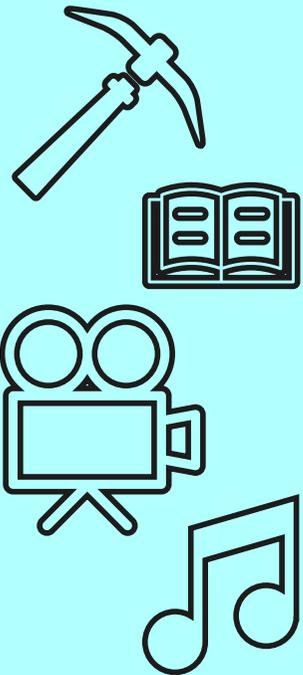
The Ministry of Culture and Communication aims to make cultural activities accessible. It leads the policy development on the cultural heritage, promotes the creation of artistic work and the development of cultural practices and teaching. It is involved in developing cultural and artistic education for children and adults, encourages local cultural initiatives and helps the growth of the cultural industry. The promotion of French culture all over the world is another objective which includes French artistic creations and French-speaking communities. In 2013 the Ministry of Culture and Communication has invested € 3,3 billion.

The Ministry of Culture and Communication divides its funds and calls for proposals according to the types of action or considered cultural activities: territorial actions including actions for social cohesion, cultural and artistic education and disadvantaged territories; cinemas, theatres, performing arts, books, dance etc. Within the territorial actions, the Ministry leads the “Programme for transmitting the knowledge and for democratizing culture” aiming to improve the access to culture for all in a social cohesion objective.<sup>2</sup> Through this specific

<sup>1</sup> The relative value of cultural associations, Valérie Deroin, Ministry of Culture and Communication, January 2014.

<sup>2</sup> May 2014 calls for proposals' summary, Ministry of Culture and Communication, 20th of May 2014.

**National centres and institutes are involved in funding the cultural market according to their field of actions: cinema and animated videos, archaeology, books, songs... They can support either the creation or the production and diffusion by providing grants.**



ministerial programme, organisations fostering the democratization of culture can apply for funds.

In order to implement its policies, the Ministry of Culture has agreements with cultural or educational federations of organisations, and regional agreements with the **Regional Directions of Cultural Affairs** (DRAC - which represents regional services of this ministry) as well as partners of ministerial services. According to the cultural outreach expected from cultural activities (international, national or local), the funding institution is either the Ministry (through calls for proposals or public contracts) or the DRAC (through local calls for proposals, grants or subsidies)<sup>3</sup>.

The **Ministry of Social Affairs** plays an important role in the promotion of culture and access to cultural activities. For instance, the Ministry works closely with the **National Commission Culture-Handicap** (Commission Nationale Culture-Handicap) created in 2001 whose aim is to participate in the improvement of the access to culture and artistic practices for disabled people<sup>4</sup>. This commission is an institution for dialogue and consultation between the Ministry of Culture, the Ministry in charge of the disabled persons, the representative organisations for disabled persons and disabled persons, the cultural and artistic fields, and the audio-visual public enterprise France-télévision. The reports published by this Commission help the Ministries and the local representatives to implement actions more linked to the realities and needs of the public. For instance, the **Cultural and Health agreement** (aims to promote and develop the access to culture for hospitalized persons) has been extended to the medical and social sector. Several calls for proposals were available for leading experimentations of the Cultural and Health agreement. The experimentations have been realized within the regional level in

Aquitaine, Haute-Normandie, Basse-Normandie and Rhône-Alpes and were managed by the representative of the Ministries, in cooperation with the DRACs.

Other ministries are involved in financing cultural activities, such as the Ministry of National Education which funds the cultural and artistic education for pupils, the development of the artistic practices, and cultural and artistic meetings. The Ministry of Foreign Affairs funds the spreading of the contemporary creation and the French culture abroad, implements the cultural diversity and strengthens the professional capabilities of the artistic field. Finally, the Ministry of Research and Superior Education funds the cultural policy of the universities.

National centres and institutes are involved in funding the cultural market according to their field of actions: cinema and animated videos, archaeology, books, songs... They can support either the creation or the production and diffusion by providing grants.

## Regional funds

From a local point of view, funders exist at regional, departmental and municipal levels. For each level, according to the principles of “deconcentration” (meaning the representatives at a local level of the ministries) and “decentralisation” (meaning the elected representatives of the local inhabitants), we can sometimes find two types of services which fund the cultural activities.

**Please be aware that nowadays in 2015, the separation of the competencies amongst regions, departments, groups of cities and municipalities is moving. Consequently, we advise the reader to always consult the information service of the public funders.**

<sup>3</sup> 2014 activity report of the General Inspection of Cultural Affairs, General Inspection of Cultural Affairs, 2014.

<sup>4</sup> <http://www.social-sante.gouv.fr/actualite-presse,42/dossiers-de-presse,2323/commission-nationale-culture,16935.html>.

FRANCE / 13 RÉGIONS / PROJET 11/2014

Here after, the new regions distribution effective on the 1st of January 2016.



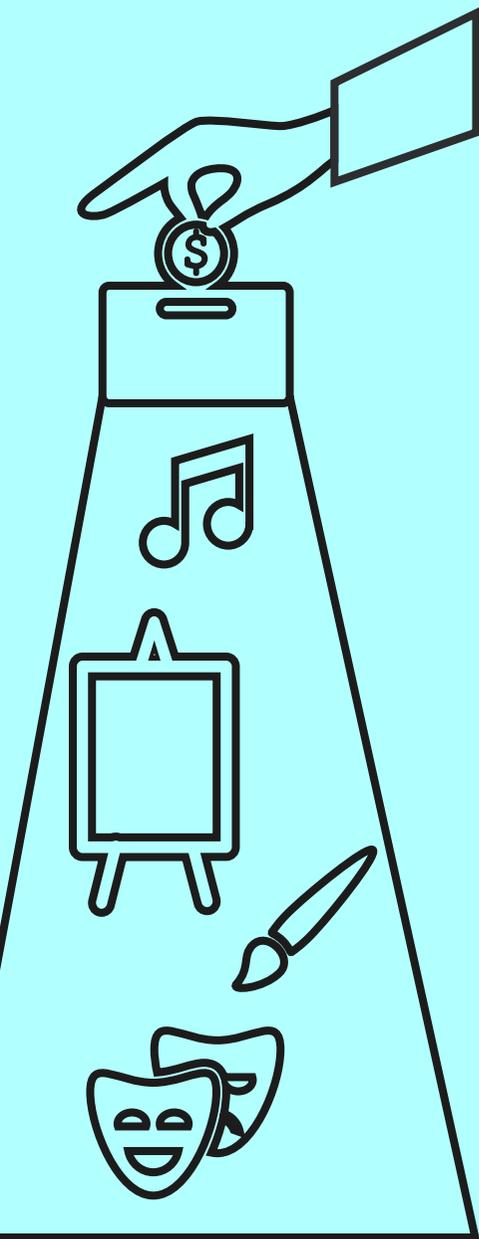
As said above, the DRACs implement the national/ministerial cultural policy at a regional level. Among their responsibilities, the DRACs may support the renovation works for fostering the access for disabled persons to cultural monuments (specific equipment for physically disabled persons, for deaf people or visually impaired etc.). In Aquitaine, the DRAC financed for instance the equipment of the National Theatre of Bordeaux in Aquitaine (Théâtre National de Bordeaux en Aquitaine, TNBA) for deaf persons (audio-magnet-

ic equipment) and for visually impaired persons (audio-description). At the National Opera of Bordeaux (Opéra National de Bordeaux), the DRAC funded a touch model of the showroom for the persons visually impaired as well as audio-descriptions. In other regions, the DRACs supported the organisation of cinema for mentally disabled persons, works for fostering the accessibility, studies, reports and diagnostics, etc.

Presented in the national level of funds, the extended Cultural and Health Agreement to the medical and social sector has proved its added-value. Consequently, news calls for proposals are available in more and more regions and are intended for young disabled persons and elderly people. In the region Aquitaine, one-year calls for proposals and three-year calls for proposals are available for supporting the access to culture in medical institutions. The Pole Culture and Health in Aquitaine (Pôle Culture et Santé en Aquitaine) is the institution aiming at informing and advising, training and networking the cultural projects and actors<sup>5</sup>.

The Regional Council, representing the elected persons at a regional level, protects the heritage, funds the cultural and creative actions and the cultural equipment. It also aims to develop the culture and arts and to promote the regional heritage as well as local specificities. The Regional Council leads different policies (vocational training, economic development, territory arrangement) in which the cultural policy is included. For instance, the Aquitaine Region considers the cultural policy as an important way for the sustainable development and the social cohesion. Through regional calls for proposals, the aim might be to foster the cooperation and the networking between different fields of activities (e.g. technical innovation, ITC etc.) and the cultural field. In 2013, the

<sup>5</sup> <http://culture-sante-aquitaine.com/>



Regional Councils funded €730 million for cultural activities. The main funded cultural activities were the performing arts (€267 million), the heritage (€125 million), plastic arts (€43 million) and books (€33 million).

**Focus on the LABA** - <http://lelaba.eu/>

The LABA is a skills pool funded by public funds including the Region of Aquitaine. It aimed at supporting projects leaders of the cultural and creative industries sector at methodological and technical levels: local authorities, institutions, educational institutions, cultural organisations, and artists.

Its members as well as other operators of the Aquitaine region through their processes can be advised to access European funding and to develop projects that rely on these funding.

To support them, the LABA relies on its members' skills as well as on French and European partner consultants' skills (managers, tax specialists, translators, sociologists, legal experts, town planners, journalists, European funding experts, experts in social and solidarity economy, cultural tourism, digital programming, geolocalization etc.).

## Departmental funds

The **Departmental Council**, representing the elected persons at a departmental level, draws up a departmental scheme concerning culture by providing grants to local organisations through cultural actions or social activities, developing the teaching of art and the visibility and mutualisation of artistic network of organisations. The cultural service of the Departmental Council works closely with the Social service, the Youth service and the Third sector service.

For instance, the Council of La Gironde (the Department of Gironde) is strongly involved in promoting the access to culture and the development of cultural practices, as culture is linked and transverse to the order Departmental priorities and services: youth, social actions, third sector, territorial cohesion... It proposes subsidies for current activities, grants for cultural events and investment subsidies. It currently supports 600 to 800 cultural organisations. Concerning the funds related to fostering the access to culture for disadvantaged groups, the Departmental Council of La Gironde wants more dynamism within the urban areas and supports the spreading of cultural projects "outside" the common places. Each summer, a call for proposal is launched, named *Summertime Itinerant Scene (Scènes itinérantes d'été)*, and aims at supporting the diffusion of cultural events in several cities.

The Departmental Council of La Gironde is also in charge of supporting cultural projects related to lower high school (colleges) with the contribution of artists. It wants to foster the initiation to culture by discovering and experimenting artistic and cultural practices (contemporary creation, meetings with artists, performing arts, new trends of music, contemporary writing of theatre ...), by visiting local cultural monuments and places such as archives and archaeological sites etc.

It promotes the collaboration between social medical organisations and cultural actors. In the same frame, the Departmental Council of La Gironde wants to foster partnerships between cultural organisations and innovative numeric organisations. For instance, they fund organisations implementing activities such as cultural excursions for disadvantaged families whose aim is to foster the relationship between the members of a family, to develop the intergenerational links.<sup>6</sup>

<sup>6</sup> [http://www.gironde.fr/jcms/cgw\\_45117/sor-ties-familiales](http://www.gironde.fr/jcms/cgw_45117/sor-ties-familiales)

Furthermore, some organisations might be funded by the Departmental Councils for helping and supporting local organisation: the **DLA**<sup>7</sup> is a national programme to support and advise every organisation implementing activities of social utility increasing the employment. Cultural organisations can be supported thanks to this programme which is managed at regional or departmental level. In Aquitaine, the DLA is managed at departmental levels by 5 different organisations. In some French departments, **cultural agencies** are funded by the Departmental Councils for helping implementing their cultural policy, to mentor cultural and artistic organisations in managing projects, for fostering the sustainable development of the territories, the improvement of the access to culture, contemporary creation and natural heritage for all publics. In La Gironde, the cultural agency is the **Departmental institute of artistic and cultural development**, or IDDAC (Institut Départemental de Développement Artistique et Culturel)<sup>8</sup>.

## Municipal funds

At last, at a **municipal level**, the **elected representatives of cities** are responsible for creating and maintaining the local libraries, museums, musical schools, places of shows etc. They organize cultural events in the cities aiming to promote the access to culture and cultural organisations for the wider public, and are responsible for offering the artistic education in schools. They are in charge of maintaining coherence within all the cultural actions in the city.

## Foundations

According to the **Observatoire de la Fondation de France**<sup>9</sup> there are more than 4000 foundations regis-

tered in France in 2014 with several statuses (foundations of enterprises, foundations of Universities...) in which 1793 funds are included.

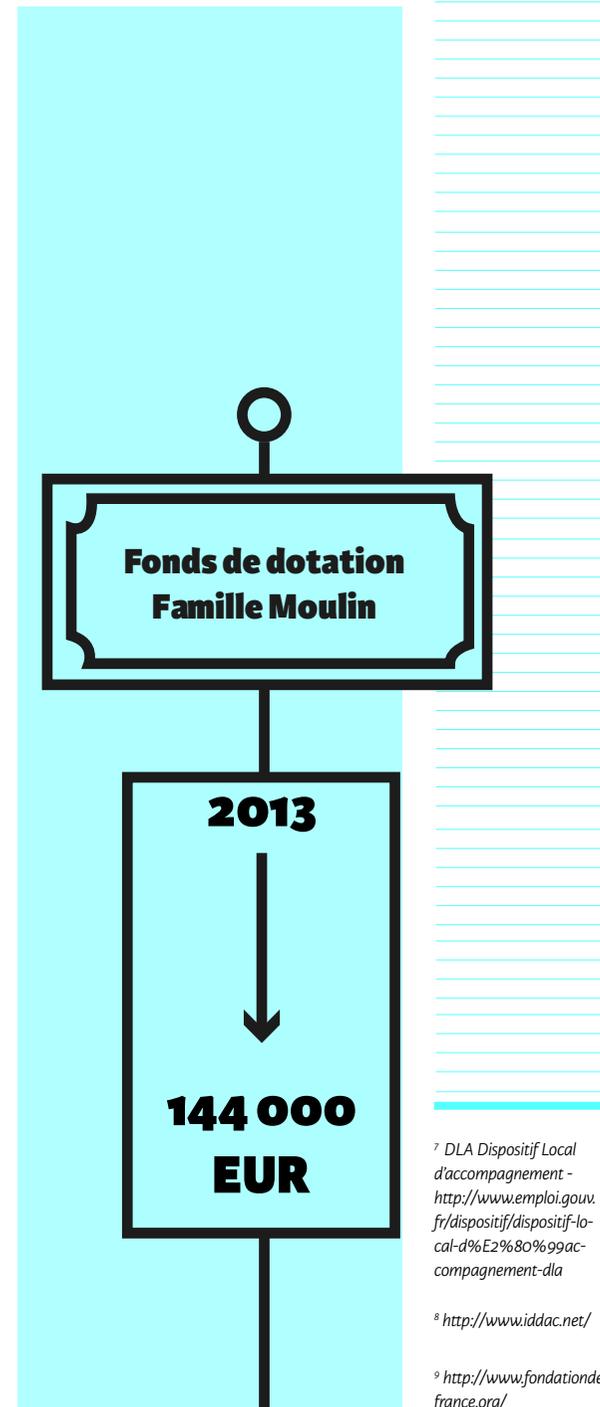
- An average of 25% of those funds was allocated to cultural activities, heritage preservation with half of them located in the Region of Paris.
- A large part of those funds have been created by individual persons (66%).
- The average amount of each donation fund is €165 850 per year but some reach up to €1 million allocated to several projects.

Most of the French foundations are on-line with national policies and are aimed at the promotion of the access to culture for disabled people and the support of artists' creations.

For example, the fund « **Fonds de dotation Famille Moulin** », located in Paris (40, boulevard Haussmann 75009, Paris, France) funds art support and actions of artistic promotion to a wider public. It also helps young artists. In 2013, the amount of funds available was 144 000€.

## Bilateral funds

In each French embassy is a **Cooperation and Cultural Action Service** (SCAC - Service de Coopération et d'Action Culturelle). The SCACs define and mentor the French cooperation with the countries in cultural, educational, academic, scientific, institutional and technical fields. They aim to develop a network and relationship between the two countries in question. The SCACs establish each year a support programme, based on the orientation of the Ministry of Foreign Affairs, the General Direction of the International Cooperation and Development, the Embassy and ac-

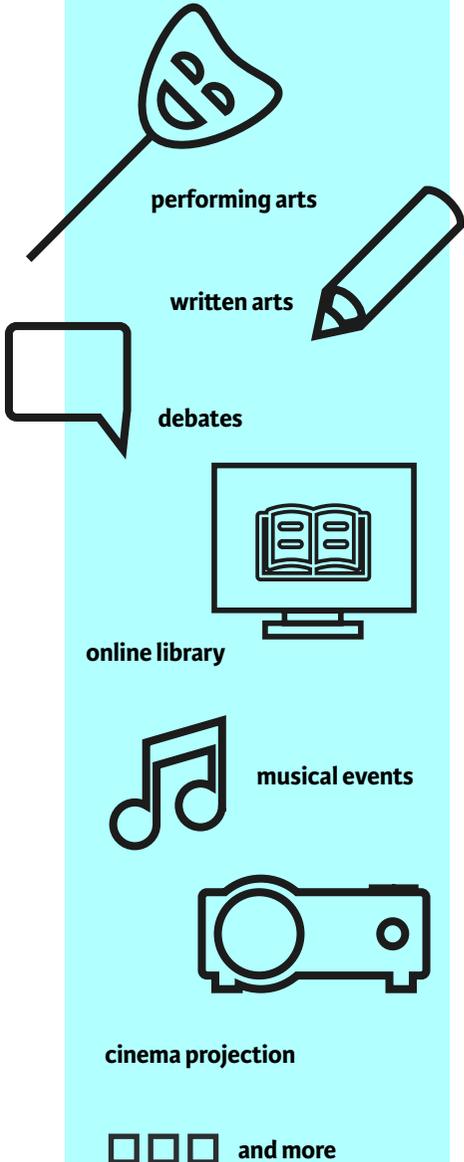


<sup>7</sup> DLA Dispositif Local d'accompagnement - <http://www.emploi.gouv.fr/dispositif/dispositif-local-d%E2%80%99accompagnement-dla>

<sup>8</sup> <http://www.iddac.net/>

<sup>9</sup> <http://www.fondationde-france.org/>

## SCACS supports



According to the projects proposed with and by their partners. In this way, the SCACs support cultural projects and link the cultural actors from France and the country where the Embassy is, in order to reinforce and sustain the relationships. Here after some examples of **SCACS**:

### France-Québec SCAC

For the cooperation with France and Quebec, the SCAC supports projects in the field of performing arts, visual arts, audiovisual and written arts, and in the field of educational and linguistic cooperation. The exchange between France and Quebec implementing co-productions or actions for the young contemporary creations are fostered.

### France-Turkey SCAC

In Turkey, the SCAC aims at promoting the cultural and the French training offers, and supports the cultural and artistic actions<sup>10</sup>. For instance, the SCAC takes part in the funding of the French Institute (Institut Français) in Turkey, which manages an online library, organizes exhibitions (e.g. satirical cartoons), musical events, films and cinemas projections etc.<sup>11</sup>.

### France-Cameroun SCAC

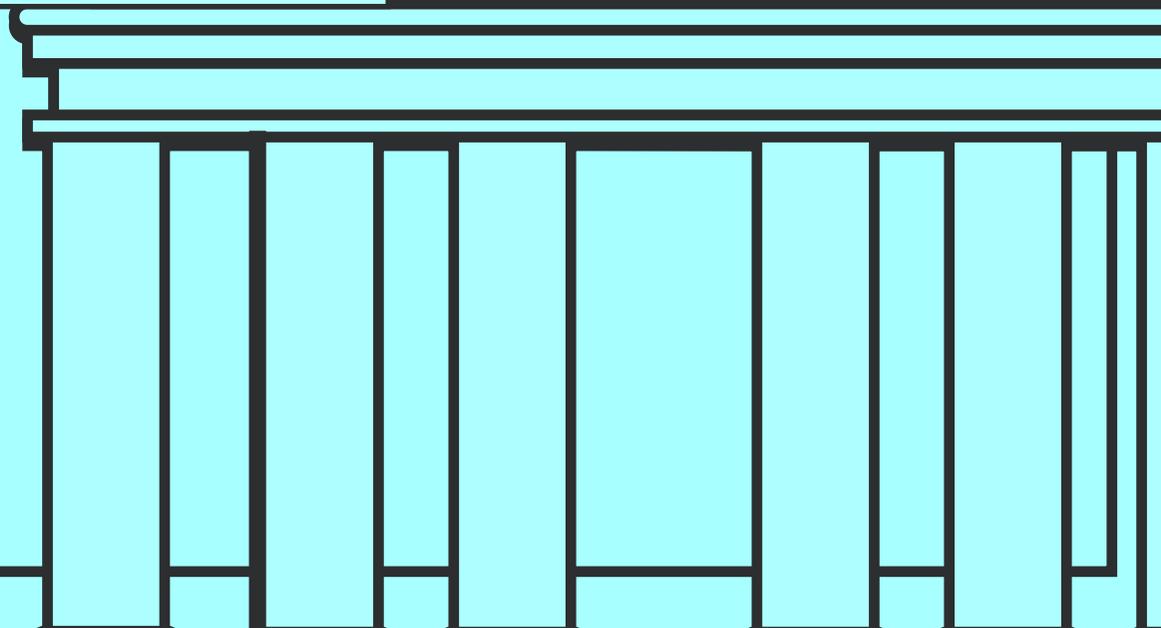
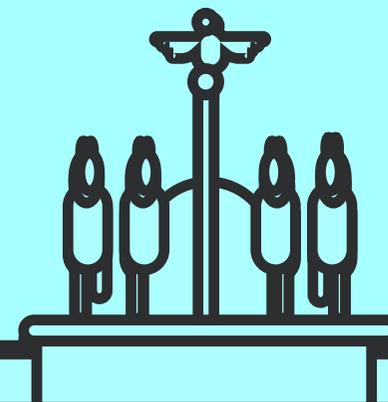
In Cameroun, the French Institute, as well funded by the SCAC and depending on the Ministry of Foreign Affairs, aims to promote the French culture and language, and reinforce the cooperation between these two countries. Its cultural programme includes theatre, performing arts, music, cinema, debates, exhibitions and workshops for certain public audiences or specific areas: youths, modern and classical authors, design, theatre, urban dance...

For other examples of actions led, managed or funded by the SCAC, you can consult the website of the country's embassy or cooperation services (i.e.: [Morocco](#), [Togo](#), [Senegal](#), [Belgium](#), [Thailand](#), [Ireland](#), [Haiti](#), [Italy](#)...).

<sup>10</sup> [http://www.amba-france-tr.org/Presentation-du-Service-de\\_388](http://www.amba-france-tr.org/Presentation-du-Service-de_388)

<sup>11</sup> <http://www.ifturquie.org/>

Domestic Funds in:  
**GERMANY**



## Domestic funds in Germany

**Germany's cultural landscape has evolved and developed over time, thanks to the policy of cultural federalism – also known as the "autonomy of the Länder (federal states) in cultural and educational affairs". According to the Basic Law, responsibility for promoting culture falls to the federal states, according to the right to local self-government, also to local authorities.**

Only 6-7 % of the spending for culture is contributed by private foundations, sponsoring and advertising.

According to the Cultural Finance Report 2012<sup>1</sup>, the municipalities in 2009 spent a total of 4.1 billion EUR (44%), the federal states in 2009 spent a total of 3.8 billion EUR (42%). The rest is spent by the federal level. In addition culture is also financed by other sectors, such as film funding, funding of education and social affairs. The Report shows that the evolution of cultural expenditure (2005-2009) differs greatly between the states in former West and East Germany. As local cultural budgets (especially in rural areas) are under pressure, new regional and national funds and programmes are important sources for local cultural organisations. Beyond challenges such as demographic development, digitalising and integration of new cultural topics such as audience development, cultural participation and citizenship are becoming more important for the development of cultural policies targeting specific groups: An example is "*Kultur und Alter*" ("*culture and*

*age*"), a new fund of the North-Rhine-Westphalian Ministry of Culture emphasizing the interests and needs of older citizens. <http://www.mfkjks.nrw.de/kultur/themen/kultur-und-alter.html>

Cultural education plays an important role as it is included in the federal government's plan for children and youth. Also the 2007 national plan for integration enclosed arts education as key factor of integration and social participation. An example is "*Kultur macht stark. Bündnisse für Bildung*" ("*culture encourages*") a National Programme of the Federal Ministry of Education and Research, developing local partnerships to support extra-curricular activities for educationally disadvantaged children and young people. <http://www.buendnisse-fuer-bildung.de/>

New initiatives such as socio-cultural centres are important suppliers for cultural education. New infrastructures, such as the new "*Mehrgenerationenhäuser*" ("*multi-generational houses*") are providing useful frameworks for the development of local inter-generational and intercultural cultural projects. To reach the local population, innovative programmes are focusing on disadvantaged areas, cross-sector collaboration and

<sup>1</sup> Kulturfinanzbericht 2012: [http://www.statistikportal.de/statistik-portal/kulturfinanzbericht\\_2012.pdf](http://www.statistikportal.de/statistik-portal/kulturfinanzbericht_2012.pdf)

participatory approaches- such as the national programme “Soziale Stadt” (“social city”) and new initiatives co-financed by ESF such as “Jugend Stärken im Quartier” (“strengthening youth in neighbourhoods”) and BIWAQ (s. ESIF, Chapter 4).

## Public and Private Foundations and new trends

More than 20.000 foundations are existing in Germany, 80% of these are grant-giving foundations. The yearly budget is according to the “Bundesverband Deutscher Stiftungen” (“Association of German Foundations”) around 3 billion Euro. More than 6.000 are social foundations. Around one out of six foundations promotes art and culture. More than 300 civic foundations all over Germany are providing 200 million Euro. <http://www.buergerstiftungen.org/>.

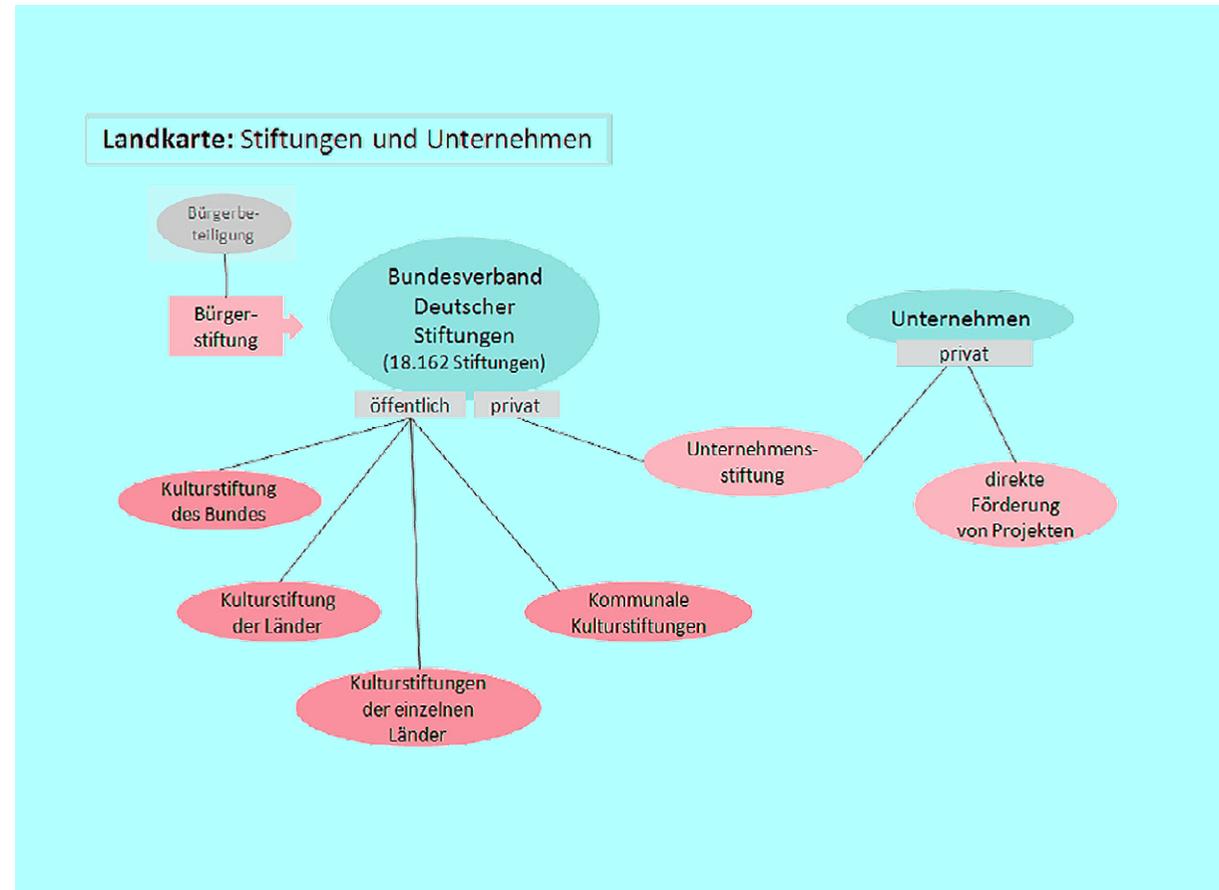
Public cultural foundations at local level (“Kommunale Kulturstiftungen”) and regional level (“Kulturstiftungen der Länder”) are promoting exceptional programmes, innovative concepts in the arts and culture linked to different responsibilities.

The German Federal Cultural Foundation (“Kulturstiftung des Bundes”) is one of the biggest public foundations in Europe. One of its main priorities is to support innovative programmes and projects on an international level. The foundation supports the German Cultural Promotion Funds which include the Arts Fund Foundation, the Performing Arts Fund, the German Literature Fund, the German Translator Fund and the Socio-Cultural Fund (“Fonds Soziokultur”). The Foundation invests in projects which develop new methods of

fostering cultural heritage and tap into the cultural and artistic potential of knowledge required for addressing social issues.<sup>2</sup>

Private foundations such as the Robert Bosch foundation are becoming more important- especially in the field of arts education.

<sup>2</sup> Culture and Media Policy of the German Federal Government: [http://www.bundesregierung.de/Content/DE/\\_Anlagen/BKM/2014-11-06-english-summary.pdf?\\_\\_blob=publicationFile&v=1](http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2014-11-06-english-summary.pdf?__blob=publicationFile&v=1)



<sup>3</sup> Figure 5 “Mapping of foundations and corporations as sponsors of arts education” [http://educult.at/wp-content/uploads/2011/09/AEMS-Report-Germany\\_ZfKf.pdf](http://educult.at/wp-content/uploads/2011/09/AEMS-Report-Germany_ZfKf.pdf)

<sup>3</sup> Landkarte „Stiftungen und Unternehmen“: ARTS EDUCATION MONITORING SYSTEM Arts Education in Cultural Institutions National Report Germany Susanne Keuchel/Dominic Larue, Center for Cultural Research

### Cultural Agents for Creative Schools

5  
States

138  
Schools

An example: The PwC *Foundation Youth-Education-Culture* seeking to make a contribution to the promotion of cultural education i.e. by supporting the programme “*Kultur.Forscher!*” of the German Children and Youth Foundation. <http://www.kultur-forscher.de/>.

New trends of funding include the development of new programmes in public private partnerships, such as “*Cultural Agents for Creative Schools*”. Starting in 5 states at 138 schools it is initiated and funded by the Federal Culture Foundation and the Mercator Foundation together with the ministries for culture of those states.

The need of NGOs to build partnerships with businesses is promoted by programmes such as “*Gute Sache*”. The programme is inspired by the Dutch programme “*Goede Zaken of Stichting DOEN*” and provides a training for community organisations to explore and realize successful and effective partnerships with businesses. <http://www.gute-sachen.org/english/>

## Selected opportunities for cultural exchange and bilateral relationships

In addition to the federal government with its specific tasks in the field of international cultural promotion also the federal states, the municipalities and foundations promote cultural events and projects with international aspects and priorities.

### Bilateral exchange and cooperation

In the framework of *youth offices* (“*Jugendwerke*”) bi-lateral but also tri-lateral trainings are grant-

ed. There are: Deutsch-Französisches Jugendwerk ([www.dfwjw.org](http://www.dfwjw.org)); Deutsch-Polnisches Jugendwerk [www.dpjw.de](http://www.dpjw.de); „Tandem“ Deutsch-Tschechischer Austausch [www.tandemorg.de](http://www.tandemorg.de); „ConAct“ Deutsch-Israëlischer Austausch [www.conact-org.de](http://www.conact-org.de); Stiftung Deutsch-Russischer-Jugendaustausch [www.stiftung-drja.de](http://www.stiftung-drja.de). The German Federation for Cultural Youth Education (*Bundesvereinigung Kulturelle Kinder- und Jugendbildung*) provides information and guidance about funding of cultural projects focusing on: cultural education for sustainable development, New Media and cultural traditions, cultural participation, cultural diversity, art and culture for all, European awareness <http://www.bkj.de/jugend.kultur.austausch-finanzieren.html>.

Supported by the *Socio-Cultural Fund* (Fonds Soziokultur DE) in cooperation with *Fund voor Cultuurparticipatie* (NL): A small pilot-programme started in 2012 to support the cultural bilateral work in culture. [www.fonds-soziokultur.de](http://www.fonds-soziokultur.de).

Cross-Border Cooperation, especially through the **Euroregions**, is playing an important role in Germany. Projects are largely financed within the framework of the EU Structural Funds. Within cross-border regional development concepts, these activities have been recognised as ‘soft factors’, which contribute to a great extent to regional development objectives.<sup>4</sup> Border Regions in Germany today use cross border structures to develop long term institutional cooperation. (s. Chapter 4)

**Central Europe** is an important regional focus for several foundations in Germany. *Remembrance and Solidarity Studies in 20th Century European History* is a platform for exchange of views between researchers of the history of Central Europe supporting projects such

<sup>4</sup> Culture and the Structural Funds in Germany by Cornelia Dümcke EENC Paper, June 2012 [http://www.ccp-deutschland.de/fileadmin/user\\_upload/3\\_Infos\\_und\\_Service/5\\_Publikationen/report-structural-funds-germany.pdf](http://www.ccp-deutschland.de/fileadmin/user_upload/3_Infos_und_Service/5_Publikationen/report-structural-funds-germany.pdf)

as “*Sound in the Silence*”, an intercultural and international remembrance project. <http://soundinthesilence.enrs.eu/page/>. The Foundation EVZ (Remembrance, Responsibility, and Future) is working towards strengthening human rights and international understanding. Three programme areas also support cultural projects: the critical examination of history, working for human rights, a commitment to the victims of National Socialism. <http://www.stiftung-evz.de/start.html>

#### Europe and beyond:

Important foundations such as Stiftung Mercator, Robert-Bosch Stiftung and Allianz Kulturstiftung are developing new approaches, to promote the exchange of local cultural organisations in Europe and beyond. TANDEM is a range of exchange programmes, co-created by European Cultural Foundation and MitOst e.V., financed by several foundations (such as Mercator and Robert Bosch) developing long-term working relationships by building TANDEMS between cultural managers from Europe and beyond. <http://tandemexchange.eu/about-tandem/>.

*Actors of Urban Change* aims to achieve sustainable and participatory urban development through cultural activities. Actors from the cultural scene, administration, and the private sector are given an opportunity to strengthen their competencies in cross-sector collaboration. <http://www.bosch-stiftung.de/content/language2/html/47964.asp>.

*International theatre institute-Germany* and *Robert Bosch Stiftung* fund the programme “*Szenenwechsel*” aiming to stimulate and establish lasting international partnerships between three countries (Germany, Austria, and Switzerland), interested in collaborating with partners from North Africa or Eastern Europe. <http://www.szenenwechsel.org/en/>

*Welcome Turkey* (“Willkommen Türkei! Hoşgeldin Almanya!”) is a programme funded by the *Robert-Bosch Stiftung* and implemented by the German-Turkish Youth Bridge (Mercator).

<http://www.bosch-stiftung.de/content/language1/html/24498.asp>.

*KulturAllianzen* is a new format providing small budgets to build bridges between generations and cultures. Disadvantaged young people are a

specific target group for small cultural projects and exchange with German-speaking countries [https://kulturstiftung.allianz.de/projekte/aktion\\_kulturallianzen/kontakt/index.html](https://kulturstiftung.allianz.de/projekte/aktion_kulturallianzen/kontakt/index.html).

## Information Portals and Databases

*Artguide Germany* (EN): provides information about structures and services in the field of art and an overview of educational and sponsorship services in art. <http://www.ifa.de/en/visual-arts/art-funding/artguide-germany.html>

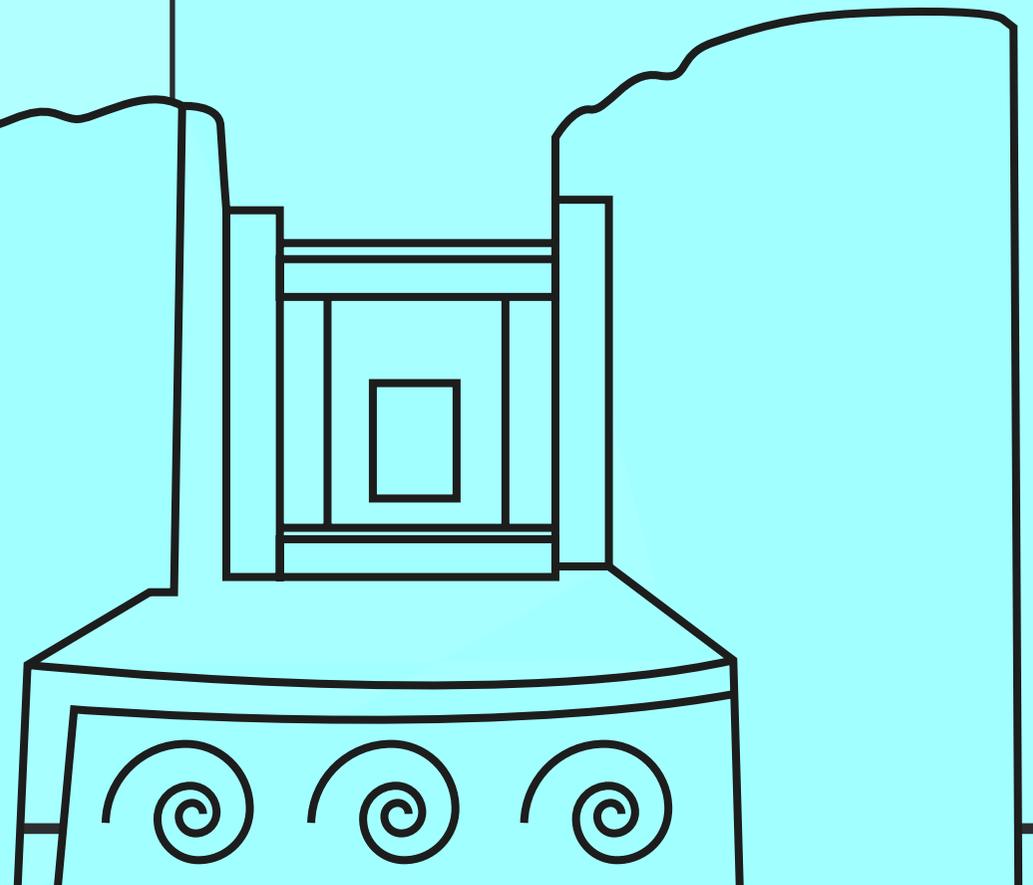
“*Informationsportal für Kunst- und Kulturförderung*“: provides a search tool according to art form, type of sponsor, geographical focus and other criteria. Register a cultural project in the project market section to reach potential sponsors <http://www.kulturfoerderung.org/de/dizk-content/Foerdersuche/index.html>.

Handbook of Cultural Awards: <http://www.kulturpreise.de/web/index.php>

*Culture funding point Berlin* is offering personal consultations in German and English. The website provides a large overview of advice on how to apply for funding as well as an extensive database with information on possible foundations and programmes, their funding priorities and conditions. <http://www.kulturfoerderung-punkt-berlin.de/start/>

<sup>5</sup> Compendium cultural policies in Europe July 2013 [http://www.culturalpolicies.net/down/germany\\_072013.pdf](http://www.culturalpolicies.net/down/germany_072013.pdf)

**Domestic Funds in:  
MALTA**



## Domestic Funds in Malta

**In Malta the institution that support cultural activities financially is the state institution called Malta Council for Culture and the Arts (MCCA). The Malta Council for Culture and the Arts (MCCA) was established to promote Maltese culture through all forms of creative expression, increase the accessibility of the public to the arts, and enhance Malta's cultural heritage locally and abroad.**

MCCA is the cultural advisor to Government and works on Cultural Policy and Strategies for the Arts, while also setting the scene for Malta's turn at European Capital of Culture in 2018.

MCCA administers the [Malta Arts Fund](#) (MAF), which provides a stimulus for investment in local artists and their work. The MAF contributes towards the strengthening of artistic practice and cultural development both in Malta and internationally. MCCA is also responsible for the organisation of the national festivals, which form an intrinsic part of the local cultural calendar:

- [Ghanafest \(Malta Mediterranean Folk Music Festival\)](#) – a 3-day event of Mediterranean folk music, including Maltese musicians and songwriters and folk ensembles, together with guest artists from neighbouring Mediterranean countries.
- [The Malta Jazz Festival](#) – an encounter between musicians of international fame and local artists.

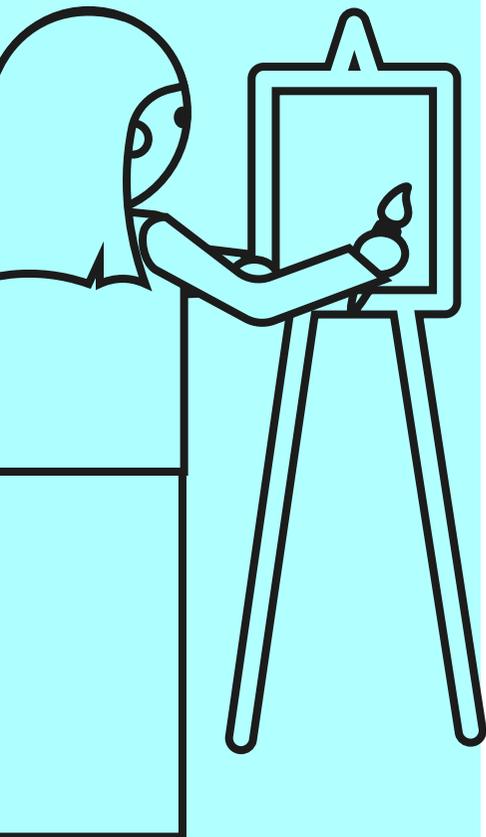
It is one of the major European platforms of the international jazz scene.

- [The Malta Jazz Festival](#) – an encounter between musicians of international fame and local artists. It is one of the major European platforms of the international jazz scene.
- [The Malta Arts Festival](#) – a member of the European Festivals Association, commissioning new works and encouraging collaborations between international and local artists.
- [Notte Bianca](#) – a member of the Nuit Blanche network, is a night-long celebration of culture and the arts, which is held in Valletta.
- [The Malta Carnival](#) – carnival celebrations held in Valletta..

MCCA also organises cultural tours. MCCA constantly strives for artistic excellence embedded in a diverse and inclusive Maltese society. MCCA consults with artists, stakeholders and audiences across Malta, stimulating a wider debate about the value of culture in society. Main aim of MCCA is to focus on celebrating the arts, improving the quality of life for all and providing support in the arts for Malta.

[The Malta Arts Fund](#) is the funding mechanism of the Malta Council

**The Fund is meant to provide a stimulus for investment in local artists and their work.**



for Culture and the Arts (MCCA). The Fund is meant to provide a stimulus for investment in local artists and their work. It aims to support artists and arts organisations in fulfilling and realising their potential and in improving their skills and level of professionalism. The Malta Arts Fund contributes towards the strengthening of artistic practice and cultural development both in Malta and internationally.

Submissions to this Fund are competitive and therefore not all applications may be awarded the grant that is requested. Compliance and eligibility with the criteria do not guarantee funding. The MCCA strives above all to support quality and excellence. Projects and proposals are evaluated in terms of established assessment criteria in order to provide the greatest value for public investment. Projects and proposals are selected for funding in accordance to the objectives of the Malta Arts Fund and in line with the priorities of the National Culture Policy 2011. The Fund is divided into three strands each catering for a particular area within the Arts sector.

**Project Support Grant**

The Project Support Grant supports stand-alone arts projects by individual artists, groups or organisations. By selecting a number of valuable initiatives and creative projects for support through this Strand, the outcomes achieved are meant to make an impact on Malta’s cultural, social and economic scenario. The Project Support Grant is split into a further two sub-strands: €80,000 are allocated for Small Projects, and €160,000 for Large Projects. There are two types of strands – Small Projects which caters for individuals, groups or organisations which are seeking support of not more than €5,000 for a one-off artistic project

with a maximum duration of 12 months. Large Projects caters for individuals, groups or organisations which are seeking support of not less than €5,000 and not more than €20,000 for a one-off artistic project with a maximum duration of 12 months.

Strand	Session Frequency	Maximum Grant	Session Budgets
Small Projects	Every Three Months	€5,000*	€20,000
Large Projects	Every Six Months	€20,000*	€80,000

\*A maximum of 80% of the project expenditure can be funded.

**Organisation Support Grant**

The Organisation Support Grant forms part of the Malta Council for Culture and the Arts’ (MCCA) long-term local funding strategy. This strand caters for organisations seeking funds to support their operation in the arts sector in Malta and/or to operate an artistic programme. It will provide organisations whose aims are in line with the goals and priorities of the National Cultural Policy with funds towards both programming and organisational costs. The MCCA’s role will consist of evaluating and selecting the organisations most likely to make the best contribution to the mission of the National Cultural Policy, whilst producing outcomes and reaching long-term goals for the Cultural sector in Malta. The Organisation Support Grant has a total allocation of €100,000.

Strand	Session Frequency	Maximum Grant	Session Budgets
Organisation Support Grant	Yearly	€20,000*	€100,000

\*A maximum of 60% of the organization’s yearly expenditure can be funded.

The Malta Arts Fund is divided into five strands while each catering for a particular area within the Arts sector.

**1. Creative Communities** is a fund for community-led creative and artistic activities, primarily addressing local communities. It provides the opportunity for training, research and the development of artistic projects led by the community for the community, while celebrating cultural diversity.

**2. The Cultural Export Fund** forms part of Arts Council Malta’s internationalisation strategy for the culture and creative sectors. The Cultural Export Fund is divided into three different strands targeting travel, touring and translation. The fund will be absorbing two strands of the Malta Arts Fund – the Mobility Strand and Spreading Words – the two strands will be updated to address the new focus on cultural export. ‘Travel Grants’ primarily aims to support the mobility of artists and cultural operators to explore, to develop skills, to build networks, and to engage in international collaborations. ‘Presentation & Touring’ primarily aims to support one-off presentations/exhibitions or tours. The focus is specifically on making professional work sustainable whilst sharing creative excellence with international audiences.

	Maximum Allocation for each project	Session Budget	Deadlines
Travel Grants	EUR 2,000	EUR 8,000	4 deadlines in 2015
Presentation & Touring	EUR 8,000	EUR 24,000	2 deadlines in 2016

**3. KulturaTV Fund** has the main aim to incentivize the development of cultural and creative content on private broadcasting stations in order to enhance the quality of television programming in Malta. Through

this funding scheme, Arts Council Malta aims to support the creation of innovative and culturally significant storytelling relevant to contemporary media audiences.

**4. KREATTIV** funding programme engages educators and creative practitioners in dialogue and collaboration while encouraging students and educators towards further engagement within the creative sector. KREATTIV aims to bring creative practitioners into schools to work with teachers and students to inspire, learn and create in a collaborative and innovative way. Furthermore, this fund can introduce children and young people to potential careers in the cultural and creative sector.

Although proposals may lead to tangible outcomes, strong emphasis is given to active engagement in the creative process and to creative interactions between practitioners, educators and students.

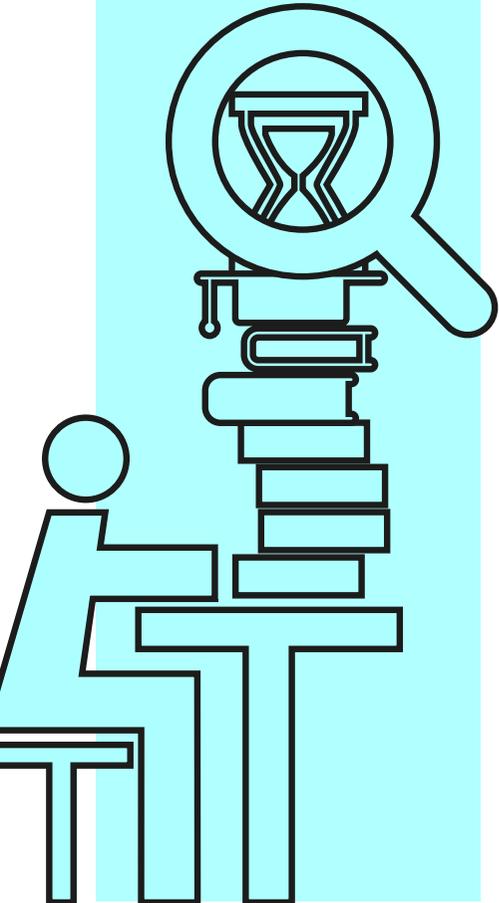
The amount committed for 2015 to the KREATTIV fund is €75,000. A maximum of €5,000 shall be awarded to every selected proposal, which amount is to be used over a 12-month period. 100 percent of the total costs will be disbursed upon approval of the project proposal.

Arts Council Malta shall engage external evaluators to evaluate all projects against the established selection criteria as identified in the guidelines and shall approve a number of projects in order of merit until the available funds are taken up. KREATTIV is managed by Arts Council Malta, in collaboration with the Culture Directorate.

**5. The President’s Award for Creativity** provides recognition and support to organisations, especially those working with vulnerable and disadvantaged groups.

**Alfred Mizzi Foundation**

**Encouraging research projects and assisting in the publication of studies undertaken by any duly qualified persons, regarding Maltese culture, heritage and history.**



Its aim is to engage these groups in creativity and arts-driven projects and thereby increase their level of integration and engagement in society.

The potential of art and creativity in fostering social and cultural change and regeneration has been shown and proven in a number of contexts, including those characterised by socially-challenging environments, poverty and exclusion. This understanding is the basis for the President's Award for Creativity. The initiative supports and awards projects submitted by state entities, education institutions, not-for-profit (voluntary) organisations and enterprises that address the needs of disadvantaged groups by means of art and creativity. Priority will be given to the creative development and/or participation of children, youth, and persons with disability, minority groups, and senior citizens.

**Private foundations**

**Alfred Mizzi Foundation**

The main objective is the promotion, diffusion, and safeguarding of the Maltese culture, its heritage, education, the environment and social solidarity by:

- Promoting and assisting the presentation and development and the public manifestation of Maltese heritage including culture and the envi-

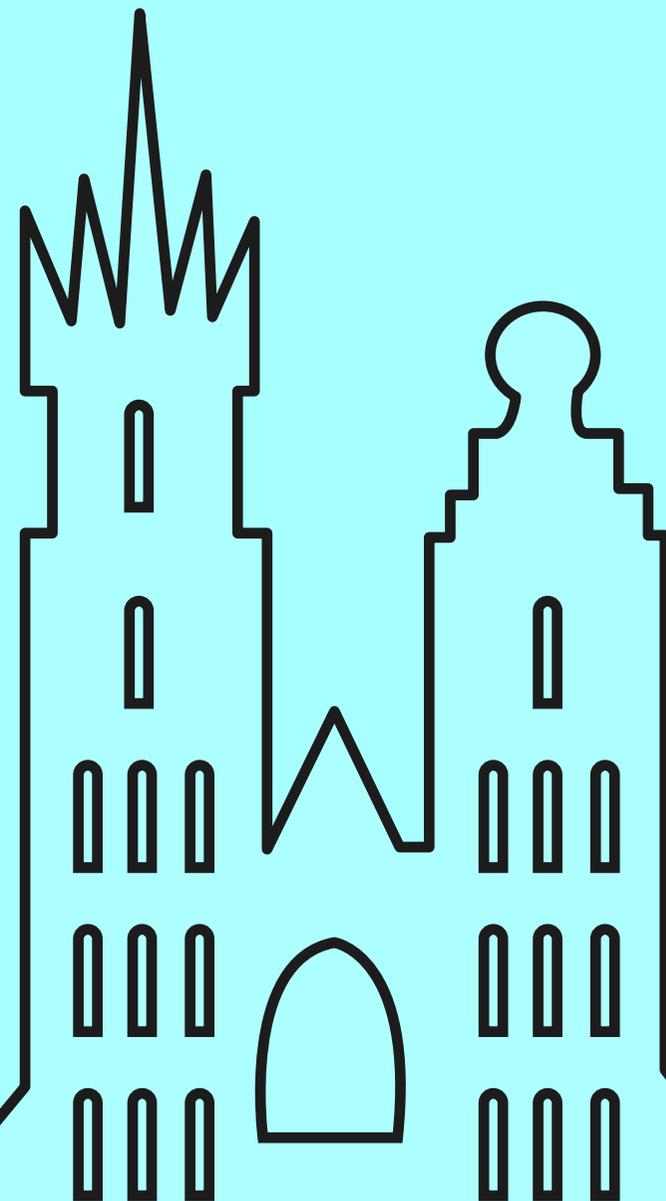
ronment.

- Encouraging research projects and assisting in the publication of studies undertaken by any duly qualified persons, regarding Maltese culture, heritage and history. Providing assistance to talented Maltese to enable them to obtain educational advancement and higher professional standards. Providing assistance towards just causes and/or religious bodies requiring social solidarity.

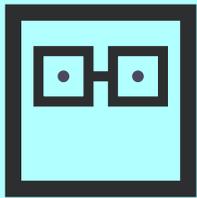
**Vodafone Malta Foundation**

The Foundation focuses on supporting projects that make a difference to the Maltese Community and wants to help remove the barriers that prevent people from participating fully in society and supports programmes that seek to develop skills and programmes focus on Maltese heritage and culture.

**Domestic Funds in:**  
**POLAND**



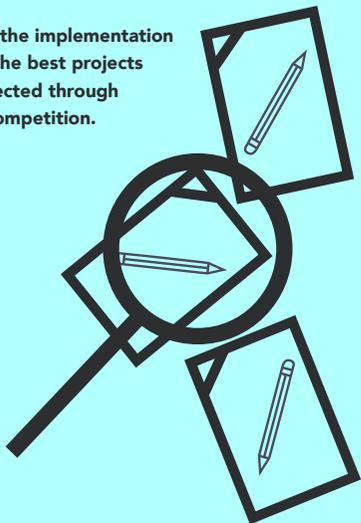
## Domestic funds in Poland



**250  
MLN PLN**

Every year the Minister of Culture spends more than

for the implementation of the best projects selected through a competition.



**In Poland financial support for cultural activities can be found and accessed through institutions on various levels of public administration, culture promotion entities, bank foundations and diplomatic institutions.**

State institutions include mainly ministries, especially the **Ministry of Culture and National Heritage**, as well as other ministries, whose mission is complemented through activities in the field of culture, such as the **Ministry of Labour and Social Policy** and the **Ministry of Science and Higher Education**.

Since 2005 the **Programmes of the Ministry of Culture and National Heritage** are the basis for applying to funds for the implementation of culture related tasks by local government units, cultural institutions, film institutions, art schools and universities, NGO's and businesses. Every year the Ministry of Culture invests more than 250 million zlotys (€ 63 million) in the implementation of the best projects, selected by competition.

For more than 10 years the ministerial patronage has systematically supported activities related to:

- the organisation of the main musical, theatre and film events (“**Artistic Events**” programme)
- the purchase of works of contemporary and old art (the “**Collections**” programme)
- literary events (the “**Promotion of Literature and Reading**” programme)
- cultural education preparing for conscious culture reception (“**Education**”)
- projects aimed at supporting museum, conserva-

tion and infrastructure activities, as well as

- promotion of culture in the country and abroad (the “**Cultural Heritage**” and “**Cultural Infrastructure Development**” Programmes)

Annual contests, associated with anniversaries of celebrities of Polish culture (Miłosz, Chopin, and Wyspiański) are announced, as well as with activities promoting the implementation of international cultural policies of the Polish government (e.g. Polish Presidency of the EU and the celebration of Polish-Turkish year).

The Ministry also effectively supports actions aimed at digitisation of cultural heritage and online availability of collections of museums, libraries and archives, including multimedia collections. This is done through the ministry's competition grants (“**Programme for Conservation and Digitisation of Cultural Heritage**”) or the delegation of funding to other subordinate units (e.g. the Governmental Programme “**Culture +**”, managed by the National Audiovisual Institute).

The support of the Minister of Culture and National Heritage is also provided to individual authors and

performers in the form of a Scholarship Fund for people involved in artistic activity, its dissemination (including folk art), culture animation and preservation of monuments and in the form of retirement benefit for the artists.

Each year the **Ministry of Labour and Social Policy** entrusts public tasks in the fields of social assistance and promotion of active ageing for seniors. Also cultural activities may receive funding, provided that they are focused on disadvantaged groups. In addition to the annual open competitions, since 2005 the Ministry has been implementing a Civic Initiatives Fund, in which cultural activities have been gaining wide recognition and a high score since the first edition (e.g. International Festival of Street Artists).

The Government Programme for Senior Citizens Social Activity, implemented since 2012 covers a wide range of initiatives, including cultural activities (e.g. "Seniors and the young in creative action.") This is a framework project for building ties between generations, directed to seniors as the main audience.

In the **Ministry of Internal Affairs** and the **Ministry of Administration and Digitisation**, cultural programmes are focused on the needs

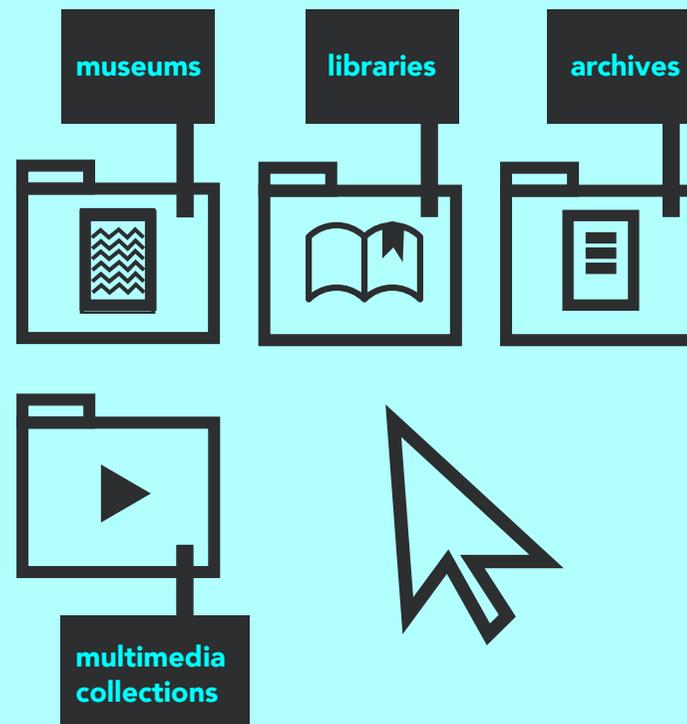
of national and ethnic minorities, their culture and heritage, taking the form of more regular or occasional calls.

Public tasks, including the ones in the field of culture, are carried out by the local institutions of public administration in cooperation with NGO's. Marshals' offices, as well as city halls and local community offices allocate the financial resources through competitions and in the form of grants. NOG's can also implement some of the statutory tasks of local government and for this get funded to do work for the benefit of the public.

Cultural projects supported by local government funds do not differ in key priorities. Each voivodeship (province) also aims to promote its heritage and widen the cultural offer of the region. Both local and voidodeship funds promote the potential resource of artistic and cultural heritage.

Local funds, targeted at local communities, often have a focus on people at risk of social exclusion, such as seniors and residents of small towns and villages. They focus on leisure time activities, associated with the need to leave the house and participate in cultural events in the town or village.

**The Ministry effectively supports actions aimed at digitisation of cultural heritage, including complex projects connected with digitising and making collections of:**



Depending on the programme or the donor, funds allocate money for the activation of different target groups. In the framework of the [State Fund for Rehabilitation of People with Disabilities](#) for example cultural activities can be subsidised by the District Governors' Office. But only under strict conditions such as the need to support disadvantaged groups, which means in this case: people with disabilities.

Important sources of funding for NGO's are national cultural institutions working with financial resources from the state and that can give grants-in-aid and/or are operators or intermediate bodies of operational programmes. Particularly important is [the National Cultural Centre](#) that organises (among many others) the Programme "Available Culture", which is a new programme focusing on the support for tasks aimed at facilitating access to culture, addressed to a large group of recipients and favouring social integration or "Add native language to favourites." This competition is implemented with a socio-educational campaign to promote the correct Polish language. Another example is the [Polish History Museum](#) expands the array of effective initiatives or tools to increase the knowledge of the history of Poland through the "Pat-

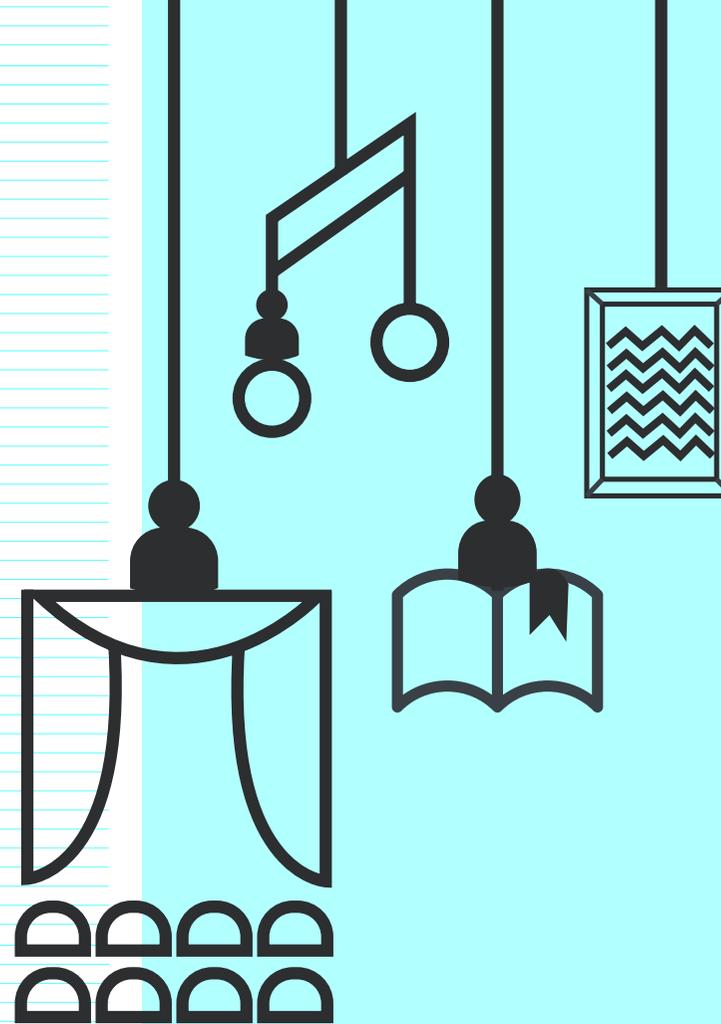
riotism of Tomorrow" competition. The Polish Film Institute carries out cultural projects in the field of cinema, digitalisation of cinemas and promotion of Polish film abroad.

## Private Foundations

Next, there are private foundations providing financial resources for cultural activities. But most of them are raising funds for implementation of their own projects, and only a few support financially the activities of other NGO's.

## Bank Foundations

Bank foundations may also support cultural projects. Some examples are the Bank Zachodni WBK Foundation, which funds projects such as the already completed several-year long "The Bank of Children's Smiles" project and "The Bank of Ambitious Youth, a project that is still going on. And the PZU Foundation, which implements the "PZU culture" project aimed at children and young people from villages and small towns up to 30 thousand inhabitants.



**Local funds are closely targeted to local communities, with a focus on people at risk of social exclusion, such as seniors and residents of small towns and villages. In this case, the project activities are focused on the activity within the so-called area of leisure time activities**

## Other considerations and opportunities

NGO's are now among the beneficiaries of the vast majority of grant programmes. In some cases NGOs's are the only addressees (when they perform a public task). An NGO that is planning to apply for external funding has to consider the proposal for the topic, scope and target group, since these are the determinants of the choice of the source of funding. For ministerial programmes however, generally a project of typically local impact would not have a chance to get a high score, while a nationwide project in which the activities are spatially distributed in several voivodeships, would not likely become financed by a communal office.

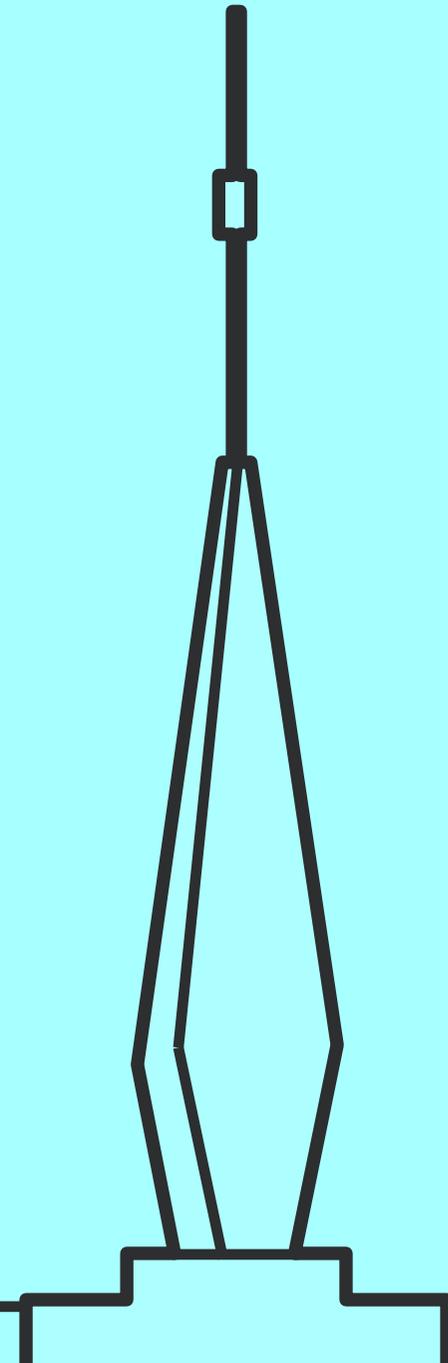
Organisations with the ambition to implement projects on a larger scale or that want to gain experience in projects within an international partnership can make use of bilateral programmes implemented in the framework of intergovernmental cooperation. The main emphasis is on cultural exchange (as is the case in for instance the Polish-Lithuanian Youth Exchange Fund), or on strengthening cultural cooperation (as in the case of funds of the Netherlands Embassy or Royal Danish Embassy). Despite the relatively low budget, they allow to pave the way in international cooperation.

The [Foundation for Polish-German Cooperation](#) or the [Polish-Lithuanian Youth Exchange Fund](#) offer interesting opportunities through bilateral programmes. Also the foreign Embassies in Poland have a possibility to support the cultural cooperation between Poland and these countries. See for instance the Royal Danish Embassy website [www.polen.um.dk](http://www.polen.um.dk)

The opportunities presented in the tabular listing of national funds do not cover every funding opportunity. Are you as a Polish NGO seeking funding for cultural projects, please start from the Public Information Bulletin (e.g. [http://www.bip.krakow.pl/?dok\\_id=3276&sub=procedura&proc=MOPS-42](http://www.bip.krakow.pl/?dok_id=3276&sub=procedura&proc=MOPS-42)) and look for "contest offers" or "cooperation with NGO's." Keep track of pages devoted to the NGO sector (for instance in the combination of ageing issues and culture) to find information on new initiatives and the possibility of obtaining grants.

Changing conditions, as well as government policies, determine the emergence of new targeted initiatives or the supplementation of existing ones with new activities, including the cultural ones. For this reason we encourage you to search the Internet resources using keywords for this purpose, as well as web pages containing bases of funders, such as [eurodesk.pl](http://eurodesk.pl) or [ngo.pl](http://ngo.pl).

**Domestic Funds in:**  
**SLOVAKIA**



# Domestic funds in Slovakia

**Culture in Slovakia is supported from public sources on national, regional and local level as well as from private sources through foundations, or corporation programmes. Recently, individual form of support realised through donor systems (assignment of 2% of tax base, donor web portals) has been established. Important source of support are also foreign sources, accessible through cooperation with foreign cultural institutions.**

### Public sources – national level

Public administration financially ensures the availability of culture via a range of budgets. These budgets have three common areas through which they co-create the conditions for the development of culture at lower levels of public administration, and directly at locations where particular cultural projects are presented:

- Financial resources for the activities directly organised under their own responsibility
- Transfers to cultural institutions established by themselves
- Contributions to the activities of other natural and legal entities, including civic initiatives, provided in the form of subsidies.

These three basic areas, through which public administration financially ensures culture, interact with each other (Table 1) at all three levels of public administration.

Public sector	National level	Regional level	Local level
Cultural institutions	National cultural institutions	Regional cultural institutions	Local cultural institutions
Own cultural activities and projects	Of the resort or another central body of state administration, etc.	Of the higher territorial unit	Communities
Grant and supportive incentive mechanisms	The resort grant and supportive system for no-state subjects	The regional grant system of the HTU (regions) for the area of culture	The community grant system for the area of culture (if there is any)

*Tab. 1: The interaction of the financial instruments of the public sector in the development of culture*

### Ministries

The position of the Ministry of Culture in relation to the financial instruments of cultural policy is based on respect for the public interest, which requires the continuous widening of the range of cultural activities and the constant provision of high quality cultural “products.” On the other hand the Ministry must accept the principle of rationalization and the efficient allocation and use of public resources (without unjustifiably imposing increased demands on the state budget).

The budget of the Ministry of Culture of the Slovak Republic (€ 172.5 million) is allocated to diverse sectors such as churches and religious societies (approximately €38 million), public media (€ 26 million) and the 29 cultural institutions under the administrative competence of the Ministry of Culture of the Slovak Republic (€ 74 million). These are subsidized institutions that fulfil their goals and mission on the basis of a deed of foundation. The subsidies for non-state cultural organisations (grant system) amount to € 17 million

#### **Grant programmes of Ministry of Culture:**

1. Let Us Restore Our House (purpose: protection, restoration and development of cultural heritage)
2. Cultural Activities in the Area of Memorial Institutions (purpose: protection, restoration and development of the cultural heritage)
3. The European Capital of Culture 2013 – Košice (purpose: partial projects related to the European Capital of Culture 2013 Project). Supports sustainability of cultural activities associated with The European Capital of Culture 2013.
4. Art (purpose: creation and dissemination of works of art and their reflections; cultural training programme)
5. Pro Slovakia (purpose: promotion of international co-operation in the field of culture; support of the projects for which the applicant has received a grant from the European Union through a programme established by the European Union for different areas of

culture and cultural entities, if such a project contributes to the practical implementation of objectives of the European Union in relation to the Slovak Republic)

6. Culture of Disadvantaged Groups (purpose: cultural activities of the disabled or otherwise disadvantaged groups of citizens)
7. Non-material Heritage and Cultural and Educational Activities (purpose: cultural creativity and free-time cultural activities; cultural educational programme)
8. Culture Vouchers (purpose: making cultural values available to primary school pupils, secondary school students and teachers at primary schools and secondary schools). System allows to pupils and teachers the possibility of paying for tickets in theatres, cinemas or other cultural institutions with vouchers. Each pupil/teacher obtains vouchers at the value of 4 €.

#### **Supporting Disadvantaged Groups of Citizens**

One of the grant programmes (Culture of Disadvantaged Groups) is intended for improving cultural activities of specific disadvantaged groups. This programme creates the conditions for financial support of culturally disadvantaged groups, providing space for the promotion of equal treatment and equal opportunities in the area of culture for those citizens with disabilities and other disadvantaged groups of citizens. Applications are received on annual basis through the on-line system of Ministry of Culture. Deadline is usually determined for the half of December. All of project

activities have to be finished till the end of the year.

The Ministry of Labour, Social Affairs and Family of the Slovak Republic plays an important role in the social security system for disadvantaged groups of citizens.

Example projects are: - sheltered workshops and projects of the European Social Fund, the Employment and Inclusion Programme - Support of the Employment of Persons with Disabilities, the aim of which is to increase employment through the integration of people with disabilities into the world of work through new instruments.

Financing culture from public funds allows, through cultural institutions and through cooperation with the private sector, the preparation and provision of a series of events that have an educational character, support the development of skills and talents of children and young people, but are also useful for adults and seniors in terms of life-long learning. There are different procedural competitions and shows, research projects, professional cooperation in the preparation of curricula and life-long learning programmes in the field of culture.

### Art funds

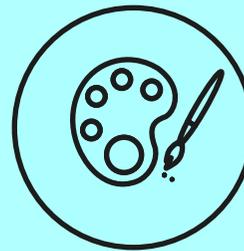
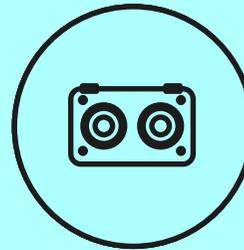
There are four public institutions targeting particular art forms – audiovisual arts, music, fine arts and literature (including theatre). The support is received in form of scholarships, grants or exchanges. Usually it is possible to apply throughout the whole year for support of projects. Financial support is focused directly on artists and their creative activities. Disadvantaged groups are eligible to receive the support in direct cooperation with art professionals, or as a part of their artistic project.

### Public sources – regional and local level

Cultural activities are supported on regional and local level, depending on the level of public administration (regions (HTU), towns and municipalities). Subsidies for projects can be obtained through individual applications (excluding cultural institutions established by regional/local government or established through contracts with organisations focused on the culture or civil citizenship).

Example of Bratislava region: The Bratislava Self-Governing Region

**There are four public institutions targeting particular art forms – audiovisual arts, music, fine arts and literature (including theatre).**



supports projects taking place in the region based on cooperation and a contribution to the Bratislava region, Bratislava the capital city of Slovakia supports cultural activities also of disadvantaged groups and supports creative leisure activities. The Bratislava Old Town District provides small grants for NGOs performing cultural and community activities in the district.

### Private sources

Foundations in the non-profit sector are playing an increasingly important role in the cultural system. They are a vital element in the financing of culture and form a link between private business and the public sector. For example:

- ❑ Foundation of the Tatra Banka (Kunsthalle Project)
- ❑ Foundation of the VUB (pre Nádej (For Hope) - art therapy and animal therapy projects)
- ❑ SPP Foundation (GunaGu Theatre)
- ❑ Enel Foundation (Východná Folklore Festival).

### Other support

In Slovakia, there is a possibility to give 2% of the paid tax to non-profit organisations. This option is used by a significant part of the population and for some organizations the donated funds are their single income. The citizens can donate individually funds to the foundations through on-line fundraising or through media foundations or even through an SMS. There are also interesting crowd funding projects, e.g.: Adoptuj si včelu (Adopt a Bee).

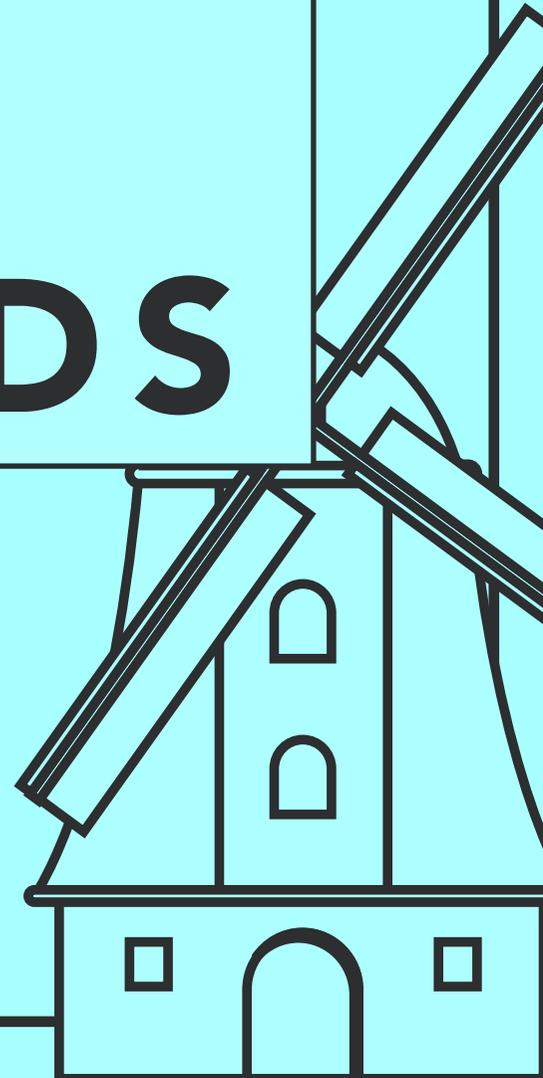
### Bilateral programmes

Several countries support international relationships through cultural institutes. Often they provide space for a large number of various cultural activities, which are organised directly by them or in close cooperation with local cultural institutions. Their task is also to spread and support their own culture and language and organisational or financial support of exchanges and performances of art professionals in Slovakia. Financial support is practically linked to this goal. The most active and established institutes with wide range of various cultural activities are Czech Center, Polish Institute and Goethe Institute.

**Domestic Funds in:**

**THE**

**NETHERLANDS**

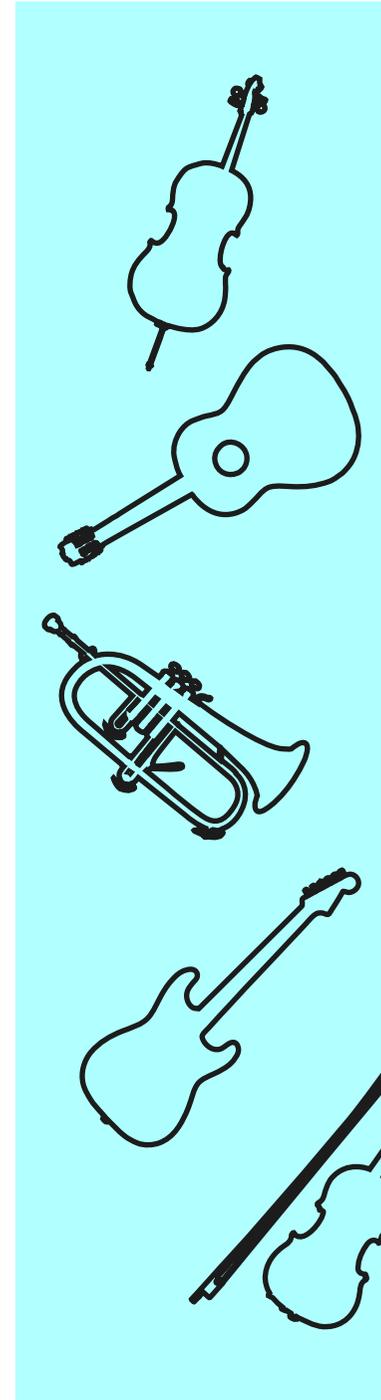


## Domestic funds in The Netherlands

**The cultural sector in The Netherlands still is strongly dependent on public funding. On the national level the state is taking periodically decisions on the budget for culture and on allocation of the money. Mostly the government follows the advice of the national council for culture on the allocation of the budget.**

National orchestra's, theatres, museums and so on get a substantial part of their income from the state. But as a consequence of changes in policies since 2011, public funding is downsizing substantially, forcing the cultural sector to look for alternative sources of income, e.g. more support from the local or regional authorities, higher entrance rates or more support from private funders. Since 2011 the state downsized its contribution of almost a billion Euros with 250 million Euros, followed by local communities (also in the grip of the financial crisis) that downsized the budget of almost 2 billion Euros with 250 million Euros in the same period (Berenschot 29-01-2014).

Part of the state spending is done via a structure of state funded foundations that are relatively independent, such as the funds for [performing arts](#), [cultural participation](#), [creative industry](#), [visual arts](#), [film](#) and [literature](#) (all provide English information). On the local level communities and provinces mostly give subsidies directly to cultural institutions and NGO's and their projects, on the basis of local poli-



cies and priorities, sometimes via local councils for culture.

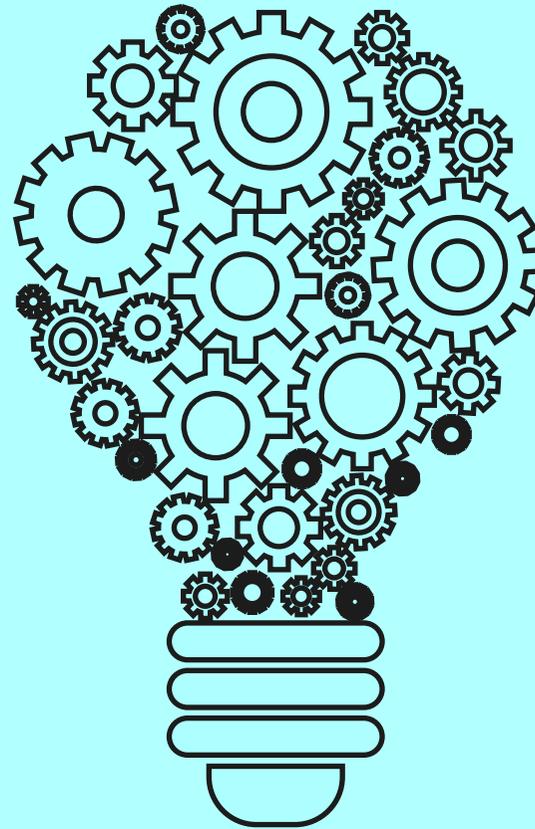
So there is a considerable shift going on from public to private funding, in which over 400 private funds play a role, apart from private companies that may sponsor orchestra's, museums, artistic production etc. But also private funds may suffer from the long lasting financial crisis. Applying for money since a number of years is therefore subject to more strict criteria and procedures and seems to become more complex and demands more 'professionalism.' The trend in the Netherlands is also a shift from long term funding of organisations towards short term project funding. And where in the recent past it was possible to get 100% of the required funding from one source now co-funding or multi source funding becomes a standard requirement. Especially small NGO's with lack of staff will have to face these challenges. In order to meet growing demands private funds naturally are very active in maintaining and expanding their budget in which lotteries or wills of deceased persons seem to play a growing role.

Innovation is becoming a key word in applications for subsi-

dies. And one of these innovations concerns the discovery of the positive influence of art and culture on the well-being of people and for education and social development. This discovery is enabling cross sectoral subsidies from for instance budgets for social development towards the cultural sector. Another positive phenomenon of these years is the way funds are pre-structuring application processes with procedures and forms, designed to stimulate a higher quality of proposals and better planning and management of projects.

Furthermore a variety of help structures (often in the form of help desks) has been created around the funds or funding programmes, which provide advice, or help an applicant to pre-check an application and get feedback on eligibility and other issues. Some local funds offer free accessible and high quality training sessions for small NGOs on fundraising (for instance crowdfunding) and on writing proposals. Lastly on the positive side there is legislation on donations, which allows philanthropic NGO's a special fiscal status as NGO of public interest, which means that donors will enjoy fiscal advantages when they donate.

**Innovation is becoming a key word in applications for subsidies. And one of these innovations concerns the discovery of the positive influence of art and culture on the well-being of people and for education and social development.**



## Access to information in The Netherlands

On the national level there is good information available on supply and demand in what is also called nowadays the philanthropic sector, which includes public and private funds. Most of the private and public funds are registered in a database on philanthropy ([Kennisbank Filantropie](#)). Information can be accessed via this website and via the [Goededoelenmonitor](#) a database on charities and NGO's of public interest.

Funds are cooperating in a national association: (Vereniging van Fondsen in Nederland). The data from the database are offering information on almost 740 funds (of which 400 in the sector Arts & Culture).

A very good source of knowledge on fundraising and funds is a book (Fondsenboek - Walburg Pers - ISBN 90.5730.947.5) costs about € 50), a Disk (FondsenDisk - € 90) and an app (Fondsenapp - about € 20). The information is only available in the Dutch language. The Fondsenboek contains excellent information on how to identify and access funds, writing a proposal etc.

Another Dutch language website on philanthropy is “[Goede Doelen](#)” from the branche organisation of charities in The Netherlands. With an overview of different types of donations. [Vermogensfondsen.startpagina.nl](#) - is a webpage with a multitude of links to funding organisations and intermediary organisations such as Eurodesk. Language is Dutch.

Finally there are online databases such as <http://www.Fondswervinonline.nl> and <http://www.Subsidietotaal.nl> from publishers that demand paid subscription - also exclusively in Dutch language.

The excellent information infrastructure on national funds in The Netherlands is the reason why no extra list of domestic funds is integrated in the appendix

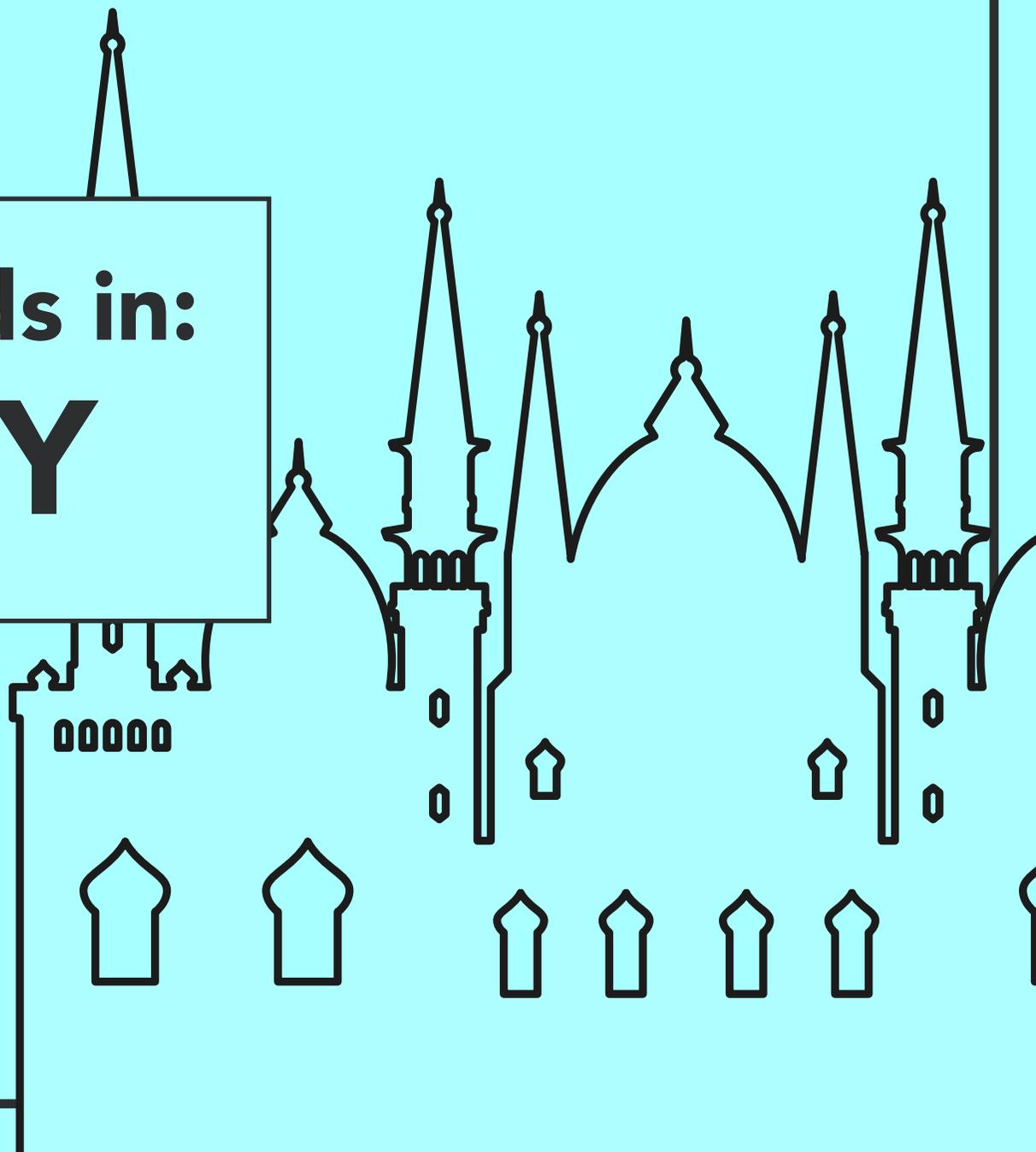
## Internationalisation

Most Dutch funds do not have a tradition in funding projects outside of the country. Only a limited number is involved in the European integration process, in which cultural participation might bring new perspectives and opportunities. The restricted international orientation of Dutch funds and their national cooperating bodies can be observed directly from information provided in handbooks, online funding tools and online information, together encompassing a small number of (semi) public funds and more than 3000 private funds. The information is (with some exceptions) mostly only in the national language available. But there are positive changes going on. An example is given of one cultural funding programme [Long Live Arts](#), carried out by a combination of public and private funds, which is aiming at cultural participation of older persons. It shows an interesting new eagerness of funds to develop in the future more international exchange and cooperation.

For cultural NGO's in other countries with an interest in The Netherlands a first entry for information may very well be the website <http://www.dutchculture.nl> from the Stichting Internationale Culturele Activiteiten (which is a support organisation for cultural professionals). This organisation has recently been renamed and reorganised as Dutch Culture, Centre for International Cooperation. The new website [www.dutchculture.nl](http://www.dutchculture.nl) gives information on issues, policies, developments, structures and funds with respect to Dutch culture.

Other interesting funds may be the [Fund for Cultural Participation](#) (14 million Euros) which aims at encouraging and increasing participation in arts and culture. This fund is also engaging towards more bilateral or international cooperation through programmes with Germany, Belgium and UK. Presently these programmes are closed for new applications. For new announcements one has to keep an eye on the website for announcements or contact Julia Terlunen at the Fund: [j.terlunen@cultuurparticipatie.nl](mailto:j.terlunen@cultuurparticipatie.nl). And there is the Prince Bernard Cultuur Fonds (endowment value 96 million Euro, 33 staff, 3500 projects annually, 40.000 volunteers) that allows for international cooperation.

**Domestic Funds in:**  
**TURKEY**



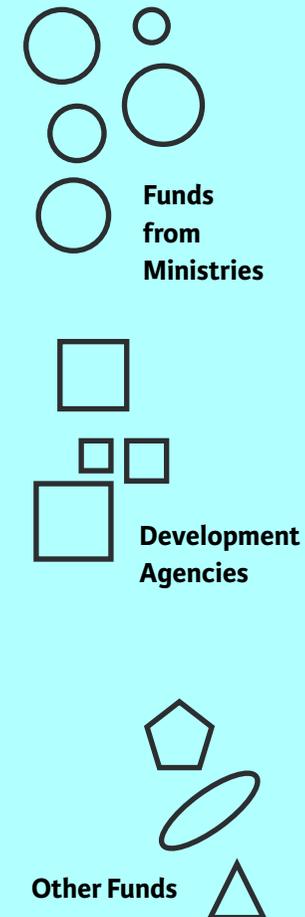
## Domestic funds in Turkey

In Turkey public and private funding of projects and activities of civil society organisations is relatively new. In comparison with other EU countries Turkish NGOs' were not yet structured and developed enough. And also funds in this country have to adapt to new roles and new challenges. Funding and getting funded is a mutual process in which funders demand quality of proposals, management and results and NGO's make clear what their needs are, what skills and knowledge they have and want to develop.

However in the last ten years a process of developing the structure and quality of non-governmental organizations was visible, along with clearly motivated demands for increased funding. This process was paralleled by a development in many public and private organisations on a national level. They have begun to provide financial and other resources for NGO's with a growing urgency. However the level of support for cultural activities is not yet at a desired level.

Several institutions in Turkey support cultural activities financially at a national level. These institutions can be grouped as funds from Ministries, Development Agencies and Other Funds.

Several institutions in Turkey support cultural activities financially at a national level. These institutions can be grouped as



## Public Authorities

One of the most important funding from Ministries is the Local Administration programmes NGO's and Foundations Funding Programme me carried out by Ministry of Culture and Tourism. With this programme the Ministry of Culture and Tourism provides the framework for the support of national and international events such as carnivals, festivals, memorial days, concerts, exhibitions, shows, congresses symposiums, seminars, panels and fairs. With the goal to sustain, support, promote, improve and spread values and richness of culture, art and tourism.

Also the Ministry of Youth and Sport recently started to provide important funding opportunities. A new programme provides support for cultural, artistic and sport activities of organisations active in youth field. To make the projects attractive and easily accessible for young people the Ministry avoids complex and time consuming application forms and documents. Moreover there is support for cultural activities coming from the Department of Associations of the Ministry of the Interior, the Presidency for Turks Abroad and Related Communities and the Prime Ministry.

Another funding opportunity for organizations seeking support for their cultural activities is the Social Support Programme

(SODES) run by the Ministry of Development. In recent years a lot of organisations got support for their cultural, artistic and sport activities from this programme that is however being implemented in only 30 provinces regarded as priority regions for development. SODES is coordinated by the provincial boards and is open for applications all the year

## Regional Development Agencies

Development agencies (the second category) offer another opportunity for organisations wanting to get support for their cultural activities. The history of the development agencies in Turkey can be traced back to 2006, when two first pilot development agencies were established. Since then the structuring of the development agencies has demonstrated a rapid increase and the establishment of 26 agencies was completed in July 2009. These newly shaped regional development agencies contributed a lot the understanding of development in Turkey and through their units to an accelerating regional development and increasing local capacity. They aim at activate regional dynamics and increasing collaboration between local actors and the central administration. The agencies are governmental bodies, established by law. They also work on mitigation of inter- and intra-regional differences of development in line with the national development plan and principles. Improved

**A new programme provides support for cultural, artistic and sport activities of organisations active in youth field.**

collaboration between the public sector, private sector, local administrations, universities and civil society organizations is an important goal.

And though the emphasis is on accelerating industrial development a majority of the development agencies value social development as well and support cultural and social activities of small NGOs' and disadvantaged groups. Call for proposals are announced at different times according to the needs of the respective regions.

## Other funding entities

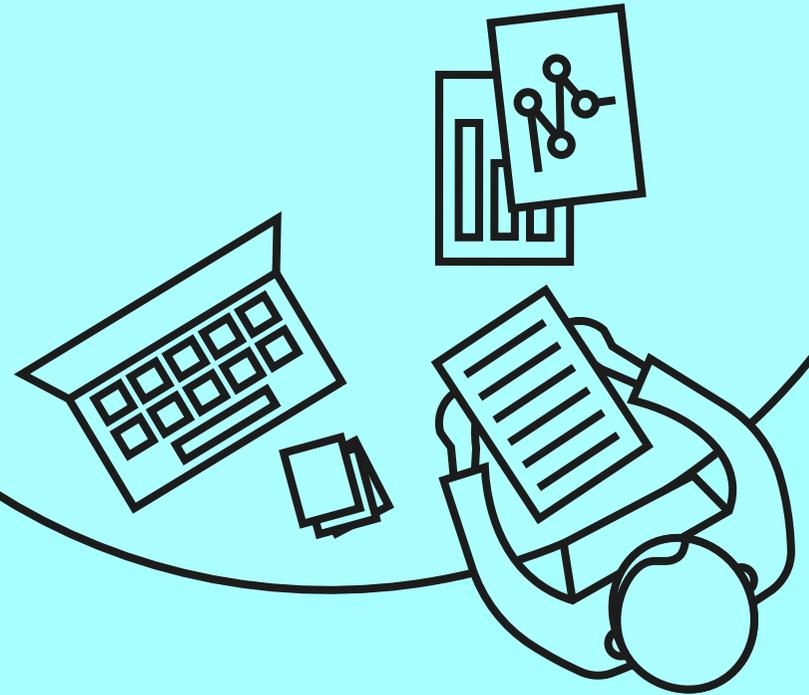
The third group consists of the other funding entities. Some private companies in Turkey, support civil society organisations in the framework of their 'Social Responsibility.' They provide support out of their annual budget via different methods. Some prefer to carry out and fund their own projects, other companies support and fund projects through partnerships with local civil society organizations, public entities and multilateral institutions. And there are some companies that support civil organisations through an application

procedure for project proposals. In the cultural field Turkish NGO's profit from private companies such as Sabanci Holding Company, YKM, Vodafone and the Anadolu Insurance Company. There are also some foundations such as Green Crescent Foundation and Open Society Foundation that support cultural activities of NGOs'. Though the funding opportunities in this third category are relatively limited we noticed a positive tendency of increase in the recent years.

Finally In Turkey most of the embassies or consulates give financial support to Turkish organisations, foundations, institutions and civil society organizations with the aim to develop partnerships and relationships between their respective countries and Turkey. Vast majority of bilateral programmes active in Turkey give funds to projects that address the issue of human rights, democracy and development of legal system. But only a few of them concern cultural activities of organisations.

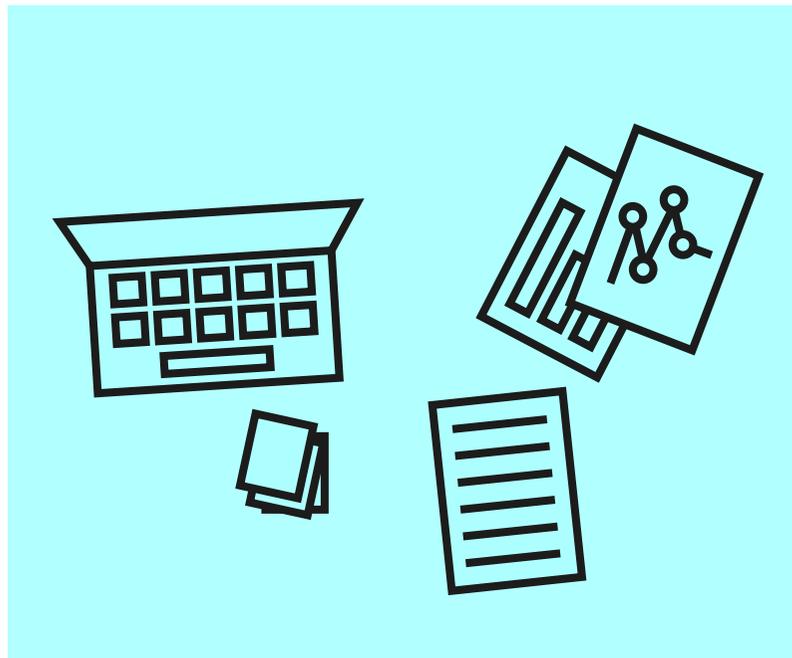
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## Introduction to International funds

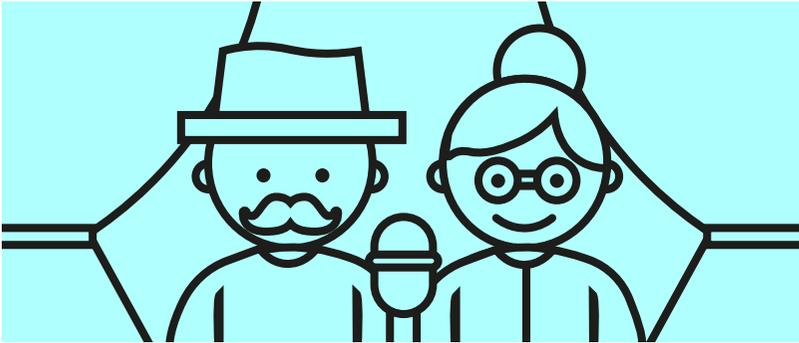


## Introduction to International funds

**If you are a small NGO, working in the cultural sector, for disadvantaged people, can you raise funds internationally then? Yes, you can! But you have to put energy in identifying and approaching international funds. And you have to follow a strategy, find the right kind of advice, and communicate the right messages, through the right channels in order to become invited to put your proposal forward. Nothing is impossible.**

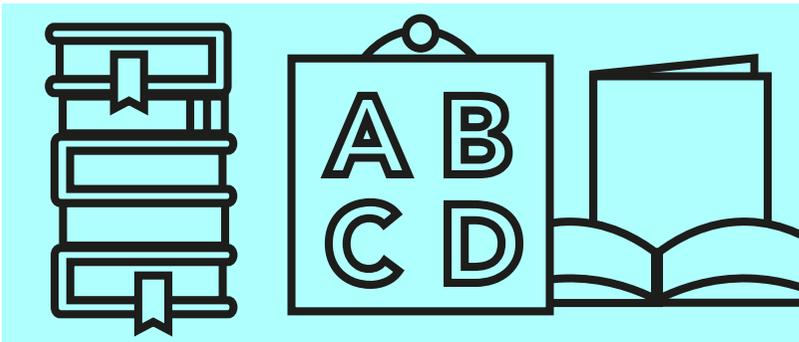


Successful fundraising across the border of a country is very often result of a clever strategic and tactical game and long term investment in developing relationships with donors. For the target group of Yes, You Can! internationally operating funds and donors do not seem the first category to look at in the first place. But why not? Small Irish NGO's in the cultural area have a history in successfully finding long term donors in the United States. For the simple reason that many Irish ancestors emigrated to the US, became wealthy over the years and now want to give something back to their country of origin. Know then that the US was built by migrants from all over Europe, of whom some got wealthy, with a warm heart for their roots. But also Europe and Japan count numerous funds that for various reasons do not restrict themselves to national borders. In this chapter and in the overview of international funds the Yes, You Can! project tried to focus on international private funds from all over the world that provide money to NGO's and other legal entities working in the cultural sectors in the European area. In a list in the Annexes about 100 examples are given of such funds.



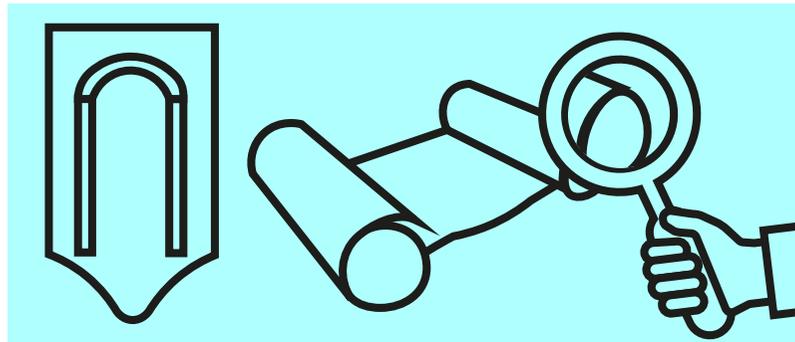
*Example 1. The cultural NGO Age & Opportunity, each May organising a 120.000 participants Older People and Arts Festival, gets generous support for different kind of projects from Atlantic Philanthropy in the US. This fund would only invite NGO's to put forward a proposal.*

Annually 4.3 Billion dollars are transferred from the US to projects across the world. Universities and NGO's in a country as The Netherlands are apparently able to inspire American funds to donate more than 400 million dollars annually to projects carried out in The Netherlands.



*Example 2. A Dutch NGO, active in campaigning against illiteracy (Stichting Lezen en Schrijven) succeeded in convincing the Bill Gates Fund to donate considerable financial support to libraries all over Europe to develop their own role in fighting illiteracy. Illiteracy is an important characteristic of disadvantaged citizens, and cultural institutions like libraries, functioning on a neighbourhood level, close to the target group of illiterate people, can make a difference here.*

A considerable number of international funds (sometimes originating from the US, Japan or other countries) is based in European countries, as is shown in the annexes. There is not one key that will open every door to funds abroad. But roughly the same rules apply to the process of fundraising as indicated in the chapter on the process of fundraising. If you want to invest energy in identifying and approaching internationally operating funds than prepare very well, do your homework, find out what exactly a specific fund is looking for. Know how to get the attention of the right agent, have your very concise story (your pitch) ready in which you can specify why, when, how and how many people will benefit from your project. Once having the attention then act as a 'steward.' Stay open, kind and connected to your contacts with the donating Fund, keep the staff of the fund informed. Unless of course a fund says it is not interested in information or publicity. There are still donors that do not want anything in return for their gift and want to stay anonymous.



*Example 3. The National Museum in Krakow managed to get funding from the famous Rothschild Foundation (Hanadiv) Europe, based in London, for the restoration of two Hebrew manuscripts from the collection of the Princes Czartoryski Library: "Book of Esther" and "Ketubah." Thanks to the very complex and expensive application of methods and techniques, these priceless documents continue to belong to the national heritage.*

Also at the international level you may find donors of a private character or with a public function or something in between. The money may come from individuals, ancient families or private companies. The funds may demand co-financing from other sources and may sometimes take decisions that relate to national tax reduction systems. Most of the time they like uniqueness of a project. They won't fund you if some other NGO elsewhere in your country or in Europe is doing already the same thing. So find out if this is so or cooperate from the beginning with NGO's in other countries.

The best way to find out how to approach an international fund is through peer learning. Identify a project that (or someone who) was successful already. Make the contact and learn as much as you can about strategy and tactics before approaching an international fund. Most donors publish the projects they donate to on their website or in their annual report. Or you may have to use national registers to find information on successful projects, if these are available of course, as is the case in the US. You may also have to invest money in access to such registers, which may be costly, and often only affordable if you can share costs with fellow organisations. And once you know enough of your potential donor then you can identify a programme officer at the fund (it may be through persons at the outskirts of your own network or via LinkedIn).

These are times of social networks. Use those networks. A lot of US Funds do not react to the thousands of proposals they receive by the post or by Email. They are only accessible through carefully constructed contacts that grow from informal to formal. You have to know what the fund is standing for and why your project is fitting. If you do this well than long term financing may be a result since such funds want to minimise their administrative costs and maximise the societal output by working with trusted partners.

**Source:**

US - Foundation Center  
<https://fdo.foundationcenter.org/>

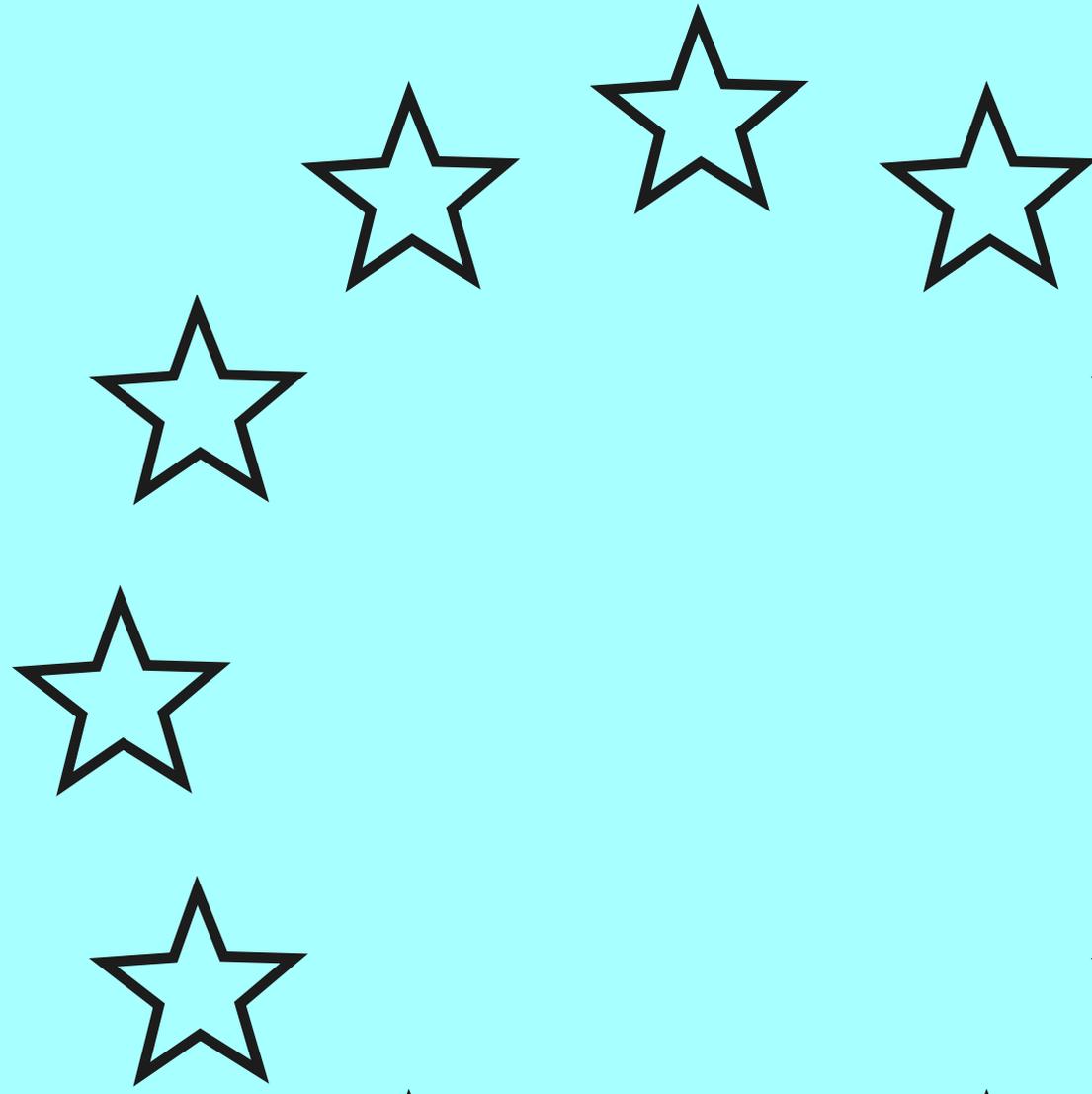
Slovakia - Brochure with list of international Funds briefly described  
[http://www.fundraising.sk/download/Text\\_Kultura\\_Ako\\_financovat\\_projekty.pdf](http://www.fundraising.sk/download/Text_Kultura_Ako_financovat_projekty.pdf)



*Example 4. The space for contemporary culture based in Bratislava, Slovakia is a non-profit multifunctional cultural centre in the centre of Bratislava. It focuses on the creation, presentation and education in the innovative forms of theatre, dance, music, film, contemporary visual culture and new media art. In 2014 EEA Financial Mechanism 2009-2014 (in which Norway, Lichtenstein and Iceland work together for the benefit of central and south Europe) funded their project "Partnership for creative Bratislava." The fund is administrated by the Open Society Foundation). The goal of the project is to initiate the establishment and implementation of the necessary tools into the cultural politics of the city and the region in the context of the current discussion on the creative economy and cultural importance of cultural NGO's in the region.*

**4**

**EU Funding**



## EU Funding

**In its Europe 2020 Strategy the European Commission has recognised cultural and creative sectors. These sectors are now seen as a source of innovative ideas that can be turned into products and services, which can in turn help generate growth and jobs and address societal changes. The strategic document notes, that culture is one of Europe's greatest assets. "To say nothing of their immense nonmaterial value, the creative and cultural industries account for 4.2% of the GDP of the Union, nearly 7 million jobs, primarily in small businesses. These figures are very encouraging. Culture is therefore one of Europe's great hopes."**<sup>1</sup>

### Culture on the EU Agenda

*The Work Plan for Culture* (2015–2018)<sup>2</sup> of the European Commission addresses key challenges faced by cultural organisations and small and medium sized enterprises in the creative sector at national and EU level in the context of globalisation and digitisation. The four-year plan builds on the *European Agenda for Culture* 2007 and its strategic objectives, namely

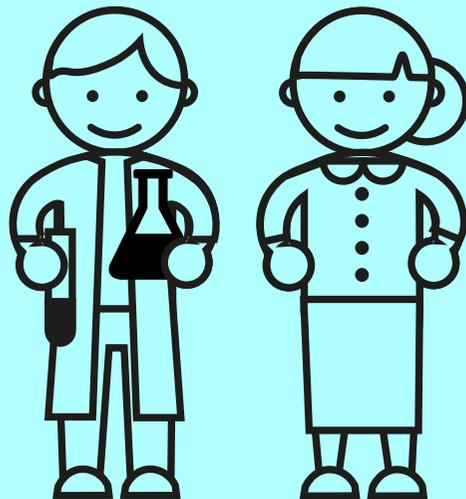
the promotion of cultural diversity and intercultural dialogue sets out priorities for promoting access to culture and audience development. It focuses on how to best manage Europe's cultural heritage, foster creativity and innovation in the cultural and creative sectors, and raise the profile of culture in EU's external relations. Around 20 concrete actions will be pursued along the following priorities:

- A. Accessible and inclusive culture;
- B. Cultural heritage;
- C. Cultural and creative sectors: creative economy and innovation;
- D. Promotion of cultural diversity, and culture in EU external relations and mobility.

Following the implementation of the EU's Culture and MEDIA programmes, in 2014 the Commission launched Creative Europe, a consolidated framework programme in support of Europe's cultural and creative sectors. Programme funding is complemented by peer learning activities between EU Member State governments (through the Open Method of Coordination) and between cities and regions, as well as regular reports and studies, and data-gathering

<sup>1</sup>. Draft Council conclusions on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion - Presidency concept paper Draft <http://data.consilium.europa.eu/doc/document/ST-5037-2015-INIT/en/pdf>

<sup>2</sup>. Commission Work Plan for Culture (2015-2018) [http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C\\_.2014.463.01.0004.01.ENG](http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C_.2014.463.01.0004.01.ENG)



EU policies are implemented through a wide range of programmes and funds, which provide financial support to hundreds of thousands of beneficiaries such as farmers, students, scientists, NGOs, businesses, towns, regions and many others.

designed to provide up-to-date, relevant information on the culture sector and the economy of culture.

In 2015 *The Voice of Culture* started - aiming to strengthen the advocacy capacity of the cultural sector in policy debates on culture at a European level, while encouraging it to work in a more collaborative way. Two themes, 'Audience Development via Digital Means' and 'Participatory Governance of Cultural Heritage', will be discussed in 2015. <http://www.voiceofculture.eu/>

### Towards an integrated approach

EU policies are implemented through a wide range of programmes and funds, which provide financial support to hundreds of thousands of beneficiaries such as farmers, students, scientists, NGOs, businesses, towns, regions and many others. Over 76% of the EU budget is managed in partnership with national and regional authorities through a system of "shared management", largely through **5 big funds** - the Structural & Investment Funds. Collectively, these help to implement the Europe 2020 strategy. The multi-annual budget for 2014-2020 aims to fund the objectives of the Europe 2020 strategy for a smart, sustainable and inclusive growth. This strategy sets objectives in the following five areas: employment, research and development, climate change and environment, education, poverty and social exclusion.

The main cultural funding programme of the European Commission is the *Creative Europe Programme* with a total budget of 1.46 billion €. A limited budget compared to the 347 billion € budget of the EU Cohesion Policy and the 84 billion € budget for the EU Innovation Policy.

Through the EU Communication „Towards an integrated approach to cultural heritage for Europe”<sup>3</sup> attention has been given to the need of progress towards a more integrated support to make Europe a laboratory for heritage based innovation. The communication highlights the new generation of EU instruments needed to be promoted and mobilised to support the European Agenda for Culture. Through a detailed mapping exercise of activities across the EU the European Commission started to improve access to information on EU policy and programme support for the heritage sector. The EU Guide „Mapping of Cultural Heritage Actions in European Union policies, programmes and activities” 2014 provides a wide range of information about EU policies, legislation programmes and funding opportunities relevant to cultural heritage. Other new Guides from official EU sources are focusing on funding opportunities for the specific sector of tourism.

- EU Guide „Mapping of Cultural Heritage actions in European Union policies, programmes and activities”. [http://ec.europa.eu/culture/library/reports/2014-heritage-mapping\\_en.pdf](http://ec.europa.eu/culture/library/reports/2014-heritage-mapping_en.pdf)

<sup>3</sup> EU Communication „Towards an integrated approach to cultural heritage for Europe” [http://ec.europa.eu/culture/library/publications/2014-heritage-communication\\_en.pdf](http://ec.europa.eu/culture/library/publications/2014-heritage-communication_en.pdf)

- ❑ “Guide on EU funding for the tourism sector (2014-2020)” European Commission DG Enterprise and Industry, <http://bit.ly/1u2QkV7>
- ❑ „Sustainable and competitive tourism- new funding opportunities for local and regional authorities“ Committee of the Regions: <http://bit.ly/1ocmAoy>

(ESIF) representing one of the largest items of the budget 2014-2020 of the European Union. Managed through a system of shared management ESI funds are supporting local projects but also encouraging the European Territorial Cooperation. This paragraph is linked to country specific Annexes.

### The special focus and structure of the YYC-chapter on EU Funding

This chapter on EU Funding will explore the new generation of EU programmes running from 2014 to 2020 and explaining basic principles, such as co-financing, but also new instruments, mechanisms and initiatives. The main aim is to motivate local NGO’s or public institutions working in the field of arts and culture to start and/or integrate European funding. Highlighting the potential of EU funds addressing disadvantaged groups Chapter 4 provides information about selected EU funds, programmes and projects and explore:

The second paragraph on “Global Funds” outlines opportunities, strengths and concerns of the two important instruments with regards to the European Neighbourhood Policy Instrument (ENPI) and Instrument for Pre-accession Assistance (IPA). This paragraph is linked to an ANNEX from Turkey.

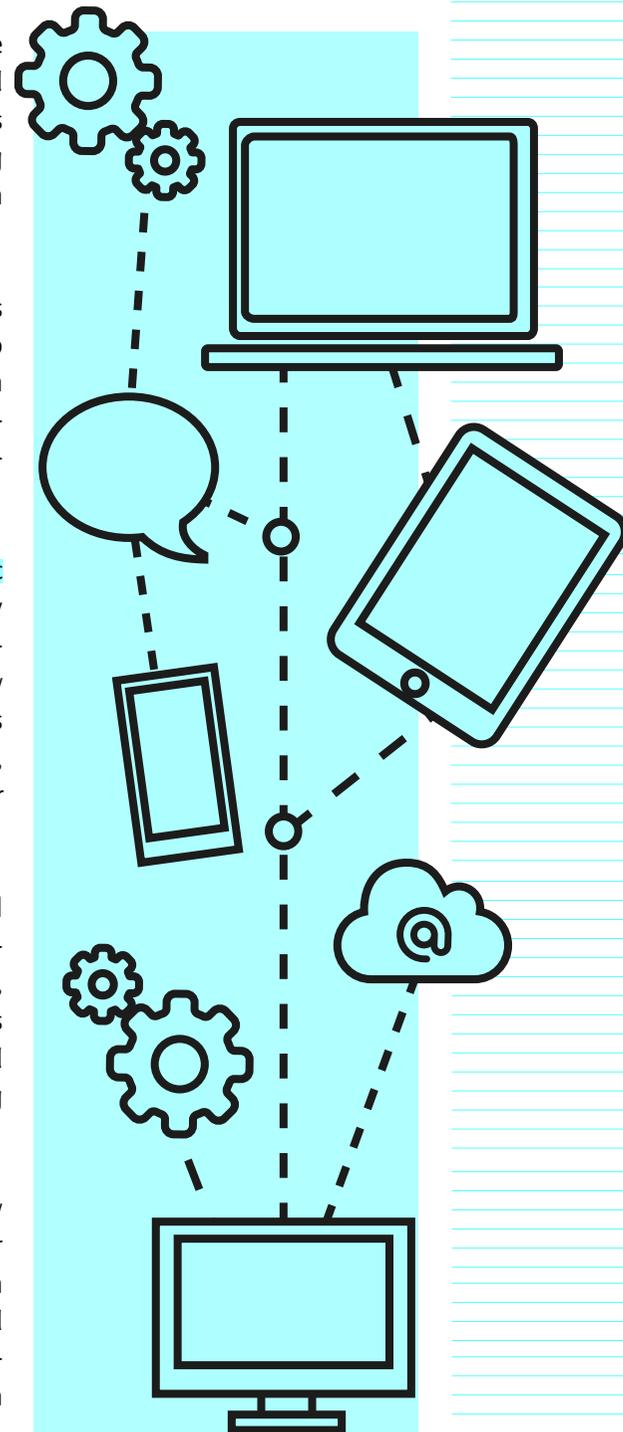
The third paragraph is related to Grants for specific projects in relation to EU policies, managed directly by the EU and usually following a public announcement known as a ‘call for proposals’. A short overview will focus on programmes of various fields of policies providing funding for transnational cultural projects, such as *Creative Europe and ERASMUS+, Europe for Citizens and Horizon*.

- ❑ how EU cultural policies can act as driver for the integration of culture in the European Structural and Investment Funds, but also other EU programmes such as such as ERASMUS+ and Europe for Citizens.
- ❑ how EU 2020 targets and horizontal issues (gender equality, equal opportunities and non-discrimination) and EU flagship initiatives (such as the European platform against poverty) are influencing all EU funds and programmes for cultural projects.
- ❑ how challenges for Europe (such digital media, social media, deep social and political transformations) are influencing the EU Cohesion policies and funds, but also cross-, transnational and interregional cooperation between cultural actors.

Special attention is given to the questions of small NGOs regarding small scale grants and simple application procedures based on “lump sum financing”, participation in large scaled programmes and projects run by big “players,” participation of volunteers and informal groups in transnational activities benefiting from EU funding for instance in bilateral projects.

By providing programme information, links to new resources and practical examples from the partner countries new developments and synergies within and between various programmes will be highlighted and encouraging organizations to invest in networking and partnership building for a long term vision on integrating EU Funding.

In the first paragraph of Chapter 4 special attention is given to the EU Structural and Investment Funds

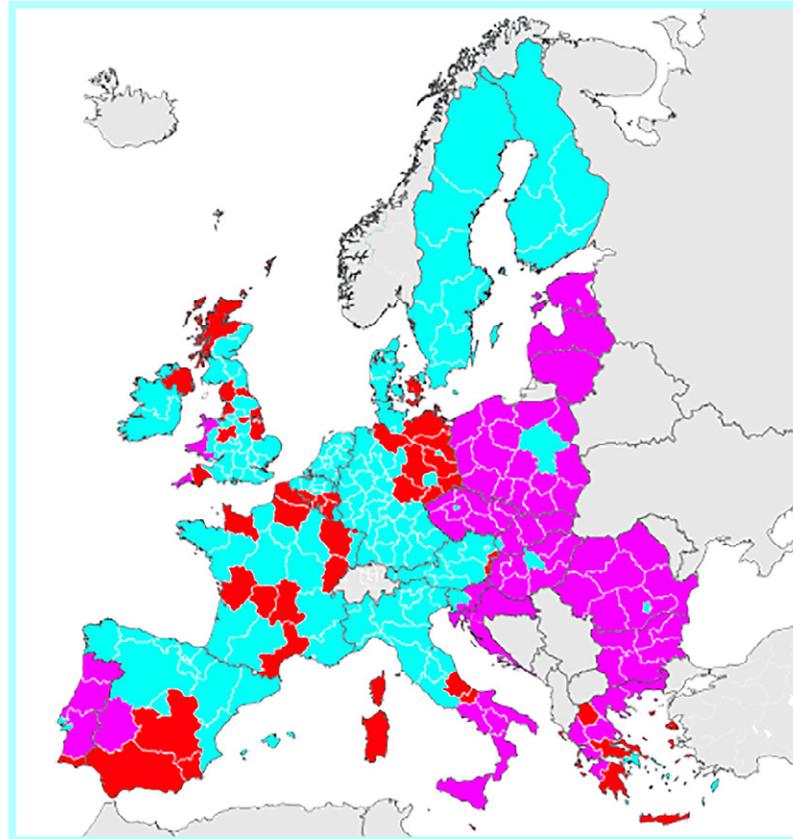


## 4.1. The European Structural and Investment Funds (ESIF)

Conserving, promoting and managing cultural heritage is currently well supported under the new EU Structural and Investment Funds (ESIF).

Aiming at promoting and supporting the overall harmonious development of its Member States and Regions the EST-Funds are making up one of the largest items of the budget 2014-2020 of the European Union. Funding will be delivered to three new categories of regions: more developed (blue), transition (red) and less developed (pink) regions.

The new category of “transitional regions” (red) will allow convergence regions close to the competitiveness category to benefit from a “transitional” phase, particularly important in a time of crisis.



ESI Funds are the financial tools for implementation of the reformed cohesion policy that has been inspired by two main objectives: Investment for Growth and Jobs and European Territorial Cooperation. It will make available up to €351.8 billion to invest in the regions of the EU and is the EU’s principal investment tool for delivering the Europe 2020 goals.

In the 2014-2020 period, cultural heritage investments are possible under the specific regulations of cohesion policy. The EU has bundled its structural funds and main investment instruments in one regulatory framework: the Common Provisions Regulation. This framework sets common rules for the Union’s largest funds, the Cohesion Policy investments in growth and jobs and the regional development tools of the agricultural and fisheries funds in order to better coordinate the use of funds, increase synergies and simplify their implementation and providing the basis for better coordination between the European Structural and Investment Funds.

A set of thematic objectives are translated into fund specific investment priorities. Member States shall concentrate support on interventions that bring the greatest added value in relation to the European Union 2020 strategy for smart, sustainable and inclusive growth. The principle of concentration therefore states that ESI Funds shall support a limited number of priorities embedded under **11 thematic objectives** defined in Article 9 of the Common provision regulation: ▼

Equality between men and women and non-discrimination have to be taken into account as a horizontal objective throughout the preparation and implementation of the programmes (Art 7 of the common rules).

Potential investments in culture could include investments in various ERDF and ESF priorities under the corresponding thematic objectives and thematic priorities. These can cover a wide spectrum of actors and activities in the public and non-for-profit sectors as well as in the private sector (in particular small and medium-sized enterprises – SMEs).

## What are the priorities?

Cohesion Policy has set **11 thematic objectives** supporting growth for the period 2014-2020

- ❑ **Investment from the ERDF** will support all 11 objectives, but **1-4 are the main priorities** for investment.
- ❑ **Main priorities for the ESF** are **8-11**, though the Fund also supports 1-4.
- ❑ **The Cohesion Fund** supports objectives 4-7 and 11.



**1.** Strengthening research, technological development and innovation



**2.** Enhancing access to, an use and quality of, information and communication technologies



**3.** Enhancing the competitiveness of SMEs



**4.** Supporting the shift towards a low-carbon economy



**5.** Promoting climate change adaptation, risk prevention and management



**6.** Preserving and protecting the environment and promoting resource efficiency



**7.** Promoting sustainable transport and improving network infrastructures



**8.** Promoting sustainable and quality employment and supporting labour mobility



**9.** Promoting social inclusion, combating poverty and any discrimination



**10.** Investing in education, training and lifelong learning



**11.** Improving the efficiency of public administration

Source: [http://ec.europa.eu/regional\\_policy/sources/docgener/informat/basic/basic\\_2014\\_en.pdf](http://ec.europa.eu/regional_policy/sources/docgener/informat/basic/basic_2014_en.pdf)

## 4.1. 1. Cohesion policy – Investments in Growth and Jobs

The 2014-2020 Cohesion Policy will concentrate funding on a smaller number of priorities in line with the Europe 2020 Strategy, focus more on results and increase the use of conditionalities. The new 5 structural and investment funds (ESIF) include the European Regional Development Fund (ERDF), the European Social Fund (ESF) and the European Agricultural Fund for Rural Development (EAFRD). The Commission works with the Member States and the regions to draw up Partnership Agreements and Operational Programmes.

It is up to the Member States to outline priority axes corresponding to thematic objectives and development needs. The EU countries administer the funds on a decentralised basis through shared management. A wide spectrum of actors and activities in the public and non-for-profit sectors as well as in the private sector (in particular small and medium-sized enterprises – SMEs) are covered.

### Social inclusion/poverty reduction funded by Structural Funds

The EU 2020 Strategy has a clear social dimension expressed in its headline target to lift 20 million people out of risk of poverty and social exclusion by 2020. One of the EU 2020 Flagship initiatives in support of this target in the European Platform against Poverty and Social Exclusion, which outlines actions to be taken at both European and national levels.

#### TIP: EAPN'S GUIDING PRINCIPLES:

To help social NGOs assess what could be good practice/project on social inclusion/poverty reduction funded by Structural Funds The European Anti-Poverty Network (EAPN) provides some guiding principles\*:

1. **Starting point: the project should answer the criteria listed in the call for proposals.** In particular, projects should show that they have a significant impact/deliver in one or more of the key fields which are listed below (such as integrated social inclusion approaches, reaching out to disadvantaged groups, fighting against discrimination, mobilizing social economy investments, building skills and capacities...)
2. **Promote an integrated, personalised and a multi-dimensional approach to social inclusion which entails:**
  - ❑ Integrated Active Inclusion frameworks with personalized pathways to inclusion, quality work and social protection that effectively support for people to access adequate minimum income, access to services (including accessible, affordable housing, transport, energy, care and healthcare services) and inclusive labour markets;
  - ❑ The delivery of innovative social services that meet local needs, such as community and care services (ESF) and social service infrastructure e.g. childcare centres (ERDF);
  - ❑ A lifecycle approach that addresses the exclusion of children and older people;
  - ❑ Support for social innovation and the social economy;
  - ❑ Support to quality job creation, especially in green and white jobs and social economy; investment in personalized support for people furthest from the labour market; fighting discrimination in access to jobs, services, rights and resources.
3. **Make sure that the project effectively targets and assists hard-to-reach, disadvantaged groups** (such as disadvantaged women, long-term unemployed, people with disabilities, migrants, ethnic minorities, marginalized communities including Roma, lone parents, homeless people).

**4. Promote an NGO-driven delivery mechanism:**

First of all, at programme level, check if NGOs have been appointed as intermediary bodies to manage grants (i.e. global grants): these grants are usually well-designed, accessible to small NGOs.

Secondly, at project level, ask your managing authority to make technical assistance and capacity building available to help you to run your project.

**5. Put people experiencing poverty at the center by:**

- Promoting social participation and empowering activities.
- Making use of the new potential with Community-led local initiatives allowing bottom-up approaches involving people experiencing poverty from the design until the assessment of the project.

**6. Get involved in transnational activities** to deliver innovative services and products to meet new community needs and support disadvantaged groups of people.**7. Make sure that the project has long-lasting effects** (after the duration of the project) with genuine social ex post evaluation measuring positive social outcomes for final beneficiaries. These effects are being adequately measured through social inclusion indicators (increased confidence, self-esteem, a sustainable, work contract above the minimum wage after x months...) and with a participatory social evaluation system, involving people experiencing poverty. These indicators should be aimed at measuring robust, achievable outcomes to make the project partners accountable

\*“Delivering Social Inclusion through Structural Funds” is EAPN’s latest handbook for NGOs on how to use Structural Funds for social inclusion. <http://www.eapn.eu/en/news-and-publications/publications/eapn-books/blog>

**Sustainable urban development as a new priority of the EU’s Cohesion Policy**

This will focus especially on integrated actions in urban areas or urban communities, offering more possibilities to delegate responsibility to urban authorities and introducing a community-led local development (CLLD) approach in these areas. A minimum of 5% of ERDF resources per Member State will be spent on projects in the field of integrated sustainable urban development. The implementation of integrated urban development strategies will be enhanced by the possibility to combine actions financed by ERDF, ESF and CF either at programme or operation level. Cross-financing between ERDF and ESF of a part of an operation (up to 10 % of each priority axis of an Operational Programme) will remain to complement the multi-fund approach (Article 98, Common Provisions Regulation).

**Cohesion policy- Investments in Growth and Jobs**

*An introduction to EU Cohesion Policy:* [http://ec.europa.eu/regional\\_policy/sources/docgener/informat/basic/basic\\_2014\\_en.pdf](http://ec.europa.eu/regional_policy/sources/docgener/informat/basic/basic_2014_en.pdf)

Set of rules covering the EU’s 5 “*Structural and Investment Funds*” (ESIF): [http://ec.europa.eu/contracts\\_grants/funds\\_en.htm](http://ec.europa.eu/contracts_grants/funds_en.htm)

The EU “*GUIDANCE FOR BENEFICIARIES of European Structural and Investment Funds and related EU instruments*” (2014) For each Thematic Objective or TO identified in the ESIF Regulation, the guidance gives an overview of complementary instruments available at EU level complete with detailed sources of information, examples of good practices for combining different streams of funds, as well as a description of relevant authorities and bodies involved in the management of each instrument. [http://ec.europa.eu/contracts\\_grants/pdf/synergies\\_beneficiaries\\_en.pdf](http://ec.europa.eu/contracts_grants/pdf/synergies_beneficiaries_en.pdf)

EU Guide: “*Enabling synergies between European Structural and Investment Funds 2014-2020, Horizon 2020, and other research, innovation and competitiveness-related Union programmes*”

## The European Social Fund (ESF)

The European Social Fund (ESF) is the EU's financial instrument for supporting reform in the field of education, employment and social inclusion. The aim of the ESF is to support the modernisation of services, strengthen institutional capacities and develop active and sustainable inclusion policies. For ESF interventions, at least 20% of the total ESF resources in each Member State (at national level) shall be allocated to the thematic objective 9 (promoting social inclusion, combating poverty and any discrimination).

The ESF will focus on a limited number of priorities in order to make a real impact in addressing Member States' key challenges, which are: • Employment – EUR 30 billion; • Education – EUR 26 billion; • Social inclusion – EUR 21.3 billion; • Institutional capacity – EUR 3.6 billion. Together with the EUR 3.2 billion special allocation for the Youth Employment Initiative, this means that more than EUR 86 billion will be invested in Europe's people over the next seven years. Co-financing-rates vary between 50% and 85% (or 95%).

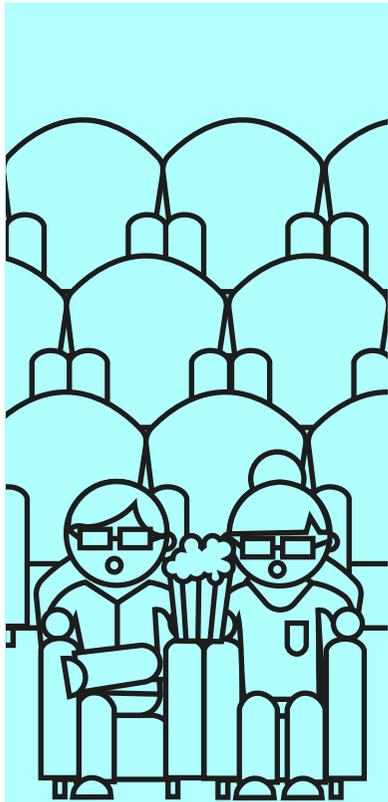
Types of activities are related to improve the capabilities of vulnerable groups, young people, workers and all those looking for a job. Giving a chance to all, fighting marginalization; supporting local partnerships, inclusive approaches are key elements. A new focus on integrative and preventive approaches includes the development of cultural and creative skills.

ESF investment priorities with relation to culture and disadvantaged groups are specifically possible under thematic objective No. 9 - Promoting social inclusion, combating poverty and any discrimination.

### Example ESF initiative: „Education and Employment in the local Neighbourhood“ (BIWAQ)

The Federation and the Federal Ministry for the Environment, Nature Conservation, Building and Nuclear Safety (BMUB) is one of the Federal Ministries involved in ESF and implementing the complementary labour market programme with funding from the ESF. The focus here is on disadvantaged, structurally weak urban areas and districts within the framework of the “Socially Integrative City” urban development assistance programme. Fields of activity: Sustainable integration into the labour, Improvement of the local economy; Cross-sectoral activities are including: neighbourhood-activities, intercultural and intergenerational cooperation, inclusion; cultural participation, leisure time and tourism. BIWAQ is complemented by the ESF programme “Jugend stärken im Quartier” (including a micro project strand) concentrating on young people in disadvantaged neighbourhoods (Federal Ministry for Family Affairs, Senior Citizens, Women and Youth - BMFSFJ).

**Beneficiaries:** Communities- Involving relevant local actors, as local managers, migrant organizations, small enterprises. Up to 154,5 Mio (90 Mio€ ESF /64,5 Mio€ national contribution) are available for BIWAQ in the 2014-2020 programming period. Own contribution required from the project executing organizations can be reduced to 10%. [http://www.biwaq.de/BIWAQ/DE/Home/home\\_node.html](http://www.biwaq.de/BIWAQ/DE/Home/home_node.html)



**Aquitaine 2014-2020 will support the creation of mediation and socialization places aiming to develop the cultural life, in particular for young people, with the implementation of equipment for cultural and artistic education, in partnership with the organisations and professionals working in this field**

### The European Social Fund (ESF)

**Eligibility:** A variety of bodies and organisations can become beneficiaries of ESF support: Social, cultural and educational organisations, Workers’ and employers’ organisations, as well as organisations providing training, support for workers, labour market support, NGOs and charities, Public administrations and municipal institutions, Companies and associations.

**ESF-Website:** <http://ec.europa.eu/esf/home.jsp>

**Link operational programmes:**  
<http://ec.europa.eu/esf/main.jsp?catId=576&langId=en>

**LINK to support in your country:**  
<http://ec.europa.eu/esf/main.jsp?catId=45>

**ESF priorities database:**  
[http://ec.europa.eu/social/esf\\_projects\\_117/](http://ec.europa.eu/social/esf_projects_117/)

### European Regional Development Fund (ERDF)

The ERDF is the biggest single source of EU funding. The central aim of the ERDF is to reinforce economic, social and territorial cohesion by encouraging the sustainable development and structural adjustment of regional economies.

The **European Regional Development Fund** regulation 2014- 2020 mentions specifically the protection, promotion and development of cultural heritage among its investment priorities under the objective 6 “Preserving and protecting the environment and promoting resource efficiency”.

The **Małopolska Regional Operational Programme 2014-2020 demonstrate how** under priority axe 6 “Regional heritage” the ERDF can be used to promote the protection of cultural and natural heritage and the development of the local economy. Under various measures also the development of cultural institutions and the availability of cultural heritage is listed – as well as the promotion of local tourist routes and the organi-

sation of cultural, artistic and interdisciplinary events of significant image and tourist potential, referring to cultural heritage. (s. ANNEX 4.1.)

In addition, there are funding opportunities under other thematic objectives such as: research and innovation, information and communication technologies (ICT), SME competitiveness, employment (-friendly growth through the development of endogenous potential), social inclusion and education and training. Investments in small-scale cultural heritage should contribute both to the development of endogenous potential and to the promotion of social inclusion, particularly among marginalised communities, by improving their access to cultural and recreational services in both urban and rural contexts.

#### Example Multifonds Operational Programme for the region Aquitaine 2014-2020

The ESF and ERDF Operational Programme *“Increase the living conditions of disadvantaged urban districts through their physical rehabilitation”* for the region Aquitaine 2014-2020 will support the creation of mediation and socialization places aiming to develop the cultural life, in particular for young people, with the implementation of equipment for cultural and artistic education, in partnership with the organisations and professionals working in this field (cinemas, theatres). In order to improve the perception of the area’s heritage and architecture and to contribute to the rebrand of the district, some places aiming to appropriate the living environment will be created. [http://ec.europa.eu/regional\\_policy/de/atlas/programmes/2014-2020/France/2014fr-16m0op001](http://ec.europa.eu/regional_policy/de/atlas/programmes/2014-2020/France/2014fr-16m0op001)

**Background:** 7/10 Aquitanian inhabitants leave on urban zones. In Bordeaux for instance, some urban areas face social, economic and environmental problems. Through the objective 4.2 of the FEDER European structural fund (2008-2013), the EU aimed to promote an intelligent and sustainable development especially on sensible urban zone. To do so 7 projects were selected to develop those areas and make them more attractive in order to support social cohesion. An innovative project called Darwin was launched through a private initiative. It turned a field of 10 000 m<sup>2</sup> in middle of ruins, located in an isolated area of Bordeaux, into an “eco village” mainly financed by private funds and initiatives on which the FEDER contributed up to 160 000 €. Cultural events and alternative economic organisations got their offices there, a stake park and a roller derby park was open, an eco-lodge and an urban farm plus a restaurant followed and the rehabilitation are still on process. <http://www.darwin-ecosysteme.fr/>

The ERDF will contribute to all 11 Thematic Objectives of the ESIF. However, it will devote the majority of its resources to: R&D – EUR 39.9 billion; SMEs – EUR 32.8 billion; Low carbon economy – EUR 30.1 billion; Transport and energy infrastructure – EUR 25.6 billion. The ERDF will also support cross-border transnational and interregional cooperation under the European Territorial Cooperation goal. This could include partnering with the EU’s neighbouring third countries, through programmes under the European Neighbourhood Instrument and the Instrument for Pre-Accession Assistance.

### European Regional Development Fund (ERDF)

**Eligibility:** In general, a wide range of actors is eligible for funding by the ERDF: local, regional and national authorities and administrative bodies, social, cultural and educational institutions, NGOs, companies, SMEs including micro-enterprises and Social Economy Enterprises, and associations

The eligibility criteria are further specified in the calls for proposals, published by your managing authority.

**Official website of the ERDF:**

[http://ec.europa.eu/regional\\_policy/index\\_en.cfm](http://ec.europa.eu/regional_policy/index_en.cfm)

**ERDF-Website:**

[http://ec.europa.eu/regional\\_policy/en/funding/erdf/](http://ec.europa.eu/regional_policy/en/funding/erdf/)

**Partnership agreements of all member states:**

[http://ec.europa.eu/contracts\\_grants/agreements/index\\_en.htm](http://ec.europa.eu/contracts_grants/agreements/index_en.htm)

**Summaries of the Operational Programmes adopted by the European Commission:**

[http://ec.europa.eu/regional\\_policy/index.cfm/en/atlas/programmes?search=1&keywords=&periodId=3&countryCode=DE&regionId=ALL](http://ec.europa.eu/regional_policy/index.cfm/en/atlas/programmes?search=1&keywords=&periodId=3&countryCode=DE&regionId=ALL)

**A list of the managing authorities for the ERDF in your country or region:**

[http://ec.europa.eu/regional\\_policy/manage/authority/authority\\_en.cfm?pay=108&list=no](http://ec.europa.eu/regional_policy/manage/authority/authority_en.cfm?pay=108&list=no)

**A search engine for all Operational Programmes for the ERDF:**

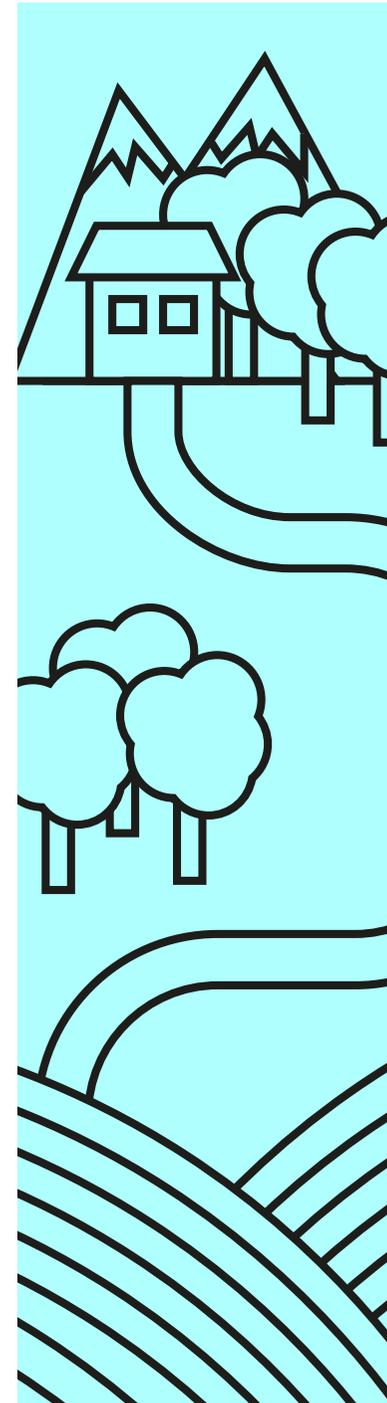
[http://ec.europa.eu/regional\\_policy/country/prordn/index\\_en.cfm](http://ec.europa.eu/regional_policy/country/prordn/index_en.cfm) **Inventory** and link to the relevant web addresses on the Europa website or on other websites is provided under each entry. [http://ec.europa.eu/regional\\_policy/en/policy/themes/urban-development/](http://ec.europa.eu/regional_policy/en/policy/themes/urban-development/)

### European Agricultural Fund for Rural Development (EAFRD)

The EAFRD is the EU’s main instrument for investments in rural areas and the agricultural sector. Three long-term strategic objectives can be identified for EU rural development policy in the 2014-2020 period:

- improving the competitiveness of agriculture;
- the sustainable management of natural resources and climate action; and
- a balanced territorial development of rural areas.

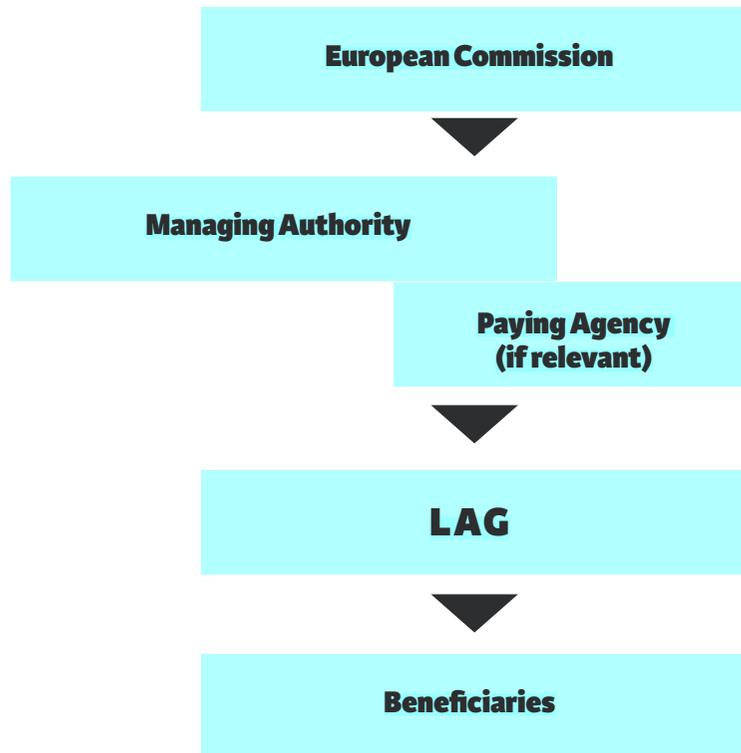
The European Agricultural Fund for Rural Development continues to support restoration, maintenance, and upgrading of cultural and natural heritage of villages, rural landscapes and high nature value sites. The EAFRD also addresses related socioeconomic aspects, and environmental awareness actions; and is complemented by the **LEADER programme** (Liaison entre



actions de développement de l'économie rurale) which funds actions for community-led local development (CLLD) carried out through integrated (Article 33(1) (c)) and multi-sectoral area based local development strategies.

**Community-led delivery system**

In the basic CLLD delivery system the flow is as follows: the European institutions establish common objectives and principles of each fund; the national or regional MA designs the basic rules for implementing the programme; the MA launches a call to select "Local Action Groups" (LAGs); the LAG publishes a call for proposals and receives, assesses and selects operations which will be supported to meet the objectives of the local strategy; the beneficiaries implement the projects and receive the funding.



In previous funding periods, LEADER has proven to be a successful tool for the involvement of local stakeholders into the development and implementation of local development strategies.

In the new funding period 2014-2020, the scope of CLLD has been broadened to allow local strategies to focus on challenges like social inclusion, climate change, the segregation of Roma and other disadvantaged groups, youth unemployment, urban deprivation, urban-rural linkages and so on. Furthermore, as well the ESI-Funds (ERDF, ESF, EMFF) have the option to invest in Community-led Local Development initiatives (CLLD). The "Guidance on Community-Led Local Development for Local Actors" will empower LAG's to take into account challenges such as the lack of private funding by supporting new financial instruments (guarantees and microcredit schemes), developing privileged links with banks, exploring the potential of crowd funding and other emerging ideas, increasing the speed and adaptability of EU grants (small grants, umbrella schemes...) and reducing bureaucracy associated with projects, for example, through the use of lump sums, simplified costs, etc.

Example: LEADER in Poland is implemented in Poland within the priority 6 of the Rural Development Programme "promoting social inclusion, poverty reduction and economic development in rural areas" through the implementation of local development strategies (LDS). Within the new perspective also activities will be supported aiming at: preserving local heritage, developing public and non-commercial tourist, recreational or cultural infrastructure and enhancing the accessibility of information and communication technologies (ICT) in rural areas and increasing the level of their use as well as improving their quality through the

use of information technology in the development of non-agricultural jobs or sharing cultural, natural and tourist resources of rural areas.

The undertakings implemented within the framework of the LDS should make use of local resources: raw materials, local infrastructure, location (geographic situation), heritage, the potential of residents, etc. Social exclusion prevention will be implemented, among others, through the mandatory indication in LDS of disadvantaged groups, who will receive support under the LSD along with a description of the approach used. <http://www.minrol.gov.pl/Wsparcie-rolnictwa-i-rybolowstwa/PROW-2014-2020>

CLLD will be implemented in 17 member states, particularly in 40 EU Operational Programmes with the total allocation approx. 2 billion EUR (ERDF 67%, ESF 33%). A higher EU co-financing rate is proposed for LEADER: 90% in less developed regions and 80% in other regions. Special funding is available from the European Agricultural Fund for Rural Development (EA-

FRD) for Transnational cooperation (TNC) project work. TNC means undertaking a joint rural development project with at least one other area in another country.

**European Agricultural Fund for Rural Development (EAFRD)**

**Eligibility:** In general, a wide range of actors can become beneficiaries of funding from the ERDF: municipal institutions and administrative bodies social, cultural and educational institutions, NGOs, companies, SMEs and associations. The eligibility criteria are further specified in the calls for proposals, published by your managing authority.

**Rural Development Gateway 2014-2020:**

<http://enrd.ec.europa.eu/en/policy-in-action/cap-towards-2020/rdp-programming-2014-2020>

**Community-led Local Development (CLLD) :** [http://ec.europa.eu/regional\\_policy/sources/docgener/informat/2014/community\\_en.pdf](http://ec.europa.eu/regional_policy/sources/docgener/informat/2014/community_en.pdf)

**LEADER Gateway:** <http://enrd.ec.europa.eu/en/leader>

**Guidance on Community-Led Local Development for Local Actors:**

[http://ec.europa.eu/regional\\_policy/sources/docgener/informat/2014/guidance\\_clld\\_local\\_actors.pdf](http://ec.europa.eu/regional_policy/sources/docgener/informat/2014/guidance_clld_local_actors.pdf)

**Rural development 2014-2020:**

[http://ec.europa.eu/agriculture/rural-development-2014-2020/country-files/index\\_en.htm](http://ec.europa.eu/agriculture/rural-development-2014-2020/country-files/index_en.htm)

**CLLD will be implemented in 17 member states, particularly in 40 EU Operational Programmes with the total allocation approx. 2 billion EUR**

The infographic consists of four main elements: 1) The number '17' surrounded by a grid of small circles, representing member states. 2) A clipboard with the number '40' on it, representing EU Operational Programmes. 3) A sack with the number '2' and 'billion EUR' below it, representing the total allocation. 4) A starburst shape containing '90%' with the text 'LEADER: 90% in less developed regions and 80% in other regions.' below it.

## 4.1.2. European Territorial Cooperation

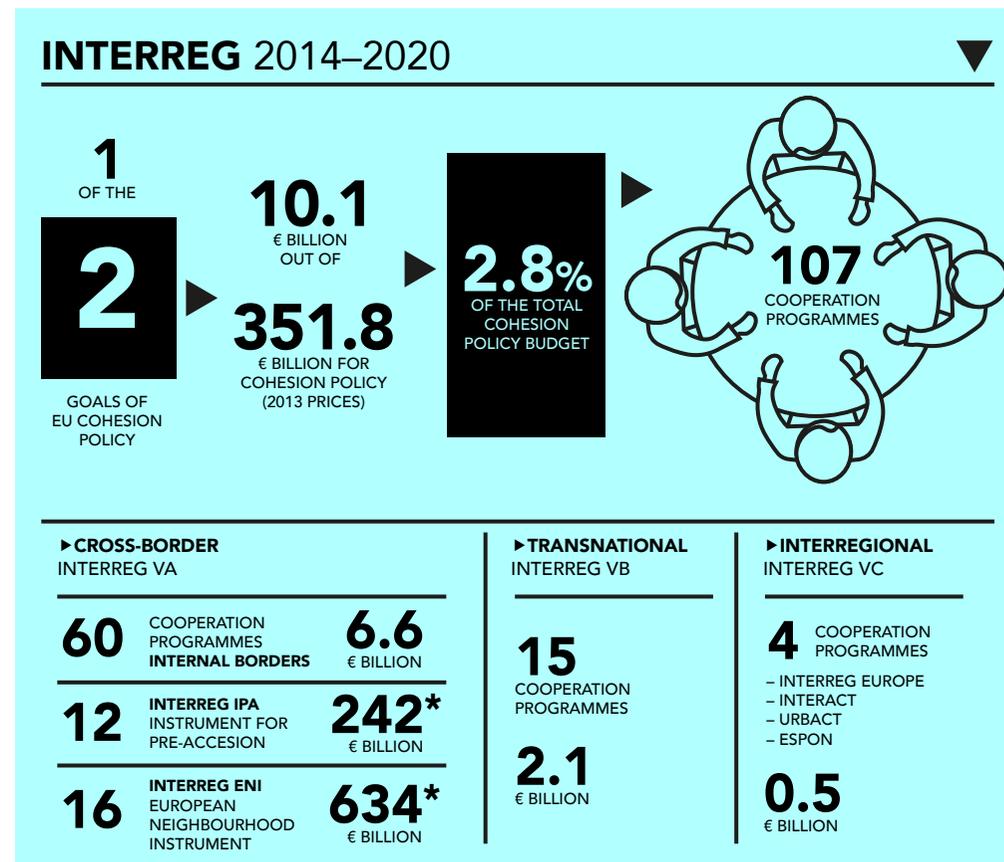
Although only representing about 3% of the cohesion budget the ETC complements the implementation of the Cohesion Policy by encouraging regions and cities from different EU Member States to work together and learn from each other through joint programmes, projects and networks with concrete impacts on every aspect of economic life, including innovation, accessibility, education, business, employment or the environment. Sustainable tourism, culture and natural heritage are part of the activities that are considered to foster employment friendly growth in the context of territorial strategies. The ETC is part of the ERDF and therefore its general objective is the promotion of economic, social and territorial cohesion. The more specific objectives vary among the three different forms of territorial cooperation, which are funded under the ETC: cross-border cooperation, transnational cooperation, interregional cooperation.

### Study on Culture and Creative Industries projects

Culture and Creative industries (CCI) are key competences of many Territorial Cooperation Programmes, and significant funds have been spent on CCI projects in the 2007–2014 period. CCI cooperation projects often provide unique settings for exploring the added value of diversity and collaboration across borders as a key factor of Europe’s cohesion and competitiveness. ‘Inspiring Creativity. Promoting Culture and Creative Industries across Europe’: [http://admin.interact-eu.net/downloads/8412/INTERACT\\_Publication\\_Inspiring\\_Creativity.pdf](http://admin.interact-eu.net/downloads/8412/INTERACT_Publication_Inspiring_Creativity.pdf)

### INTERREG 2014-2010

The fifth programming period of Interreg for 2014–2020 has a budget of EUR 10.1 billion invested in around 107 cooperation programmes between regions and territorial, social and economic partners. This budget also includes the ERDF allocation for Member States to participate in EU external border cooperation programmes supported by other instruments (Instrument for Pre-Accession and European Neighbourhood Instrument). Interreg is built around three strands of cooperation, Cross-Border Cooperation, (Interreg A), Transnational Cooperation (Interreg B) and Interregional Cooperation (Interreg C).



## INTERREG

### Eligibility:

In general, a wide range of actors can become beneficiaries of funding from the ERDF:

municipal institutions and administrative bodies, social, cultural and educational institutions, NGOs, companies, SMEs and associations. The eligibility criteria are further specified in the respective cooperation programmes and calls for proposals, published by your managing authority.

### Regional Policy Gate: European Territorial Co-operation:

[http://ec.europa.eu/regional\\_policy/en/policy/cooperation/](http://ec.europa.eu/regional_policy/en/policy/cooperation/)

### Gate for Regional policy in your country:

[http://ec.europa.eu/regional\\_policy/en/](http://ec.europa.eu/regional_policy/en/)

**Info-Region Project database:** [http://ec.europa.eu/regional\\_policy/en/projects/](http://ec.europa.eu/regional_policy/en/projects/)

### Leaflet INTERREG:

[http://ec.europa.eu/regional\\_policy/index.cfm/en/policy/cooperation/european-territorial/interreg25years](http://ec.europa.eu/regional_policy/index.cfm/en/policy/cooperation/european-territorial/interreg25years)

**KEEP: Source of information on the projects and partners of Territorial Cooperation.** <http://www.keep.eu/keep/>

## INTERREG V-A European Cross-Border Cooperation

Border regions offer a unique opportunity to develop cultural practice to utilize the potential of cultural diversity. They should therefore act as a kind of “laboratory” for testing out tools for implementing culture within daily life. Culture and tourism are key priorities in more than 60 cooperation programmes along 38 internal EU borders. ERDF contribution: EUR 6.6 billion Cross-border cooperation aims to tackle common challenges identified jointly in the border regions and to exploit the untapped growth potential in border areas, while enhancing the cooperation process. Cross-Border Cooperation promotes integrated regional development between neighbouring land and

maritime border regions on NUTS\* level 2 in two or more Member States or between neighbouring border regions in at least one Member State and one third country on external borders of the Union, separated by a maximum of 150 km.

### Example: INTERREG A in Germany

Germany is participating in **14 Interreg A programmes**, the 2014-2020 process is not yet finished. Border Regions in Germany use cross-border structures to develop long term institutional cooperation promoting tourism, cultural heritage and cross border cooperation between people. Cross-Border Cooperation, especially through the Euroregions, is playing an important role. “Projects are largely financed within the framework of the EU Structural Funds, involving activities in the field of intercultural dialogue and cultural exchange. Within cross-border regional development concepts these activities have been recognised as ‘soft factors’, which contribute to a great extent to regional development objectives.”(Culture and the Structural Funds in Germany by Cornelia Dümcke EENC Paper, June 2012: [http://www.ccp-deutschland.de/fileadmin/user\\_upload/3\\_Infos\\_und\\_Service/5\\_Publikationen/report-structural-funds-germany.pdf](http://www.ccp-deutschland.de/fileadmin/user_upload/3_Infos_und_Service/5_Publikationen/report-structural-funds-germany.pdf))

### The German-Dutch cooperation programme 2014-2020

The German-Dutch cooperation programme is based on 130 German and Dutch communities, cities and districts in 5 so called EUREGIOS. (freiwillige Zusammenschlüsse von öffentlich-rechtlichen Organen in der deutsch-niederländischen Grenzregion). In the German-Dutch cross-border

programme 2014-2020 special attention is given to the sector of tourism, but also 73 million Euro are available for cooperation between citizens and institutions in the specific Priority axis 2 “Soziokulturelle und territoriale Kohäsion des Programmgebietes“, an amount to become doubled with the national contribution. (EUREGIO-Mozer-Programm). For more information on this German-Dutch Interreg programme see: [www.euregio.eu](http://www.euregio.eu).

**The AEBR’s Cultural Task Force of the Association of European Border Regions (highlighted/black)**

The AEBR’s Cultural Task Force of the Association of European Border Regions will help those operating in the field of culture to develop cultural practice within and between the various Euroregions. Of the 185 border regions, more than 100 are members. An advantage of working within such a network is that there are regularly European project calls – for example for transnational cooperation regarding European cultural routes. <http://www.aebr.eu/de/index.php>

**Interreg Cross-Border Cooperation**

**Eligibility:** Legally established public and private organizations.  
**Requirements:** 2- 10 partners from at least 2 countries in the specific programme area.  
**EU Gate:** [http://ec.europa.eu/regional\\_policy/de/policy/cooperation/european-territorial/cross-border/](http://ec.europa.eu/regional_policy/de/policy/cooperation/european-territorial/cross-border/)



EU FUNDING

**INTERREG V B: Transnational cooperation**

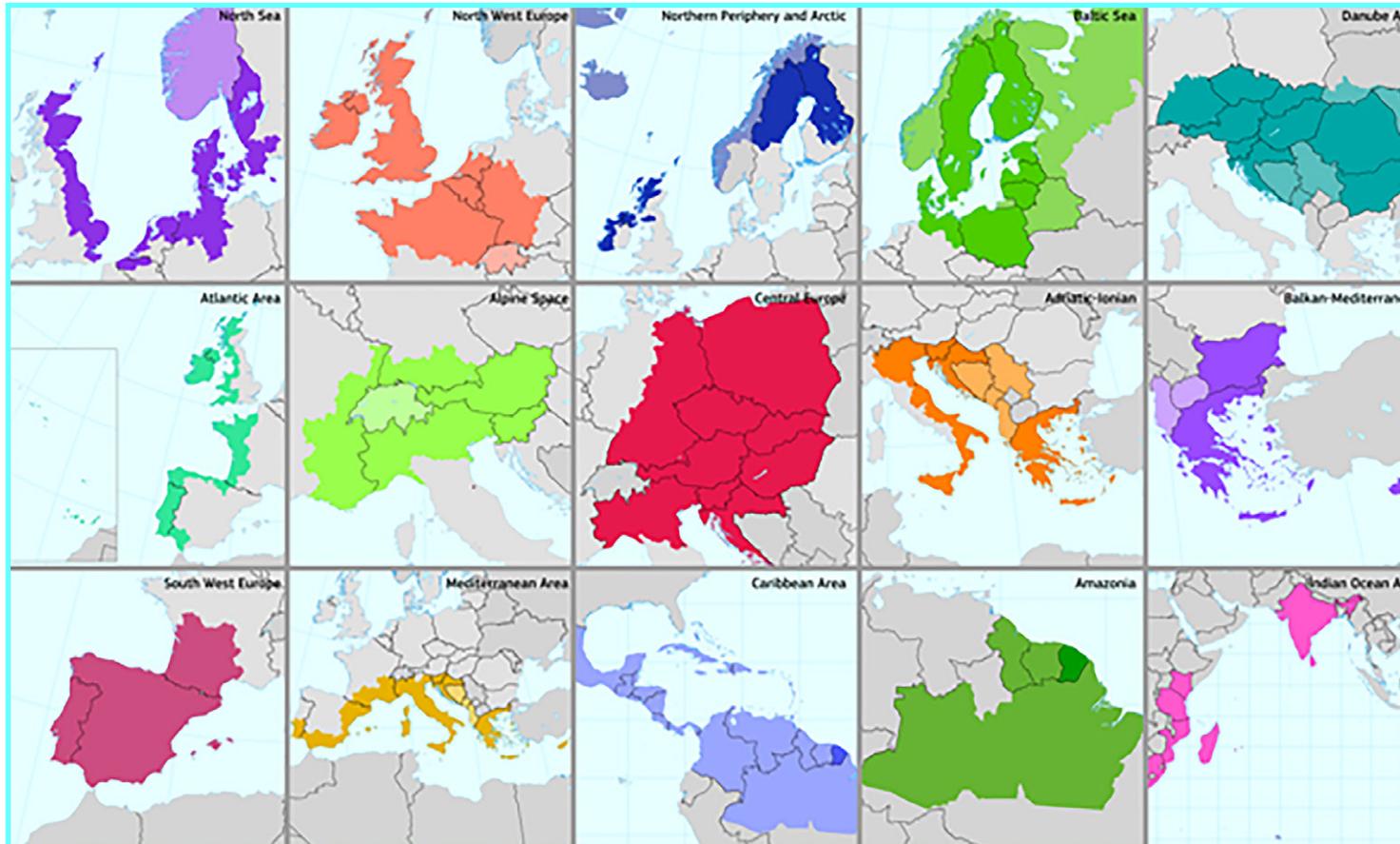
Transnational cooperation addresses larger transnational territories, encompassing national, regional and local partners. Interreg B covers 15 cooperation programmes. It is delivered through the European Regional Development Fund (ERDF) with EUR 2.1 billion for the period 2014-2020. It covers NUTS\* 3 regions and takes, where appropriate, account of macro-regional and sea-basin strategies.

Transnational co-operation is about the co-operation of regions from several EU Member States on agreed priorities and a coordinated strategic response. There are 15 programme zones for transnational co-operation.

**The Danube Transnational Programme (2014-2020)**

**Programme examples**

The INTERREG B programme provides the creation of a new cooperation area, the Danube region. The Danube Transnational Programme is built around four thematic priority axes for the Danube region: 1. Innovative and socially responsible, 2. Environment and culture responsible, 3. Better connected and energy responsible, 4. Well-governed Danube region - The programme will invest EUR 202,3 million from the ERDF and EUR 19,8 million from IPA II for trans-



Source: Interreg B covers 15 cooperation programmes: [http://ec.europa.eu/regional\\_policy/de/policy/cooperation/european-territorial/trans-national/](http://ec.europa.eu/regional_policy/de/policy/cooperation/european-territorial/trans-national/)

national projects in the Danube basin territory. Eligible partners will, therefore, come from 8 EU countries - Austria, Bulgaria, Croatia, the Czech Republic, Germany (only Baden-Württemberg and Bayern), Hungary, Romania, Slovakia, Slovenia; and 5 non-EU countries Bosnia and Herzegovina, the Republic of Moldova, Montenegro.

**Technical Assistance Facility for Danube Region Projects** supports project ideas to set up a clear pathway towards project implementation, through the provision of consultant services. Consultant services are provided free of charge to selected project Applicants, up to a value of € 25,000 incl. VAT and for a duration of maximum 6 months. [http://www.danube-capacitycooperation.eu/pages/technical\\_assistance\\_facility-drp](http://www.danube-capacitycooperation.eu/pages/technical_assistance_facility-drp)

**START – Danube Region Project Fund** is a new pilot initiative of the EUSDR and provides small grants for the development and implementation of Danube Region projects in the form of Seed Money. Seed Money means that beneficiaries receive an early pre-financing in order to cover the project expenses from the beginning. This helps especially small organisations with limited resources to START their projects. <http://donauraumstrategie.de/projektfinanzierung/>

### **MED Programme**

The MED Programme is a transnational cooperation programme covering regions of Greece, Spain, France, Italy, Portugal, Slovenia, Croatia, Malta, Cyprus, Albania, Bosnia, Montenegro and the UK

(Gibraltar); it supports the sharing of experiences, knowledge, and the improvement of public policies between national, regional and local authorities and other territorial actors. In addition, MED focuses on the protection and promotion of Mediterranean natural and cultural resources by reducing the potential impact of human activities on environmental and cultural heritage; on conserving, protecting and developing natural and cultural heritage by enhancing sustainable development policies; and on better protecting and valorising natural and cultural heritage in coastal and maritime areas. MED Programme: <http://www.programmemed.eu/en/the-programme/about/in-short.html>

### **Transnational Cooperation:**

**Eligibility:** 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.

**Gate:** [http://ec.europa.eu/regional\\_policy/de/policy/cooperation/european-territorial/trans-national/](http://ec.europa.eu/regional_policy/de/policy/cooperation/european-territorial/trans-national/)

### **Interregional Cooperation**

INTERREG Europe offers a possibility to cooperate with regions from all over Europe and not only in a limited cooperation area. There is one single programme for the whole European territory with 30 partner states - EU28, Norway and Switzerland aimed at supporting policy learning among public authorities to improve performance of policies & programmes for regional development, in particular Structural Funds programmes. **Budget:** EUR 500 million. **The thematic priorities** selected by the programme mainly refer to the smart and sustainable growth pillars of the EU2020

strategy. Regional policies dedicated to tourism as an economic sector can potentially be tackled under the specific objectives 1.2 (dedicated to improving innovation delivery policies) and 2.1 (focusing on improving SME competitiveness policies). Regional policies on cultural heritage can be potentially tackled under specific objective 4.1 for improving natural and cultural heritage policies.

There are also 12 Interreg-IPA CBC programmes as well as the 16 Interreg-ENI CBC programmes with EUR 242 million ERDF contribution and EUR 634 million ERDF contribution respectively.

**Projects:** Public organisations from different regions in Europe work together for 3 to 5 years on a shared policy issue. An action plan, specific for each region, will ensure that the lessons learnt from the cooperation are put into action. Regional partners will monitor how far the action plans are implemented. Calls for project proposals will be launched throughout the programming period.

**Platforms:** A tool for faster and better sharing of knowledge to help policymakers do their job better. Platforms are a space for continuous learning about public policies in the four themes of the programme.

**3 Networking Programmes complete the ETC Objective:**

ESPON is the European Observation Network for Territorial Development and Cohesion. It works with studying and predicting the development of the European territory. <http://www.espon.eu/main/>

URBACT III (2014-2020) deals with exchange between Europe's cities (181 cities, 29 countries, and 5,000 active participants) on integrated urban development. According to the ETC Regulation, it facilitates 'exchange

of experience concerning the identification, transfer and dissemination of good practice on sustainable urban and rural development'. For URBACT III the total budget eligible budget is 96,3 M€ (excluding contributions from Norway and Switzerland), co-financed by ERDF (77,1%), national contributions (5,7%) and local contributions (17,2%). The main beneficiaries are cities from EU 28 Member States, Norway & Switzerland. While talking about cities, URBACT actually includes cities, municipalities, towns (without limit of size), infra-municipal tiers of government, metropolitan authorities as well as organized agglomerations. Other beneficiaries include local agencies; provincial, regional and national authorities; universities and research centers. All beneficiaries shall be public or public equivalent bodies.

Links: <http://urbact.eu/>; <http://urbact.eu/our-funding>

#### Article "Crowdfunding City Futures?"

The URBACT ESIMeC II network organized in a masterclass on innovative financing which explored a range of different models - financial instruments, social investment bonds, public-private-partnerships and (the focus of this article) crowdfunding. <http://urbact.eu/crowdfunding-city-futures>

INTERACT is the cooperation and exchange network for territorial cooperation programmes. <http://www.interact-eu.net/>

#### Interregional Cooperation:

**Eligibility:** Legally established public and private organisations are eligible to apply.

**Requirements:** 3-35 partners from at least 3 countries in the specific programme area.

**Portal:** <http://www.interreg4c.eu/>; Interreg Europe: <http://www.interregeurope.eu/>

**Programme Manual with examples of possible projects/stakeholder group compositions:** [http://www.interreg4c.eu/uploads/media/Interreg\\_Europe\\_Programme\\_manual\\_01.pdf](http://www.interreg4c.eu/uploads/media/Interreg_Europe_Programme_manual_01.pdf)

**Leaflet INTERREG:** [http://ec.europa.eu/regional\\_policy/index.cfm/en/policy/cooperation/european-territorial/interreg25years](http://ec.europa.eu/regional_policy/index.cfm/en/policy/cooperation/european-territorial/interreg25years)

## 4.2. Global Funds

This paragraph outlines opportunities, strengths and concerns of the two important instruments under Heading 4 of the Multiannual Financial Framework 2014-2020 with regards to the European Neighbourhood Policy Instrument (ENPI) and Instrument for Pre-accession Assistance (IPA).

### 4.2.1. The European Neighbourhood Policy Instrument (ENPI)

The new **European Neighbourhood Instrument (ENI)** with a budget of €15.4 billion for the period 2014-2020 is the main financial instrument for implementing the **European Neighbourhood Policy (ENP)** and provides the bulk of EU funding to the 16 ENP partner countries. The ENI builds on the achievements of the previous European Neighbourhood and Partnership Instrument (ENPI), the ENI supports strengthening of relations with Neighbourhood countries and brings tangible benefits to both the EU and its partners.

The European governs the EU's relations with 16 of the EU's closest Eastern and Southern Neighbours.

- To the South: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine\*, Syria and Tunisia
- To the East: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine.
- Russia takes part in Cross-Border Cooperation activities under the ENP and is not a part of the ENP as such.



Background: The ENP has been launched in 2003 and developed throughout 2004, with the objective of avoiding the emergence of new dividing lines between the enlarged EU and its neighbours and instead strengthening the prosperity, stability and security of all. It is based on the values of democracy, rule of law and respect of human rights. The ENP was last reviewed in 2011, following the 'Arab Spring' uprisings. The objective of the reviewed ENP is to support partners who undertake reform towards democracy, rule of law and human rights; to contribute to their inclusive economic development and to promote a partnership with societies alongside our relations with governments. It also aims to strengthen cooperation in the political and security spheres, to support economic and social development and to create economic growth and jobs. Under the reviewed ENP, the incentive-based approach ('more-for-more') applies, under which the EU

will develop stronger partnerships with those neighbours that make more progress towards democratic reform.

Given the significant developments in the Neighbourhood since 2011, it is now essential to also undertake a fundamental review of the principles on which the policy is based as well as its scope and how instruments should be used. Therefore, a Joint Consultation paper by the European Commission and the High Representative of the EU for Foreign Affairs and Security Policy was adopted on 4 March 2015, setting out key questions for discussion with partners and stakeholders. A Joint Communication setting out proposals for the future direction of the ENP will follow in autumn 2015.

#### Bilateral cooperation

The vast majority of ENI funding is used for bilateral cooperation, tailor-made to each Neighbourhood partner country. A key element in this context are the bilateral ENP Action Plans (AP)s which are mutually agreed between the EU and each partner country. The AP sets out an agenda of political and economic reforms with short and medium-term priorities and serves as the political framework guiding the priorities for cooperation. Priorities

of bilateral cooperation include good governance (incl. justice and security), sustainable economic development (incl. trade, transport, energy, and environment) and social and human development (incl. education, health, people-to-people contacts and civil society).

### Regional, Neighbourhood-wide and Cross-Border Cooperation programmes

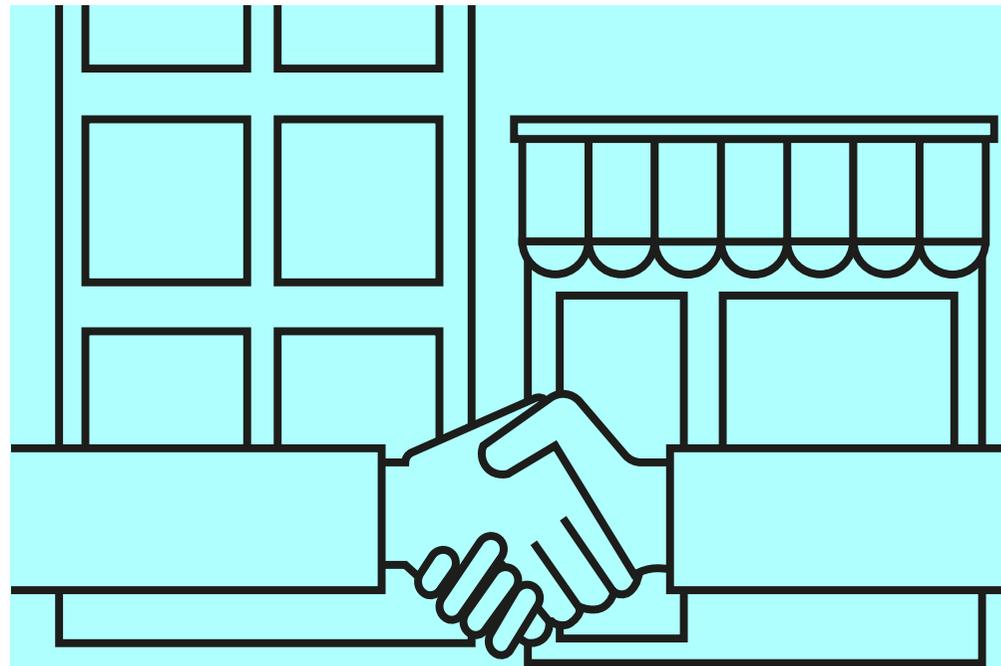
In addition to bilateral cooperation, ENI funding also supports regional, Neighbourhood and Cross-Border Cooperation (CBC) programmes. These programmes are designed to complement the bilateral cooperation programmes.

- ❑ **Regional cooperation programmes** tackle challenges with a regional dimension and promote interstate co-operation on issues of mutual interest in the different regions of the ENP (Regional programmes Eastern Neighbourhood).
- ❑ **Neighbourhood-wide cooperation programmes** benefits countries of both geographical ENP regions. It includes a variety of programmes and instruments such as the Neighbourhood Investment Facility (NIF) which pools grants and risk capital with loans provided by European Financial Institutions for projects in the fields of: energy, transport infrastructure, the environment and assistance to small and medium enterprises. Other Neighbourhood-wide cooperation programmes are Technical Assistance and Improvement of Exchange of Institutions (TAIEX), Support for Improvement in Governance and Management (SIGMA) and Twinning programmes.
- ❑ **Cross-Border Cooperation (CBC)** promotes economic development and addressing the shared challenges such as the health, environment education in border areas between EU Member States and ENP partner countries.

### Support to Civil Society

A key element of the revised ENP is to strengthen and promote the role of civil society actors in reforms and democratic changes taking place in the Neighbourhood countries through increased financial support and capacity-building. In particular local civil society organisations and their capacity to engage with public authorities are being strengthened.

In addition to support for civil society under the ENI bilateral and regional cooperation programmes, various additional EU initiatives and programmes also support civil society in the ENP region, such as the European Instrument for Democracy and Human Rights (EIDHR), the Non-State Actors and Local Authorities thematic programme (NSA-LA) and the ENI Civil Society Facility. [http://ec.europa.eu/enlargement/neighbourhood/overview/index\\_en.htm](http://ec.europa.eu/enlargement/neighbourhood/overview/index_en.htm)



## 4.2.2. The Instrument for Pre-Accession Assistance (IPA)

The Instrument for Pre-Accession Assistance (IPA) supports the candidate and potential candidate countries to develop in a way that tackles social challenges and benefits the entire society. It is based on the strong sense of solidarity that exists between the EU and the countries at its borders - countries with which the EU shares enduring commercial, historical and cultural ties. IPA is directed towards countries that are on the pathway towards joining the EU. The previous IPA Regulation covering the period 2007-2013 ("IPA I") was replaced in March 2014 by a new regulation ("IPA II") covering the period 2014-2020. For the period 2007-2013 IPA had a budget of some € 11.5 billion; its successor, IPA II, will build on the results already achieved by dedicating € 11.7 billion for the period 2014-2020.

The IPA beneficiary countries are divided into two categories:

- EU candidate countries (Turkey and the former Yugoslav Republic of Macedonia) are eligible for all five components of IPA.
- Potential candidate countries in the Western Balkans (Albania, Bosnia-Herzegovina, Montenegro, Serbia, and Kosovo under UN Security Council Resolution 1244/99) are eligible only for the first two components.
- EU pre-accession funds are a sound investment into the future of both the enlargement countries and the EU itself. They help the beneficiaries make political and economic reforms, preparing them

for the rights and obligations that come with EU membership. Those reforms should provide their citizens with better opportunities and allow for development of standards equal to the ones we enjoy as citizens of the EU. The pre-accession funds also help the EU reach its own objectives regarding a sustainable economic recovery, energy supply, transport, the environment and climate change, etc.

- Pre-accession assistance: an investment in: Public administration reform, Rule of law, Sustainable economy, People, Agriculture and rural development.

### IPA II (2014-2020)

Prepared in partnership with the beneficiaries, IPA II sets a new framework for providing pre-accession assistance for the period 2014-2020.

The most important novelty of IPA II is its strategic focus. Country Strategy Papers are the specific strategic planning documents made for each beneficiary for the 7-year period. These will provide for a stronger ownership by the beneficiaries through integrating their own reform and development agendas. A Multi-Country Strategy Paper will address priorities for regional cooperation or territorial cooperation. IPA II targets reforms within the framework of pre-defined sectors. These sectors cover areas closely linked to the enlargement strategy, such as democracy and governance, rule of law or growth and competitiveness. This sector approach promotes structural reform that will help transform a given sector and bring it up to EU standards. It allows a move towards a more targeted assistance, ensuring efficiency, sustainability and focus on results.

IPA II also allows for a more systematic use of sector budget support. Finally, it gives more weight to performance measurement: indicators agreed with the beneficiaries will help assess to what extent the expected results have been achieved.



Postal address:

European External Action Service, 1046 Brussels, Belgium, Telephone: +32 2 584 11 11

[http://ec.europa.eu/enlargement/neighbourhood/overview/index\\_en.htm](http://ec.europa.eu/enlargement/neighbourhood/overview/index_en.htm)

[http://ec.europa.eu/enlargement/instruments/overview/index\\_en.htm](http://ec.europa.eu/enlargement/instruments/overview/index_en.htm)

### 4.3. Grants for specific projects in relation to EU policies 2014 - 2020

The European Commission makes direct financial contributions in the form of grants for projects or organisations, which further the interests of the EU or contribute to the implementation of a EU programme or policy. EU Action Grants offer a possibility for a variety of actors to cooperate in European projects with more than two partners from all over Europe.

Meeting the objective of simplicity, the proposals for the 2014-2020 programming include a decrease in the number of separate programmes through a grouping of the 2007-2013 programmes: For example: the Erasmus for All Programme will include all branches of the 2007-2013 Lifelong Learning Programme and the Youth in Action programme. And the 2007-2013 Culture and Media Programmes will be grouped together in the 2014-2020 Creative Europe programme.

*Creative Europe* is the main programme, directly managed by the European Commission, to support the creative and cultural sector. But artistic and cultural projects can fit with the objectives of several EU funding programmes other than Creative Europe. EU Programmes address various EU policies and – legislation.

### Selected EU grants 2014-2020

**Culture, education and youth**

Creative Europe 2014-2020  
Erasmus+ 2014-2020

**Science and technology**

HORIZON 2020

**Environment, consumers and health**

Third Health Programme 2014-2020  
LIVE 2014-2020

**Justice, home affairs and citizens rights**

Europe for Citizens 2014-2020  
The “Asylum, Migration and Integration Fund” (AMIF) 2014-2020

**Employment and social rights**

EU Programme for Employment and Social Innovation (EaSI)

**Special fund finder:**

- **Grants, funds and programmes by EU policy:** [http://ec.europa.eu/contracts\\_grants/grants\\_en.htm](http://ec.europa.eu/contracts_grants/grants_en.htm)
- **EU Website on INTEGRATION including a sector on FUNDING (EU/National/Private)and presenting new Call for Proposals** <https://ec.europa.eu/migrant-integration/>
- **The Fund Finder, A Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe, July 2015, describes several EU funding programmes other than Creative Europe** [https://www.ietm.org/sites/default/files/150630\\_fund-finder\\_v2.pdf](https://www.ietm.org/sites/default/files/150630_fund-finder_v2.pdf)

European Projects supported by Action Grants normally need co-financing. Depending on the specific programmes and strands the co-financing rate varies between 50% up to 80%.

There is an application process through Calls for Proposals, generally published 3 months before the deadline for applications. When it is published, normally this means that the new guidelines and e-form are available for applicants. For most funding schemes or strands, there is one call for proposals each year. Experts evaluate the proposals and only the best proposals (according to these evaluators) are selected. It is important to register for a Participation Identification Code (PIC), regardless if you are leading a project or just partnering.

EU programmes are implemented by means of Annual Working Programmes prepared by the EC with detailed actions and budgets. As EU programmes are managed by specific National Agencies – beginners should contact in advance their National Agencies or/and attend an application workshop. It is very useful to read carefully the Guidelines of the EU attached to the

call for proposal in advance. NGO's will mostly find all relevant information and advice in their own language. Also preparing partnering with NGO's in other countries will be supported by the Agencies websites. They will be publishing networking events and conferences with an international or a European theme, lists of European networks, databases of funded projects to get inspiration and possibilities for partner search etc.

**A new source of information:**

A "Beginner's Guide to EU Funding" 2015 introduces beginners to the wide range of EU funding opportunities available. [http://ec.europa.eu/budget/funding/index\\_en](http://ec.europa.eu/budget/funding/index_en)

### 4.3.1. Creative Europe for the period 2014-2020

#### Size and type of funds

*Creative Europe* has a budget of € 1.46 billion from 2014-2020. Funding comes mainly in the form of grants, with the need for co-financing. In the 2014 Working Programme the co-financing rate varies from 50% to 80% of total eligible costs.

Creative Europe provides support to the creative and cultural sectors. It encompasses two sub-programmes (on MEDIA and CULTURE, with a financial envelope of 56% and 31% of the total budget, respectively) and a cross-sectoral strand. Special actions include the yearly award of *European Capital of Culture* to two or three cities, and the awarding of the 'European Heritage

Label' to sites with a historical value for the European integration process. The funding will allow artists, cultural and audio-visual professionals and organisations in the performing arts, fine arts, publishing, film, TV, music, interdisciplinary arts, heritage, and the video games industry to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. Creative Europe is managed by the *Education, Audio-visual and Culture Executive Agency* (EACEA). The programme will be implemented by means of annual Working Programmes prepared by the EC.

One of the new features of the EU's 2014-20 *Creative Europe Programme* is that the ENP countries can participate fully in it, provided that the necessary conditions are fulfilled. The aim is to expand cultural cooperation throughout the Neighbourhood.

#### Interesting for local NGO's

The culture sub-programme is the most interesting for local NGO's and it provides support for "smaller scale cooperation projects" (max 48 months) and is implemented by a consortium of at least 3 partners from 3 different participating countries). Grants will be available up to € 200.000 - representing at the maximum 60% of the eligible budget. Audience development is an important new priority in Creative Europe which helps European artists/cultural professionals and their works reach as many people as possible across Europe and extend access to cultural works to under represented groups.

## Who can take part?

Creative Europe will be open to the 28 Member States, and, as long as they fulfil specific conditions. Information on eligibility can be found in the note on eligibility of non-EU countries: [https://eacea.ec.europa.eu/sites/eacea-site/files/eligible-countries\\_en.pdf](https://eacea.ec.europa.eu/sites/eacea-site/files/eligible-countries_en.pdf) as well as in the specific opportunity pages.

## Challenges of the programme

The new programme takes account of the challenges created by globalisation and digital technologies, which are changing the ways cultural works are made, distributed and accessed, as well as transforming business models and revenue streams. These developments also create opportunities for the cultural and creative sectors. The programme seeks to help them seize these opportunities, so that they benefit from the digital shift and create more jobs and international careers. A stronger focus on support for audience building and on the sectors' capacity to interact with audiences, for example through media literacy initiatives or new interactive online tools, has the potential to open up more non-national works to the public.

## Special topic: Audience Development in Creative Europe

Under the 2016 call for proposals (EACEA 29/2015) for 'Support to European cooperation projects' audience development is a priority. According to the Creative Europe Annual Work Programme for 2015 special attention is given to audience development. "Audience development seeks to help European artists/cultural professionals and their works reach as many people as possible across Europe and extend access to cultural

works to under represented groups. It also seeks to help cultural organisations adapt to the need to engage in new and innovative ways with audiences both to retain them, to build new audiences, diversify audiences including reaching current "non-audiences", and to improve the experience for both existing and future audiences and deepen the relationship with them." [http://ec.europa.eu/dgs/education\\_culture/more\\_info/awp/docs/c-2014-5313\\_en.pdf](http://ec.europa.eu/dgs/education_culture/more_info/awp/docs/c-2014-5313_en.pdf)

## Strands and types of action

The Creative Europe programme has two sub-programmes, Culture and MEDIA, in addition to a cross-sectoral strand. Under the **MEDIA Sub-programme**, opportunities exist for:

- ❑ Initiatives that aim to promote the distribution of works and the access to markets;
- ❑ Initiatives for the development of projects or a set of projects (slate funding);
- ❑ Support for the production of television programmes or video games;
- ❑ Activities to increase interest in and improve access to audio-visual works;
- ❑ Activities that promote interests in films, such as cinema networks or film festivals;
- ❑ Measures that facilitate international co-production and strengthen the circulation and distribution of works;
- ❑ Activities to build the skills and capacities of audio-visual sector professionals.

Under the **Culture sub-programme**, opportunities exist for:

- ❑ Cooperation between cultural and creative organisations from different countries;
- ❑ Initiatives to translate and promote literary works across the European Union;

- ❑ Networks helping the cultural and creative sector to operate competitively and transnationally;
- ❑ Establishing platforms to promote emerging artists and stimulating European programming for cultural and artistic works.

The Cross-sectoral strand of the Creative Europe programme is designed to serve three primary functions:

- ❑ The establishment of a Guarantee Facility targeting the cultural and creative sectors
- ❑ The promotion of transnational policy cooperation
- ❑ supporting a network of Creative Europe Desks

### Who can apply for the Culture sub-programme?

Local and regional authorities, educational institutions, SMEs and larger companies; civil society actors, non-governmental organisations can apply. Also organisations that are active in creative industries such as architecture, archive and library, art, design, festivals, music, scene art, publishing, radio and photo art. Note: Only legal bodies can apply. Individuals cannot apply.

### How many partners are needed?

Partnerships vary. Check the two sub programmes to identify the type of project.

In the Culture sub-programme, smaller scale European cooperation projects require partners from a minimum of three countries and larger scale projects require participants from a minimum of six countries.

### Funding for how long and when?

Duration of European cooperation projects in the Culture sub-programme can be up to 4 years. Duration of other types of partnerships depends on the sub-programme and project. See particular call for project proposals.

### Type and level of funding Culture sub-programme:

TRANSNATIONAL COOPERATION PROJECTS - For “smaller scale cooperation projects” (max 48 months and implemented by a consortium of at least 3 partners from 3 different participating countries) there are grants possible up to € 200.000 representing maximum 60% of the eligible budget. For “larger scale cooperation projects” (max 48 months and implemented by a consortium of at least 6 partners from 6 different participating countries) there are grants available up to € 2 million representing maximum 50% of the eligible budget.

EUROPEAN NETWORKS. Action grants awarded under a 3-year Framework Partnership Agreement, which shall not exceed € 250.000 per year. Maximum co-financing rate of 80% of total eligible costs.

CROSS-SECTORAL STRAND. € 121 mil should be affected to a Guarantee Fund enabling financial intermediaries to lend more to these sectors.

### How to apply?

More detailed information on the application process is available in on the website of EACEA as well as in the calls for proposal section and from the Creative Europe Desks.

## How much money can you ask? Do you need to contribute?

The amount per project depends on the sub-programme and the particular demands. On average, the programme finances 50-60% of the total project expense.

## How do I find out more?

### DG Education and Culture:

[http://ec.europa.eu/dgs/education\\_culture/index\\_en.htm](http://ec.europa.eu/dgs/education_culture/index_en.htm)

### Creative Europe Homepage:

<http://ec.europa.eu/programmes/creative-europe/>

**Creative Europe desks:** [http://ec.europa.eu/programmes/creative-europe/tools/creative-desks\\_en.htm](http://ec.europa.eu/programmes/creative-europe/tools/creative-desks_en.htm)

**Creative Europe "Call for proposals":** [http://ec.europa.eu/culture/calls/index\\_en.htm](http://ec.europa.eu/culture/calls/index_en.htm)

### The Education, Audiovisual and Culture Executive Agency

<http://eacea.ec.europa.eu>

### European Networks:

[http://ec.europa.eu/culture/tools/networks\\_en.htm](http://ec.europa.eu/culture/tools/networks_en.htm)

**Partner Search** – a web application intended for searching partners for cooperation in the Culture Programme - is an initiative of the European Network of Cultural Contact Points. <http://www.ccp.si/english/izpis.php?id=37>

## TIPP: Browse through 30 case studies

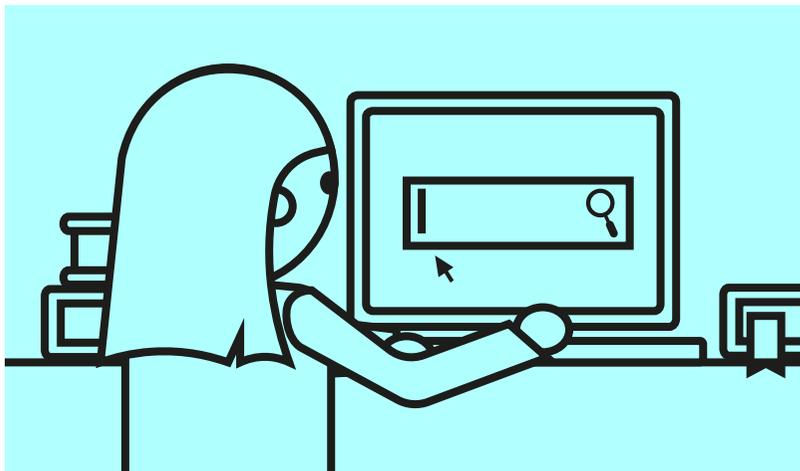
Browse through 30 case studies demonstrating how culture can be a powerful tool to foster economic development, urban regeneration and social inclusion. The case studies explore three themes: culture and creative industries as a catalyst for local economic development and urban regeneration; cultural heritage as a driver for economic growth and social inclusion and culture for social inclusion, social innovation, and intercultural dialogue.

The case studies are part of a series of 70 being published under our 'Culture for cities and regions' initiative. The first 30 case studies are now available on the website of the brand new initiative "Culture for cities and regions." This € 1 million initiative highlights culture as a key element in local and regional development strategies and heritage as a driver for economic growth and social inclusion. It is organized by EURO CITIES in partnership with the European Regions Research and Innovation Network (ERRIN). Culture for cities and regions' <http://www.cultureforcitiesandregions.eu/>

**A free Quick Guide:** Getting ready for Creative Europe: Cooperation Projects <http://creatives-europe.eu/updated-free-guide-creative-europe-cooperation-projects/>

### Q&A for 'Creative Europe'

<http://davinci-institute.eu/wp-content/uploads/2013/07/davinci-briefing-culture-july2013.pdf>



## 4.3.2. Erasmus+ for the period 2014-2020

Erasmus+ is the new EU programme in the fields of education, training, youth and sport for the period 2014-2020. The Erasmus+ programme aims to boost skills and employability, as well as modernising Education, Training, and Youth work. The seven year programme will have a budget of €14.7 billion. Erasmus+ will provide opportunities for over 4 million Europeans to study, train, gain work experience and volunteer abroad.

The Erasmus+ Programme is designed to support Programme Countries' efforts to efficiently use the potential of Europe's human talent and social capital, while confirming the principle of lifelong learning by linking support to formal, non-formal and informal learning throughout the education, training and youth fields. The Programme also enhances the opportunities for cooperation and mobility with Partner Countries, notably in the fields of higher education and youth. The Erasmus+ Programme is implemented by:

### ***The European Commission***

The EC is ultimately responsible for the running of the Erasmus+ Programme. It manages the budget and sets priorities, targets and criteria for the Programme on an on-going basis.

### ***The National Agencies***

The implementation of the Erasmus+ Programme is mainly implemented as Indirect Management, meaning that the European Commission entrusts budget implementation tasks to National Agen-

cies. National Agencies promote and implement the Programme at national level and act as the link between the European Commission and participating organisations at local, regional and national level.

### ***National Erasmus+ Offices***

In the Partner Countries concerned (Western Balkans, Eastern and Southern Mediterranean countries, Russia and Central Asia) the National Erasmus+ Offices (NEOs) assist the Commission, the Executive Agency and the local 20 Programme Guide authorities in the implementation of the Erasmus+ Programme.

### **Who can participate?**

Any public or private body active in the fields of education, training, youth and sport may apply for funding within the Erasmus+ Programme. In addition, groups of young people who are active in youth work, but not necessarily in the context of a youth organisation, may apply for funding for learning mobility of young people and youth workers as well as for Strategic partnerships in the field of youth.

### **Eligible countries**

The following Programme countries can fully take part in all Erasmus+ Programme actions:

the 28 Member States of the European Union, the EFTA/EEA countries: Iceland, Liechtenstein and Norway, EU candidate countries: Turkey and the former Yugoslav Republic of Macedonia. In addition, Partner Countries Neighbouring the EU can take part in certain Actions of the Programme, subject to specific criteria or conditions.

For more information, please consult Part B of the Programme Guide: [http://ec.europa.eu/programmes/erasmus-plus/documents/erasmus-plus-programme-guide\\_en.pdf](http://ec.europa.eu/programmes/erasmus-plus/documents/erasmus-plus-programme-guide_en.pdf)

### Opportunities in Erasmus+ Programme

In the field of education and training, the Erasmus initiative is renowned for the opportunities it provides students to learn abroad as well as the opportunities it provides for teaching staff in higher education.

Building on these, the Erasmus+ programme now covers five major areas of education and training: School education opportunities for staff and institutions; Vocational education for students, apprentices, trainees, staff, institutions and businesses; Higher Education Opportunities for students, staff, institutions, and businesses; Adult Education opportunities for staff, institutions, and businesses and European integration Opportunities for academic and research staff and institutions.

In the field of Sport, there will be support for grassroots projects and cross-border challenges such as combating match-fixing, doping, violence and racism. Example: Adult education and non-formal and informal learning at heritage sites and museums

#### Project example: Adult education and non-formal and informal learning at heritage sites and museums

The Grundtvig Project HISA: Heritage Interpretation for Senior Audiences was aimed to support interpretation for senior audiences. Due to demographic change seniors are becoming increasingly important for many heritage sites and museums. They also play an important role as active citizens. Heritage interpretation can support seniors to broad-

en their horizons of interests, encourage reflection and overcome cliché and stereotypes. Non-formal and informal learning at heritage sites and museums can be enhanced by better addressing the needs of seniors. Guidelines include key recommendations for heritage interpretation for senior audiences. <http://www.interpret-europe.net/hisa.html>

### Structure Erasmus+ programme

The Erasmus+ Programme covers the following 3 actions:

- **Key Action 1 (KA1) – Learning mobility of individuals**, consisting of Mobility of individuals in field of education, training and youth; Erasmus Munus Joint Master Degrees and Large scale European Voluntary Service Events.
- **Key Action 2 (KA2) — Cooperation for innovation and the exchange of good practices** Strategic partnerships in the field of education, training and youth; Knowledge Alliances; Sector Skills Alliances; Capacity building in the field of higher education; Capacity building in the field of youth
- **Key Action 3 (KA3) — Support for policy reform** Structured Dialogue: Meetings between young people and decision-makers in the field of youth

#### Jean Monnet activities

Chairs; Modules; Centres of Excellence; Support to Institutions and Associations; Networks and Projects

**Sports** - Partnerships in the sport and not for profit events

#### More Information

[http://ec.europa.eu/programmes/erasmus-plus/discover/index\\_en.htm](http://ec.europa.eu/programmes/erasmus-plus/discover/index_en.htm)  
[http://ec.europa.eu/budget/mff/programmes/index\\_en.cfm#erasmus](http://ec.europa.eu/budget/mff/programmes/index_en.cfm#erasmus)  
<http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:C2014/344/10&from=EN>  
[http://ec.europa.eu/programmes/erasmus-plus/documents/erasmus-plus-programme-guide\\_en.pdf](http://ec.europa.eu/programmes/erasmus-plus/documents/erasmus-plus-programme-guide_en.pdf)

### 4.3.3. Europe for Citizens' programme 2014-2020

The programme shall finance multinational social initiatives of European history and active citizenship at EU level. The aim of this programme is:

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
- 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

#### Kind of Support

Action grants – for actions with a limited lifetime, during which proposed specific activities are implemented. Operating grants – providing financial support for regular and usual activities of an organisation

#### Who can apply?

Public bodies or non-profit organisations with a legal personality can apply. The programme is open to the 28 EU Member States - and provided they have signed a Memorandum of Understanding with the Commission - to Accession countries,

candidate countries and potential candidate. EFTA countries party to the EEA agreement. Specific rules apply for each strand:

#### Action grant: European Remembrance

This grant is meant to contribute to citizens' understanding of the EU, its history and diversity and to raise awareness of remembrance, common history and values and the aim of the EU. This strand supports activities inviting reflection on European cultural diversity and on common values. It aims to finance projects reflecting on causes of totalitarian regimes in Europe's modern history (especially, but not exclusively, Nazism that led to the Holocaust, Fascism, Stalinism and totalitarian communist regimes) and to commemorate the victims of their crimes. 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.

Projects under this strand should include different types of organisations (local authorities, NGOs, research institutes etc. and should develop different types of activities (research, exhibitions, public debates, non-formal education etc.). It also should involve citizens from different target groups and be implemented on a transnational level, or with a clear European dimension.

Action grants are available for actions with a limited timeframe during which specific activities are implemented. The maximum eligible grant for a project is 100 000 €. And the maximum project duration is 18 months.

## Who can apply?

Public local/regional authorities or non-profit organisations, including civil society organisations, survivors' associations and cultural, youth, educational and research organisations, associations of twinned towns.

A project must involve organisations from at least one member state. Preference will be given to transnational projects.

### Action Grant: Democratic engagement and civic participation

This grant is meant to foster European citizenship and improve conditions for civic and democratic participation at EU level; to encourage democratic participation of citizens at EU level and to support concrete participation in the EU policy-making process

This strand supports:

- ❑ Activities covering civic participation, focusing in particular on European Union policies
- ❑ Initiatives developing opportunities for mutual understanding, intercultural learning, solidarity, societal engagement and volunteering at EU level
- ❑ The strand includes three specific measures:

*Town twinning* – supporting projects bringing together citizens from twinned towns. By mobilising citizens at local and EU levels to debate on concrete issues from the European political agenda, this measure will seek to promote civic participation in the EU policy making process and develop opportunities for societal engagement and volunteering at EU level.

*Networks of towns*– providing funding to municipalities and associations working together on a common

theme in a long term perspective, and wishing to develop networks of towns to make their cooperation more sustainable

*Civil society projects*– supporting projects gathering citizens in activities directly linked to EU policies, providing an opportunity for direct participation in the policy making process. Funded activities may include: promotion of societal engagement and solidarity, gathering of opinions, volunteering

### Support available:

For Town twinning maximum 25 000 EUR is available with maximum project duration of 21 days. For Networks of towns at the most 150.000 is available (max duration 24 Months) and for civil society projects at the most 150 000 EUR (max duration 18 months).

### Who can apply?

*Town twinning*– Town/municipalities or their twinning committees or other non-profit organisations representing local authorities. A project must involve municipalities from at least 2 eligible countries, of which at least one is an EU Member State

*Networks of towns*– Town/municipalities or their twinning committees or networks, other levels of local/regional authorities, federations/associations of local authorities, non-profit organisations representing local authorities. A project must involve municipalities from at least 4 eligible countries, of which at least one is an EU Member State.

*Civil society projects*– Non-profit organisations, including civil society organisations, educational, cultural or research institutions

A project must involve organisations from at least 3 eligible countries, of which at least one is an EU Member State.

### Contacts:

**Strand 2**– Democratic engagement and civic participation:

eacea-c1@ec.europa.eu (Town twinning & Networks of Towns)

eacea-c1-civilsociety@ec.europa.eu (Civil society projects)

Contacts in the Member States – Europe for Citizens Contact Points (ECPs)

### Action Grant: Operating Grants

General objectives of the programme are to contribute to citizens' understanding of the EU, its history and diversity and to foster European citizenship and to improve conditions for civic and democratic participation at EU level.

Specific objectives of the programme are to raise awareness of remembrance, common history and values and the Union's aim that is to promote peace, its values and the well-being of its peoples by stimulating debate, reflection and development of networks. And to encourage democratic and civic 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.

### What support is available?

A total of 27 million EUR is available for Framework Partnerships of four years (2014-2017). Approximately one third will be dedicated to European public policy research organisations (think tanks). Next there is 6.76 million € available for specific annual grants to be concluded for 2014. The European Commission intends to finance around 34 organisations under the 2014 call. Support is granted to organisations in the form of Framework Partnerships for four years (2014-2017). Framework Partnerships are cooperation mechanisms established between a particular organisation and the Education, Audiovisual & Culture Executive Agency. Under these Framework Partnerships annual operating grants will be awarded every year. EU funding may not exceed

70% of the eligible provisional expenses for all categories of organisations except for platforms of pan-European organisations for which the ceiling is set at 90%.

### Who can apply?

The programme is open to the 28 EU Member States, and provided they have signed a Memorandum of Understanding with the Commission, to Accession countries, candidate countries and potential candidates and to EFTA countries. Organisations must be non-profit organisations, be active in the field of European citizenship (as defined in their articles of association or mission statement and correspond to one of the categories listed in the specific call (link) and be established legally and have had a legal personality for at least four years (on the date of submission of their application) in an eligible country. For further details contact [eacea-c1-operatinggrants@ec.europa.eu](mailto:eacea-c1-operatinggrants@ec.europa.eu).

The European Commission has established furthermore 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. Applicants are encouraged to contact the ECPs in their respective countries.

**More Information** [http://eacea.ec.europa.eu/europe-for-citizens\\_en](http://eacea.ec.europa.eu/europe-for-citizens_en)



## 4.3.4. HORIZON 2020

Horizon 2020 is the biggest EU Research and Innovation programme ever with nearly 80 billion EUR of funding available over 7 years (2014 to 2020) – in addition to the private investment that this money will attract. It promises more breakthroughs, discoveries and world-firsts by taking great ideas from the lab to the market. Horizon 2020 is the financial instrument implementing the Innovation Union, a Europe 2020 flagship initiative aimed at securing Europe's global competitiveness. Horizon 2020 is divided into 3 pillars and 2 specific objectives corresponding to its main priorities:

**Excellent Science** (European Research Council (ERC); Future and Emerging Technologies (FET); Marie Skłodowska-Curie actions (MSCA); European Research Infrastructures, including e-infrastructures).

**Industrial Leadership** (Leadership in Enabling and Industrial Technologies (LEIT); Access to risk finance; Innovation in SME's).

**Societal Challenges**, among the challenges is: Inclusive, innovative and reflective societies – Europe in a changing world.

### Specific objectives

Specific objective 'Spreading excellence & widening participation'

Specific objective 'Science with and for society'

### Areas connected with culture and heritage:

There will be a range of topics covering areas like new ideas, strategies and governance structures for over-

coming the crisis in Europe, innovation in the public sector enabled by ICT, business model innovation, social innovation, European cultural heritage, history, culture and identity. See: Europe in a changing world.

Under Horizon 2020, the social sciences and humanities (SSH) are given an enhanced role as a cross-cutting issue aimed at improving our assessment of and response to complex societal issues. Therefore, where relevant, the research and innovation chain should include contributions from SSH disciplines such as sociology, economics, psychology, political science, history and cultural sciences.

### The list of SSH-disciplines includes:

- ❑ Social sciences, education, business and law
- ❑ Education science (curriculum development in non-vocational and vocational subjects, educational policy and assessment, educational research)
- ❑ Journalism and information (journalism, library and museum sciences, documentation techniques, archival sciences).

**Humanities:** religion and theology, foreign languages and cultures, living or dead languages and their literature, area studies, native languages, current or vernacular language and its literature, interpretation and translation, linguistics, comparative literature, history, archaeology, philosophy, ethics.

**Arts:** fine arts, performing arts, graphic and audio-visual arts, design, crafts.

### Who can apply?

Any natural or legal person can apply (e.g. any company, big or small, research organisations, universities, non-governmental organisations, etc.) regardless of their place of establishment or residence. For the lists of countries, conditions and other details see the website:

[http://ec.europa.eu/research/participants/docs/h2020-funding-guide/index\\_en.htm](http://ec.europa.eu/research/participants/docs/h2020-funding-guide/index_en.htm)

### 4.3.5. Asylum, Migration and Integration Fund (AMIF)

This Fund will run 7 years (2014 -2020) and will invest € 3.137 billion. Key objectives are promoting the efficient management of migration flows and the implementation, strengthening and development of a common Union approach to asylum and immigration.

It will contribute to 4 specific objectives including legal migration and integration, which is about supporting legal migration to EU States in line with the labour market needs and promoting the effective integration of non-EU nationals. All EU member states except Denmark can participate in the implementation of this fund.

The EU is facing an increasing number of migrant flows over the last decade and as a result all states share similar migration opportunities and challenges: Migrants actively contribute to the economic, social and cultural development of European societies. Successful integration of migrants into their host society is essential to maximise the opportunities afforded by legal migration and to realise the potential that immigration has for EU development. With this in mind, the EU is promoting European cooperation to develop common approaches and exchange information at EU level.

The Asylum, Migration and Integration Fund was given, among other responsibilities, the management and

the implementation of common asylum and immigration policies aiming to facilitate the integration of legal migrants in the EU in EU states, in line with the economic and social needs of the Member states. Under the AMIF programme, the access to cultural activities can be funded if it is within the perspective of facilitating the general integration of migrants in the host country.

#### Strands and types of (eligible) action:

Foster the welcome, accompaniment and integration of Third-Country Nationals by improving diversity management in neighbourhoods, intercultural training and dialogue, the promotion of courses for better understanding the integration process, platforms and tools for comparative learning, measures for sharing information and best practices among European integration practitioners (e.g. online discussion forums, conferences, etc.) and activities in the host EU State and in the immigrant's country of origin upon arriving in the host society. Final beneficiaries should be migrants, residing regularly in EU, with the aim of settling for the long term in EU.

#### Who can apply?

States and federal authorities, local public bodies, non-governmental organisations, humanitarian organisations, private and public law companies, education and research-organisations can apply. The project can be led by one organization settled in the EU countries (except Denmark). There is no need to do partnerships with other EU partners.

#### Project funding period and criteria:

Duration of AMIF projects can last up to 3 years. There is a call to continuous projects, requests for subsidies submitted at any moment. Two evaluation commit-

tees per year take place. Selection criteria will encompass administration and finances; project constitution and needs, coherence, complementarity, innovation, co-financiers, stables, communication, partnerships, quality. Characteristics of project carriers must be: expertise, savoir-faire, involvement of local stakeholders. The application process is done via an online procedure at national level. Generally, the co-financing principle is between 50% and 80% of the total costs with the possibility to cumulate with structural funds like the European Social Fund.

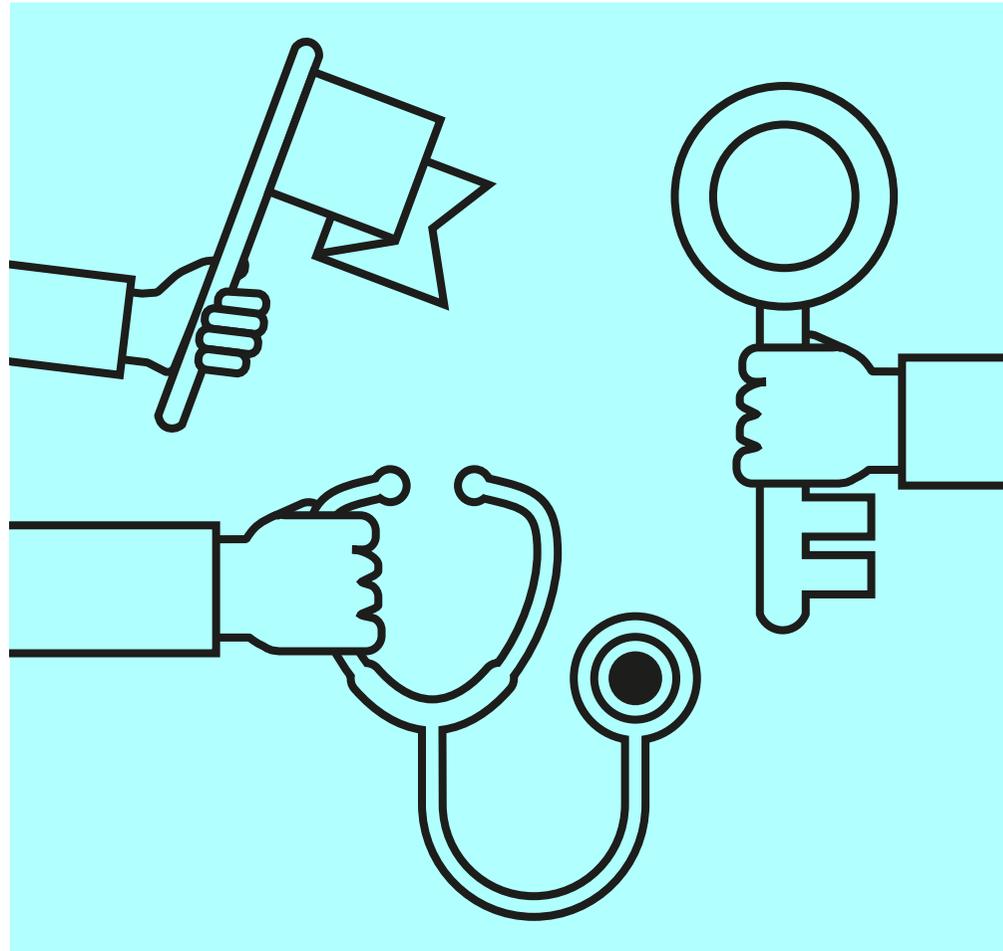
National technical support for the accompaniments on the AMIF project are aimed at

Group training: comprehension of eligibility expenditure rules, putting together of projects and management procedures. Read your country's handbook carefully which is available in your country and get in touch with your local office before applying.

**For further information see:**

[http://ec.europa.eu/dgs/home-affairs/financing/fundings/mapping-funds/index\\_en.htm](http://ec.europa.eu/dgs/home-affairs/financing/fundings/mapping-funds/index_en.htm)

[http://ec.europa.eu/dgs/home-affairs/financing/fundings/migration-asylum-borders/asylum-migration-integration-fund/index\\_en.htm](http://ec.europa.eu/dgs/home-affairs/financing/fundings/migration-asylum-borders/asylum-migration-integration-fund/index_en.htm)



**PROJECT EXAMPLE**

HOME'AGE is a project and a space located in Bordeaux (FRANCE) led by ALIFS organisation and co-financed by the AMIF since 2009. It aims at welcoming and orientating senior migrants regarding Human Rights, Health Care and Cultural access.

# 5

**The process of fundraising  
Practical considerations,  
methods and tips**

## The process of fundraising Practical considerations, methods and tips

**This chapter provides the reader with some considerations, methods and tips on the process of fundraising. It is for a big part based on what the Yes, You Can! partnership learned from the exchange meetings, workshops, expert input, project visits and additional research. For another part it is derived from desk research. We concentrated on cultural projects aiming at disadvantaged people in a local setting.**

For local organisations working for disadvantaged people, it may be very difficult to find their way in the vast landscape of private and public funding opportunities in their separate countries. It may be even more difficult and requiring extra skills to raise funds in the European Union or internationally. Our inquiries into the needs of targeted organizations and NGOs showed as a major fact that many NGO's are understaffed or work only with volunteers and have difficulty in meeting growing demands and the complexity of fundraising nowadays.

Professionalism is on the rise and multisource funding seems in some countries a fundamental requirement now. Competition for money may be fierce and time consuming. But on the positive side there is great willingness to learn the principles and how to structure, organise and carry out fundraising. Also

funds are reaching out to local organizations with little resources and help them by advice, training, the use of pre-structured application forms and so on.

To get access to funding requires approaches adapted to each fund. We tried to gather in this chapter the more general requirements of the fundraising process. Of course most funds will inform you on their websites on their specific criteria and demands.

### Paragraphs

1. Methods
2. Questions to ask before you start fundraising
3. Writing a proposal
4. How to keep the donor informed and happy
5. Attachment on crowdfunding

### Methods

The survey taught us that small NGO's in the cultural sector are often unfamiliar with new methods such as crowdfunding. On the other hand they may be strong in traditional types of fundraising. Some of these methods or approaches may be inspiring. In the Yes, You Can! exchange we came across many traditional methods

that are still standing strong, such as preparation and selling meals at events (Turkey), the organisation of a second hand book market (Malta), the use of collection boxes for better access to cultural and social locations (Germany). There is no end to the creativity and many small NGOs succeed in combining different methods effectively. Here is a list of traditional and new methods.

**Donation** - One can donate to a good cause and do this one time only or donate on a regular basis. Donation can be done via a collection box or of course via a bank account. One can authorize the bank also to transfer a donation one time only or automatically on a regular basis until one decides to stop. In a number of countries donations can lead to tax reduction.

There are examples of funds, such as the Dutch Prince Bernard Cultural Fund, that each year are sending many thousands of volunteers to every front door with a collection box. This way of fundraising is mostly allowed to anyone, but is always subject to formal regulation. A permission is needed from authorities, the collector must be able to identify him/herself, the box is subject to certain demands etc.

**Mobile donating** - To donate via a smart phone is regarded nowadays as a popular, safe and easy way of giving. It can be done for instance by sending an SMS to a certain number with a specific short message. Another way is by scanning a QR-code, using an app or do it via twitter.

**Will** - You can donate also after your death. You can leave money to one or more good causes, but this has to be prepared in a will.

**Volunteering** - One can give not just money but also time to fundraising for a good cause. Not only collecting money, but providing help at events or giving support in the office of a fundraising organisation, or running a website etc.

**Lottery** - People can donate via a lottery for a good cause. You pay for a lottery ticket, have a chance to win money, and you know a part of the money will serve a better cause. Such lotteries can be organised on all levels, very simple with colleagues on the basis of very simple rules, until the national level where in many countries national lotteries exist that give a big proportion of the gain to good causes. Such lotteries are also mostly regulated by law.

**Sponsoring** - Also companies can sponsor a good cause. For a long time companies did this in exchange for PR and a positive image (corporate social responsibility). Nowadays they also do it in exchange for long term cooperation.

**Dare to ask** - In The Netherlands workshops are being organised for NGO's with the title Dare to ask (Durf te vragen). NGO's that are in need of material such as chairs, tables, copy machines or whatever are informed on how to ask around in the world of businesses that reorganise or close down and are happy to give away such things. Durf te vragen.

**Friends Association** - In a workshop in Amsterdam it was recommended for specific cases to create a separate organisation for fundraising purposes: a legal entity called for instance Friends of the Museum, or Friends of the Theatre, with a separate responsibility and a separate account, to which a fund can relate to and donate. A local example was mentioned, but also on Malta we came across a wonderful and successful example of the Association Friends of the National Archives of Malta, that operates independently, and is very much focused on raising more money for the protection of the remnants of the very rich Maltese history and culture. Friends of the National Archives of Malta.

**Crowdfunding** - This type of online fundraising is quickly getting popular in many countries. The turnover of crowdfunding in The Neth-

erlands for instance doubled every year until the amount of 63 Million Euro's in 2014. In 2015 again doubling is expected. Roughly 12 percent went to creative projects. For a more extensive description of crowdfunding see the attachment below. Or look at the example of the Swedish [crowdculture](#) website.

**Loan support** - Socially engaged banks or insurance companies may provide loans to cultural organisations. For instance [Triodos](#) (a Dutch bank with explicit social and environmental aims) and [KulturAllianzen](#) (a new format of ALLIANZ providing small budgets to built bridges between generations and cultures. Disadvantaged young people are a specific target group for small cultural projects and exchange with German speaking countries).

**Donation via tax system** - In Slovakia, there is a possibility to give 2% of the paid tax to non-profit organizations. This option is used by a significant part of the population and for some organizations the donated funds are their single income. The citizens can donate individually through on-line fundraising or through media foundations or even through an SMS.

## Questions to ask before you start fundraising

To apply for funding mostly takes a considerable amount of time, energy and resources. You have to ask yourself a number of key questions before applying for any grant. In this list we follow the advice given by professional fundraiser Sanders at the [Amsterdam Yes, You Can! Meeting Mai 2014](#). You may also have a look at a very good website with introductions focussing on voluntary and community NGO's in the UK [Funding Central](#).

This might help you to reach a decision. It goes without saying that if you have ambitions you have to be informed on present developments in public funding policies (local, regional, national, international) and private funding policies. There are a multitude of publications, websites, workshops, professional advice, training etc. available.

### What can be funded?

Especially when you are a small cultural NGO you must get acquainted with the priorities and legal requirements of the fund you are applying to. What do you want exactly, and what is this fund willing to fund? So do your homework and study the information provided by the fund through a website, brochures, annual report etcetera. Then you can adapt your proposal to the priorities and wishes of this individual funder. Be aware that you are not the only one applying for money. There is fierce competition for money. So will your proposal be competitive? Does it have the right selling points?

In any case your proposal should meet the criteria and priorities of the funder. If a funder is only interested in supporting older people, than don't waste your time and theirs by applying for a project for teenagers. It is mostly best to contact the fund in advance. Call or write. Ask for clarification if need be. Take a good look at the projects the funder has supported before. You can quickly learn from good examples. Funders that do not ask for anything in return for a grant are getting rare. A minimum requirement will be the acknowledgement of their support, but most funders will have formulated exact terms and conditions, to be found on their website or in publications. If you cannot meet the terms and conditions then do not apply.

### Do you have enough energy, time and resources to apply?

It takes a lot of time to apply for funding and you need to consider carefully whether there is a reasonable chance of success, given your abilities and resources. Even more important is to know for sure that you will be able to deliver the intended results in time. Your portfolio of skills and knowledge should more than match the demands of the project. When you are not ready, than do not apply for funding yet. Timing is important.

**Do you need a grant or a loan?**

You have to know what type of support you need. Would just need some capital to bridge a gap in your budget? In that case you might perhaps better use your reserves or arrange for a loan, or even get some income from an event. You have to be aware of all your financial needs to know if they will be covered by what a specific fund might offer you. Have a look at other options before sending an application. This might help you also in case a fund rejects your application. Then you would need an 'exit strategy'.

**Have you included all costs of your project in the application?**

In the first place you should know exactly what your full costs are. It's easy to forget for instance costs of management, administration, accounting or catering for a project for which you are applying. Not knowing your full costs may put the project and even your whole organisation at risk.

**Have you thought about the sustainability of your project?**

Many grant funders are concerned about the sustainability of the activity (and organisation) they support. They would like to see a project to live on in the future, have a long term impact. So they will be open to applications, which include the costs of implementation, which means the costs of preparing a project for a life after the grant ends.

**Writing a proposal****Start with a strategic document**

It is best to start with writing a fundraising strategy, of one or two pages on what kind of funding is needed for what type of activities (where, when,

why, with whom) and how much money is needed from what type of sources. A strategy also describes the need for additional support from other funds or sponsors or the input of volunteers or from the rest of the organisation (colleagues). There are always basic questions.

**What are the main trends?**

Most public and private funds have to deal with many more requests for support than they can fund, given their resources. They have to be very selective, and they require efficiency, effectiveness and sustainability. Funders may support completely different targets: such as capital costs (infrastructure, equipment, buildings) or development costs, project costs, advice, training. It forces every applicant to look at those trends and also to develop good knowledge on funding sources on a local, regional, national, European and international level, that all have different missions and different criteria. Eventually you have to identify and select one or more funds that fit to your project. You may need help. In many EU countries nowadays a help structure is available in the form of help desks, books, websites and professional supporters in order to identify the right fund. You will find many suggestions elsewhere in this publication. And you may hire professional help or advice. Betting on one horse may turn out to be very disappointing. You may consider throwing the net as wide as possible, and approach all the funds that relate to aspects of the project. But this might be not doable. You have to look wisely for a balance in the allocation of your energy.

**What do you want exactly?**

To formulate the goals of a project concisely and comprehensively is a first and foremost barrier for many small NGOs in the cultural and social area.

A real barrier is that funds and money givers often do not have time or patience. So it is important to formulate your goals to the point and understandably. Write in clear simple language - avoid jargon. Always take care to formulate also one short sentence that contains the complete message of your mission. Assume the reader is an expert, but not necessarily familiar with your type of work. It is good to refer to research that relates to your idea and that supports your key messages.

#### Who are you?

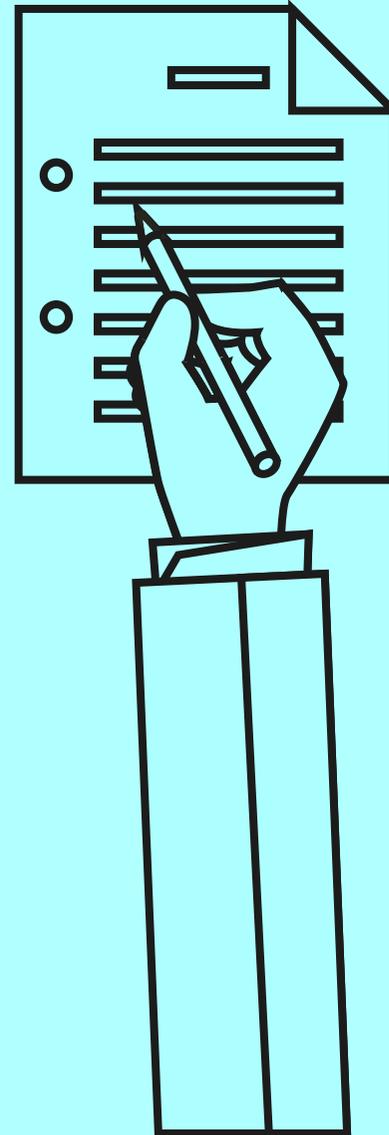
Funders need to know who you are. So make very clear who you are, establish yourself as a reliable and credible organisation, so that donors will trust you. Present yourself as an organisation, not as a person. If you think you have insufficient credibility, than 'borrow' some credibility: ask a good standing member of the community to be on your board or to attend an event. Try to get good and important people on the board of your NGO or in a council of advice. It helps if they attach their names to your project.

Show the funder that you are effective and accountable. Show that your organisation is structured well enough to perform its

duties. Describe the way of decision-making and the division of responsibilities. Include how you will work, promote, raise finances and - very important - how the money and work is accounted for. Stand for what your organisation does and how it makes a difference. Show the impact it has on the community, values and the needs it meets. This will always be more effective than emphasizing your need for money. In some countries there is general understanding on how cultural NGOs should be led and managed, which is well described and documented as Cultural Governance.

#### Do you know the conditions for funding?

You will have to understand very well why funding organisations or a foundation would give money to a specific project. This may be complex when there are several different reasons. Is it because a donor wants to support social, humanitarian, religious or economic innovation? What about family values or tradition? It is important to identify the common grounds and aims that you share with the funder. Try to find out if your project would let other organisations or people benefit as well. Ask yourself if the project serves the neighbourhood, or the



whole cultural sector. The more categories are benefiting of a project the higher is the chance of getting a project funded. Different angles bring more perspectives. Each fund has to be approached with the right messages. Adapt your story to each fund. Give them the angle that they like.

#### Do you know the people that are running the fund?

Be always aware of the probability that you are dealing with very knowledgeable people who know the territory and know the ways. Do not hesitate to ask them questions. It is in the interest of a fund to help you with good advice. Be yourself also prepared at any moment for questions, have your stories ready for when the phone rings. And follow up on calls immediately.

#### Can you explain the reason for your project concisely and precisely?

Describe exactly what you want to do, learn, discover, manage or produce in the project. The structure and content of your written proposal should be of great quality. In many handbooks and websites on fundraising you will find advice and tips on how to write a document with paragraphs and how to explain the project, its background and motivation. Be concise and precise. In case of crowdfunding via a professional crowdfunding channel you have to take care that your project and audio-visual message is delivered within one minute, which is not as easy as it seems. You may have to practise. Also you have to come with a catchy title that reflects your theme. If you really need a long title, than consider using a title and sub-title.

#### Would you need help with your first proposal?

If you are a starter than consider asking for the help from an experienced and successful colleague. Look

at the examples of funded proposals on the funders' websites. Analyse content, structure and resources. Writing a proposal can be learned in steps and on the job. Ask others (colleagues, experts, future users) to read your proposal and make critical suggestions, so that you submit the strongest possible proposal. Seek assistance of the fund or the agency that is running the fund. They sometimes offer you training courses on how to write a proposal, or on how to build a partnership etc.

#### Have you considered a partnership?

Your project may profit a lot from a partnership or cooperation with other NGOs that can add expertise or capacity to a project. A funder mostly will like to read that you are not alone. Look for support of other NGOs that are sympathetic to your goal. In many cases this can be done by creating a separate organisation for fundraising purposes: For instance a legal entity called *Friends of the Museum*, with a separate responsibility and a separate account, to which a fund can relate to and donate.

Example: in order to build a new school the Jewish community in the city of Amsterdam approached Christian NGOs to support their endeavour, which was successful because of emotions connected to the past. This brought considerable extra funds to the project. There is always some emotion or some theme in a project that another organisation can connect to. You have to identify and use this.

#### Is your proposal transparent?

Show the funder that you are responsibly and wisely spending the money. Never ask too much or too little, because funds can distinguish between right and exaggerated figures. Don't forget any costs. This may harm a project later. If some money is left over,

never hide this and always check with the giver what to do with it. This shows you are responsible and this may be key for a long time relation ship. Make sure the application is fact based. Present checked facts and figures to support it. Any long term project may need a time plan that tells the funder how much is needed in year 1, year 2, year 3 etc. So the fund can spread the donations over the years. And you can report on every phase. This gives you the opportunity to report regularly, and adapt to findings and even involve new partners in next phases.

#### Have you considered co-funding?

In most countries co funding is necessary, with the only exception of some public subsidies that may cover a whole budget, but even governments and communities are tending to be happier with co funders. So don't bet on one horse. Make clear you were able to attract money from other sources or contributions in kind. So you can tell the fund that you need X minus Y and specify where the other money is coming from. Throw the net as wide as possible. Approach all funds that relate to aspects of the project. It is a lot of work, but it is often very rewarding. But of course you have to look at your resources and strive for a realistic balance in your efforts.

#### Are you able to professionalise fundraising?

Whether you are poor or rich, you may be able to appoint someone as your fundraiser. But at least you have to offer your fundraiser training. Knowledge and commitment are important to be able to reach out to potential donors. Your fundraiser should be able to explain the difference your project makes in peoples' lives and have figures, statistics, and other evidence of your organization's effectiveness ready. . Be

clear on why you specifically need to raise money and budget and operational information and how you're becoming more efficient and earning income wherever possible.

#### What if your application fails?

Despite your good will and your considerable efforts, a fund may say no to your proposal. This is a moment of learning from this experience and trying to understand the reasoning of the fund. Maybe your information was incomplete, or you did not address specific issues. When applying in a next round or at another fund you have to know what went wrong. Unfortunately however many times (especially when there is a lot of competition) funds are not able to discuss a negative decision with every applicant. You have to accept this. But if you get good, constructive, reviews, and your proposal was only turned down because of some formal problem, than consider resubmitting the proposal. Consult with the programme officer before doing so, and spend time making sure you address each point carefully.

## How to keep the donor well informed and happy?

At the 9th International Conference on Fundraising in Warsaw (on 14. May 2015) a focal point in the contribution of professional fundraiser Kay Sprinkle was the way how you can keep your donor involved and satisfied. Here are some of her tips.

1. Take care your whole organisation is informed and involved all the time. It may very well be your funder that unexpectedly visits your organisation. And should be treated accordingly by the receptionist and all other staff. (“Every incoming call may be one from a donor” and “receptionists are “ directors of first impressions”). So engage and educate your whole organisation; communicate with all on the progress and the results. Involve the staff in ‘stewardship’ activities (ongoing relationships with donors based on gratitude.

2. Donors are very often more interested in contacts with the staff directly working on the project they fund, than to a director or a fundraiser. They like you to be an organisation unified around a shared vision and mission and working together to serve the community. Your organisation should reflect a culture of philanthropy They like to identify with strong organisations with strong values. Show them your gratitude.

3. Donors give to you because you meet needs, not because you have needs. A gift to you is really a gift through you into the community. So communicate on the impact of the giving. Fundraising is less

about money than about relationships and shared values. So make your values visible and relate those to the impact your project has. This may turn one time donors into long term investors.

4. In reporting to a donor stories are important that illustrate data on the impact. Make clear how the donor’s investment has made a difference. Involve the donor in project or programme development. And keep caring for a good relationship even if the donor seems to have cycled out of giving. Mind changing giving patterns of donors, listen well to them. Look out for signs of failing relationships (decreased gifts, longer waiting time, long response time.

5. Some ‘should not’s:’ Stay independent from your donor. Donors should not believe that a large gift means a large amount of influence or that they can hire or fire staff or manage the organisation.

### Penelope Burk’s tips for a thank you letter (presented by Kay Sprinkel)

The letter is a real letter, not a pre-printed card. It is personally addressed. It has a personal salutation (no “dear donor” or “dear friend”). It is personally signed (by someone from the highest ranks of the organisation). It makes specific reference to the intended use of funds. It indicates approximately when the donor will receive an update on the programme being funded. It includes the name and phone number of a staff person whom the donor can contact at any time or an invitation to contact the writer directly. It does not ask for another gift. It does not ask the do-

nor to do anything (like complete an enclosed survey, for example.) It acknowledges the donor's past giving, where applicable. It contains no spelling or grammatical errors. It has an overall "can do", positive tone as opposed to a hand wringing one. It communicates the excitement, gratitude and inner warmth of the writer. It grabs the reader's attention in the opening sentence. It speaks directly to the donor. It does not continue to "sell". It is concise – no more than two short paragraphs long. It is received by the donor promptly. Plus, in some circumstances, the letter is handwritten.

### Crowdfunding in a nutshell

According to one of the available definitions crowdfunding is **online fundraising through a large group of financiers** who each contribute a **small part of the money** needed, starting on an **existing crowdfunding platform**.

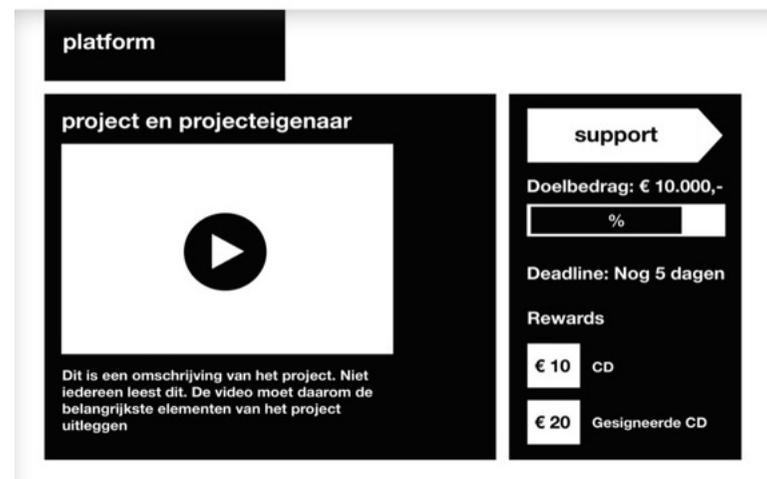
The word crowdfunding may have been derived from the word crowd sourcing, which means the gathering of knowledge, creativity and other input from a mass of individuals. A very good example is Wikipedia, the online encyclopaedia produced by many thousands of individuals all over the world. An early example of crowdfunding in the US, when the word did not yet existed, was the foundation for the Statue of Liberty that was financed by one dollar contributions of many Americans.

In a small country as The Netherlands online crowdfunding is developing with enormous speed. In 2014 the total amount of money raised by crowdfunding was estimated to be 63 million Euro. This was twice as much as the year before. Most of that money went to 600 private companies (51 Million). But 6.5 Million was raised for 673 societal projects and 5.4 Million for

752 creative projects. On average societal and creative projects got 8.500 Euros. A further speedy growth of this type of fundraising is expected, also in many other countries of the EU. This may be the reason that the European Commission is presently studying the phenomenon of crowdfunding for cultural and creative sectors, and the different models applied. With that the EU recognises its growing importance.

The type of contribution differs from project to project. It may be a donation, a loan or a share. Funders are giving the money for various reasons. Very often they can identify to the aim of a project, the type of innovation, the design of a project, or they can identify with the social benefit for other people. Sometimes they simply like to help someone they can sympathise with.

It helps if some form of reward is available in case of success: for instance a CD produced in the project or a free ticket for a play. In case financiers contribute by buying a share in for instance a start-up company they may expect some other form of return of investment.



Crowdfunding is done by promoting a project at a crowdfunding platform on the internet. A number of platforms are already available in most countries, functioning on a national, regional or local level. You simply promote your project with a very short video presentation (one or two minutes) on the website of the platform, make clear what you intend to do in how much time. And also of course why, where and when and how much money you hope to gather, for instance 10.000 Euro in let us say 60 days. Then during 60 days the contributors on the platform can have a look at your presentation and decide to donate or not. Each time you log in on the website you can see the percentage of the targeted amount that has been reached. If the envisioned amount will not be reached in those 30 days the crowdfunding will be ended, the given money will be returned to the donators and you may possibly lose some face and some money, since crowdfunding platforms cannot work for love only. If you would almost have reached your target at the last moment you might decide to donate yourself the last Euros needed.

Key is a concise, convincing and honest presentation preferably done by the project coordinator. You may find friends to donate the first contributions, which is important since a donor may rather not want to be the first one. Try to get under the skin of a potential donor, shed light on how many people will like or use your product or profit from the results of your project. Provide a link to a telephone number or better a website with more detailed information. But do not exaggerate budget information. A budget must be indicated only in headlines; preferably only show project costs in the budget. Do not mention salaries but of course do not forget organisational costs. Make clear if donors can

enjoy tax reduction (possible in many countries for registered not for profit organisations). And try to think of different levels of rewards. A small donor gets one time access to your museum; big donor should be invited to an nice opening reception et-cetera. You have to help the platform in widening the scope of donors by inviting yourself potential donor to have a look at your project on the Crowdfunding Platform.

Crowdfunding is gaining ground since it is also a way of low cost marketing and promotion of a project, expanding your network, get feedback on ideas, in some cases even finding new volunteers. Existing traditional funds are also joining the trend. One of the Dutch funds (VSB Fonds) will double the outcome of a crowdfunding effort for a certain area of cultural projects and during a certain period through the Platform [Voor De Kunst](#).

In some countries support is available for newcomers in the crowdfunding field in the form of free accessible introductory training sessions (offered by funds), followed up by deepening training for a certain price. You may of course surf the platform websites to get familiar with crowdfunding and the ways in which it is done. In Sweden there is a special platform available for the cultural sector ([Crowdculture](#)). Since the development is so rash you can google your way to new initiatives in this field.

## Other links to crowdfunding:

### France:

[Bulb in Town](#) (local social-economic) [Culture Time](#) (art, culture, education) [dartagnans](#) (cultural heritage) [mymajorcompany](#) (cultural/artistic) [ProArti](#) (art, design, multimedia) [Touscoprod](#) (film, cinema)

### Germany:

[Startnext](#) The biggest platform in Germany  
[Regiocrowd](#) (Beispiel LandschaftTheater) -

### Poland:

[Polakpotrafi](#) [WSpieram](#) [WSpolnyprojekt](#)

### Slovakia:

<https://www.hithit.sk>  
<https://www.startlab.sk>  
<http://www.marmelada.sk/>  
<http://ideasstarter.com/>

### The Netherlands:

[Douw en Koren Expertise Platform with links](#)

### Turkey:

[www.fonlabeni.com](http://www.fonlabeni.com)  
[www.zumbara.com](http://www.zumbara.com)

A large, bold, black outline of the number 6, positioned on the left side of the page. The number is stylized with a thick stroke and a circular base.

**Appendix**



**List of domestic**  
(national/regional/local/bilateral)  
**funds for culture market**  
**available for cultural**  
**organisations**

**Appendix to Chapter 2**

# List of domestic funds in France

Name	Web	Aims and areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>MINISTERIAL FUNDS</b>							
<b>Ministry of Culture and Communication</b>	<a href="http://www.culturecommunication.gouv.fr/Aides-demarches/Subventions">http://www.culturecommunication.gouv.fr/Aides-demarches/Subventions</a>	<p>The main aims are to allow the creation of cultural activities, the protection of the heritage and the democratization of culture. This Ministry also funds research and development activities, helps the different cultural industries (cinema, press, audiovisual...).</p> <p>Concerning the democratization of culture, the Ministry of Culture and Communication wants to foster the access to culture for all in a social cohesion objective by developing the cultural and artistic offer in a diversified and qualitative way . The considered publics are the most isolated people from the cultural offer and cultural practices because of social, economic or physical reasons (handicap, health, age, people under justice, etc.). The Ministry also aims to promote the cultural diversity in an intercultural dialogue.</p> <p>The Ministry also supports the cultural constructions in order to create an artistic and cultural presence in rural area or disadvantaged neighborhoods.</p> <p>The funding of these cultural activities is provided by the Regional Directions of Cultural Affairs, located in each French region.</p>	✓	✓	✓	✓	
<b>Ministry of National Education</b>	<a href="http://www.education.gouv.fr/cid2510/le-guide-de-l-action-sociale.html&amp;xtmc=subvention&amp;xtnp=1&amp;xtr=2">http://www.education.gouv.fr/cid2510/le-guide-de-l-action-sociale.html&amp;xtmc=subvention&amp;xtnp=1&amp;xtr=2</a>	<p>The Ministry of National Education is involved in all the activities reaching the education of children in the public service, and sometimes in both private-public institutions as well. Concerning the access to culture and cultural activities, this Ministry promotes:</p> <ul style="list-style-type: none"> <li>• The artistic and cultural education,</li> <li>• The implementation of a cultural and artistic educational path,</li> <li>• The development of the artistic practices,</li> <li>• The organization of meetings with pupils, students and artists</li> <li>• Frequenting cultural places</li> </ul>	✓	✓	✓		
<b>Ministry of Foreign Affairs</b>	<a href="http://www.diplomatie.gouv.fr/fr/">http://www.diplomatie.gouv.fr/fr/</a>	The Ministry of Foreign Affairs aims to promote the contemporary creation, the French culture, the implementation of cultural diversity, the reinforcement of the professional capacities of the artistic actors.					
<b>Ministry of Research and Superior Teaching</b>	<a href="http://www.enseignementsup-recherche.gouv.fr/">http://www.enseignementsup-recherche.gouv.fr/</a>	The Ministry of Research and Superior Teaching funds the cultural policy of the universities in the field of cultural arts and scientist culture.					

Name	Web	Aims and areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>NATIONAL FUNDS</b>							
<b>National Center of Cinema and Moving Image</b>	<a href="http://www.cnc.fr/web/en">http://www.cnc.fr/web/en</a>	The National Center of Cinema and Moving Image supports the creation, production and diffusion of cinema and moving image projects.					
<b>National Center of the Book</b>	<a href="http://centrenation-aldulivre.fr/en/">http://centrenation-aldulivre.fr/en/</a>	The National Center of the Book supports the entire book's chain by funding opportunities, loans and grants.					
<b>National Center of the Song, Variety Songs and Jazz</b>		The National Center of the Song supports the entire sector of performing art of variety in order to improve the professional conditions of exercise for this sector and to develop the actions for public interest.	✓				
<b>LOCAL FUNDS</b>							
<b>Regional Direction of Cultural Affairs (DRAC)</b>	<a href="http://www.culturecommunication.gouv.fr/Regions">http://www.culturecommunication.gouv.fr/Regions</a>	<p>The DRACs implement the ministry politics and orientations at a local level. Considering the aims related to democratizing culture, the type of funded projects are:</p> <ul style="list-style-type: none"> <li>• projects created with justice actors for prisoners, young people protected by the Justice, employees of juridical institutions,</li> <li>• projects aiming to foster the implementation of a cultural chart within hospitals in order to provide the hospitalized persons, their families and the employees with cultural activities,</li> <li>• projects that make more accessible the cultural offer and the artistic practices for disabled people (physical, mental or sensorial),</li> <li>• projects promoting the cultural diversity and intercultural dialogue,</li> <li>• projects participating in fighting exclusion and poverty,</li> <li>• projects fostering the access to the French culture through French language and fighting against analphabetism,</li> <li>• training actions for social and cultural actors in order to implement an adapted social and cultural mediation,</li> <li>• centers providing resources related to these topics.</li> </ul>	✓	✓		✓	
<b>Regional Council</b>		The Regional Council protects the heritage (for restoration of buildings that aren't the State's property), funds the cultural and creative actions, funds the cultural equipments, promotes the regional heritage, develops the culture and arts, promotes the local specificities. The Regional Council manages the regional libraries, organizes and funds the regional museums.	✓		✓		
<b>Departemental Council</b>		The General Council supports cultural skills: the creation and management of the departmental libraries, archives, museums; the protection of the heritage and the inventory of it; it draws the departmental scheme concerning the development of art teaching in music, dance, dramatic art which define the organisation of the artistic network and the level of funding from the General Council. It encourages the initiatives for cultural and art teaching, to foster the training and the professionalization of the teachers in these fields, it contributes to mutualize means and skills et to create networks with organisations and schools involved in teaching arts and cultural activities.	✓	✓	✓		
<b>IDDAC (agreement with the General council)</b>	<a href="http://www.iddac.net/">http://www.iddac.net/</a>	Organisation funded by the Departmental Council of La Gironde for implementing its cultural policy. The IDDAC mentors the cultural and artistic actors in managing projects, it fosters the development of the culture for improving the sustainable development of the territories, it improves the access to culture, contemporary creation and natural heritage for all publics.	✓	✓	✓		

Name	Web	Aims and areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>City and groups of cities</b>		The cities are responsible for create and maitain the libraries, museums, musical schools, show places. They organize the cultural events. They are responsible for teaching initial music, dance and theatre for beginners, and for offering the artistic education with the schools. The cities must be sure that there is a coherence within all the cultural actions in the city, they promote the access to cultural organizations and institutions for the wider public, they preserve and valorize the cultural and historical local heritage, they organize and develop cultural events.	✓	✓	✓		
<b>FOUNDATIONS</b>							
<b>Organization for supporting the private theaters</b>		This organization contributes to the organization and the improvement of the professional conditions in exercising theatre activities.	✓				
<b>Foundation "Bettencourt Schueller"</b>	27/29 rue des Poissonniers 92522 Neuilly sur Seine France <a href="http://www.fondationbs.org/">http://www.fondationbs.org/</a>	This foundation supports the researchers, the artists and the disadvantaged people. It aims to reveal new talents and promotes the know-how in the field of artistic creation.	✓				
<b>Foundation "Culture et Diversité"</b>	97, rue de Lille 75007 PARIS, France 01.47.53.61.50 <a href="http://www.fondationcultureetdiversite.org/">http://www.fondationcultureetdiversite.org/</a>	This foundation aims to promote the access to culture and arts for young disadvantaged persons. The foundation develops projects itself and funds other projects in Paris' region. It works closely with National Education actors and promote the equality of chances.	✓		✓		
<b>Foundation "les Arts et les Autres"</b>	<a href="http://www.fondationdefrance.org/La-Fondation-de-France/Fonds-et-fondations-sous-egide/Toutes-les-fondations/Les-arts-et-les-autres">http://www.fondationdefrance.org/La-Fondation-de-France/Fonds-et-fondations-sous-egide/Toutes-les-fondations/Les-arts-et-les-autres</a>	It encourages social integration's projects that use artistic or cultural activities.	✓	✓			
<b>Foundation "Réunica Prévoyance"</b>	154, rue Anatole France 92599 LEVALLOIS-PERRET Cedex , France <a href="http://www.fondationreunica.com/Fondation/">http://www.fondationreunica.com/Fondation/</a>	It supports cultural and artistic projects involving fragile persons because of a disease or a handicap.	✓				
<b>Foundation "KENZA - Institut de France"</b>	<a href="http://www.fondationkenza.org/">http://www.fondationkenza.org/</a>	This foundation funds studies abroad for French students in arts' history. It also supports organizations' projects in arts education with disadvantaged children.	✓				Funds studies in arts' history
<b>Foundation "Clarence WESTBURY"</b>		This foundation supports organizations that have social, cultural or scientific objectives.	✓	✓			
<b>Foundation "HSBC pour l'éducation"</b>	<a href="http://www.fondation-education.hsbc.fr/">http://www.fondation-education.hsbc.fr/</a>	This foundation supports organizations or institutions' projects fostering the access to education through culture for young disadvantaged people.	✓		✓		
<b>Foundation "Scène et Cité"</b>		This foundation accompanies the creation and the development of cultural and artistic places aiming to create social and cultural link in disadvantaged areas.	✓	✓	✓		
<b>Foundation "Un pied devant l'autre"</b>	71, rue Ampère 75017 Paris , France <a href="http://unpieddevantlautre.com/">http://unpieddevantlautre.com/</a>	This foundation supports every action which tries to reduce inequalities and social differences, promoting equality of chances. It accompanies young people, mainly disadvantaged, through their education and vocational objectives, the promotion of cultural actions allowing young artists to be trained or to realize an artistic work.					

Name	Web	Aims and areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Foundation "Culturespaces"</b>	153, boulevard Haussmann 75008 Paris, France 01.53.77.66.05 <a href="http://www.fondation-culturespaces.com/en/home">http://www.fondation-culturespaces.com/en/home</a>	The main aim of this foundation is to foster the access to arts and cultural heritage for children and teenagers coming from disadvantaged areas, sick or disabled. It tries to promote the access to historical and cultural heritage through the discovery of historical monuments and museums. The foundation closely works with social centers, entertainment centers, hospitals, schools in disadvantaged areas, and social centers for children.	✓	✓	✓		
<b>Foundation "Paris-Diderot"</b>	Bâtiment Lamarck A – Casier 7063 5, rue Thomas Mann 75205 Paris cedex 13 France <a href="http://fondationparisdiderot.com/en/">http://fondationparisdiderot.com/en/</a>	This foundation wants to contribute to the promotion of culture for all. It aims to make culture accessible for retained persons because of their social and cultural conditions, geographical reasons, healthy related reasons, or for persons in prison. This foundation also promotes actions fostering the gender equality. It also funds international exchanges and mobilities, mainly for students and researchers.	✓			✓	International mobilities for students and researchers
<b>Foundation "Maître Léonard Foujita"</b>	Sous égide de la Fondation d'Auteuil 40 rue Jean de la Fontaine 75781 Paris Cedex 16, France <a href="http://www.fondation-foujita.org/maitre-leonard-foujita/">http://www.fondation-foujita.org/maitre-leonard-foujita/</a>	This foundation works with disadvantaged children and young persons using arts and culture. Usually, the target groups of this foundation are early school leavers, young persons with social and familial difficulties.	✓		✓		
<b>Fonds de dotation Famille Moulin</b>	40, boulevard Haussmann 75009 Paris France	This foundation funds art's support and actions of artistic promotion to a wider public. It also helps young artists.	✓		✓		Helps young artists
<b>Foundation "France Télévision"</b>	<a href="http://www.fondationfrance-television.fr/">http://www.fondationfrance-television.fr/</a>	This foundation supports actions and organizations aiming to make easier the access to culture and artistic practices mainly for young people. Their actions are mostly focused on audiovisual, because of its force concerning the information, education and empowerment. The foundation also wants to make accessible the jobs related to culture, arts and audiovisual for young persons.	✓		✓		Employment in artistic and cultural fields
<b>Foundation "Orange"</b>	<a href="http://www.fondation-orange.com/democratisation">http://www.fondation-orange.com/democratisation</a>	For this foundation, the access to culture and to music is one of the main aims. It supports pedagogical actions and social activities through culture and arts. The main publics are isolated from cultural access because of geographical, economic, social, health or age reasons.	✓		✓		
<b>BILATERAL PROGRAMMES</b>							
<b>Cooperation and cultural action services</b>		The SCAC supports projects in the field of performing arts, visual arts, audiovisual and written arts, and in the field of educational and linguistic cooperation. The SCAC links the cultural actors from France and the country in order to reinforce and to make the relation sustainable. For instance, the exchanges between France and Quebec implementing co-productions or actions for the young contemporary creations are fostered. Each French embassy has a SCAC.	✓				

# List of domestic funds in Malta

Name	Web	Aims and areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>MINISTERIAL FUNDS</b>							
<b>Malta Art Fund - Creative Communities</b>	<a href="http://www.maltaculture.com/content.aspx?id=388123">http://www.maltaculture.com/content.aspx?id=388123</a>	Fund for community-led creative and artistic activities, primarily addressing local communities. It provides the opportunity for training, research and the development of artistic projects led by the community for the community, while celebrating cultural diversity.	✓	✓			
<b>Malta Art Fund - The Cultural Export Fund</b>	<a href="http://www.maltaculture.com/content.aspx?id=390640">http://www.maltaculture.com/content.aspx?id=390640</a>	Fund forms part of Arts Council Malta's internationalisation strategy for the culture and creative sectors. The Cultural Export Fund is divided into three different strands targeting travel, touring and translation. The fund will be absorbing two strands of the Malta Arts Fund – the Mobility Strand and Spreading Words – the two strands will be updated to address the new focus on cultural export. 'Travel Grants' primarily aims to support the mobility of artists and cultural operators to explore, to develop skills, to build networks, and to engage in international collaborations. 'Presentation & Touring' primarily aims to support one-off presentations/exhibitions or tours. The focus is specifically on making professional work sustainable whilst sharing creative excellence with international audiences.	✓	✓			
<b>Malta Art Fund - KulturaTV Fund</b>	<a href="http://www.maltaculture.com/content.aspx?id=391152">http://www.maltaculture.com/content.aspx?id=391152</a>	Fund has the main aim to incentivise the development of cultural and creative content on private broadcasting stations in order to enhance the quality of television programming in Malta. Through this funding scheme, Arts Council Malta aims to support the creation of innovative and culturally significant storytelling relevant to contemporary media audiences.	✓				performing and visual arts
<b>Malta Art Fund - KREATTIV</b>	<a href="http://www.maltaculture.com/content.aspx?id=391418">http://www.maltaculture.com/content.aspx?id=391418</a>	Funding programme engages educators and creative practitioners in dialogue and collaboration while encouraging students and educators towards further engagement within the creative sector. KREATTIV aims to bring creative practitioners into schools to work with teachers and students to inspire, learn and create in a collaborative and innovative way. Furthermore, this fund can introduce children and young people to potential careers in the cultural and creative sector. Although proposals may lead to tangible outcomes, strong emphasis is given to active engagement in the creative process and to creative interactions between practitioners, educators and students. The amount committed for 2015 to the KREATTIV fund is €75,000. A maximum of €5,000 shall be awarded to every selected proposal, which amount is to be used over a 12-month period. 100 percent of the total costs will be disbursed upon approval of the project proposal. Arts Council Malta shall engage external evaluators to evaluate all projects against the established selection criteria as identified in the guidelines and shall approve a number of projects in order of merit until the available funds are taken up. KREATTIV is managed by Arts Council Malta, in collaboration with the Culture Directorate.	✓		✓		good practices, education

Name	Web	Aims and areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>The President's Award for Creativity</b>	<a href="http://www.maltaculture.com/content.aspx?id=392378">http://www.maltaculture.com/content.aspx?id=392378</a>	<p>Fund provides recognition and support to organisations, especially those working with vulnerable and disadvantaged groups. Its aim is to engage these groups in creativity and arts-driven projects and thereby increase their level of integration and engagement in society.</p> <p>The potential of art and creativity in fostering social and cultural change and regeneration has been shown and proven in a number of contexts, including those characterised by socially-challenging environments, poverty, and exclusion. This understanding is the basis for the President's Award for Creativity. The initiative supports and awards projects submitted by state entities, education institutions, not-for-profit (voluntary) organisations, and enterprises that address the needs of disadvantaged groups by means of art and creativity. Priority will be given to the creative development and/or participation of children, youth, persons with disability, minority groups, and senior citizens.</p>	✓		✓		
<b>Malta Film Found</b>	<a href="http://www.maltafilm-commission.com/malta-film-fund/">http://www.maltafilm-commission.com/malta-film-fund/</a>	The objective of the Malta Film Fund is to nurture and back the development and production of Maltese films and scripts (i.e. Feature Films, Short Films (production only), Creative Documentaries, and High Quality International TV Drama Series), which in turn contributes towards building an Indigeneous Film Industry. The fund offers two funding strands, one for development (Writers' Grant and Development Grant) and one for production (Short Film Production for New Talent, Short Film Production, Production), with a total budget allocation of €250,000.	✓	✓			creating sustainable jobs
<b>PRIVATE FOUNDATIONS</b>							
<b>Alfred Mizzi Foundation</b>	<a href="http://www.thealfredmizzifoundation.com/about.html">http://www.thealfredmizzifoundation.com/about.html</a>	<p>The main objective is the promotion, diffusion, and safeguarding of the Maltese culture, its heritage, education, the environment and social solidarity by:</p> <ul style="list-style-type: none"> <li>Promoting and assisting the presentation and development and the public manifestation of Maltese heritage including culture and the environment.</li> <li>Encouraging research projects and assisting in the publication of studies undertaken by any duly qualified persons, regarding Maltese culture, heritage and history. Providing assistance to talented Maltese to enable them to obtain educational advancement and higher professional standards. Providing assistance towards just causes and/or religious bodies requiring social solidarity.</li> </ul>	✓				research projects, restoration projects
<b>Vodafone Malta Foundation</b>	<a href="https://www.vodafone.com.mt/vodafonefoundation">https://www.vodafone.com.mt/vodafonefoundation</a>	The Foundation focuses on supporting projects that make a difference to the Maltese Community and wants to help remove the barriers that prevent people from participating fully in society and supports programmes that seek to develop skills and programmes focus on Maltese heritage and culture.	✓				social events, health care

## List of domestic funds in Poland

Name	Country	Web	Areas of support	Cultural activity	Intercultural activity	Youth activation	Human rights	Others
<b>MINISTERIAL FUNDS</b>								
<b>Ministry of Culture and National Heritage - Programmes of the Minister of Culture and National Heritage</b>	Poland	<a href="http://www.mkidn.gov.pl/pages/strona-glowna/finanse.php">http://www.mkidn.gov.pl/pages/strona-glowna/finanse.php</a>	<p>Annual programmes that are the basis to apply for funding in the field of culture. A wide range of programmes offered each year provides the possibility to apply on the basis of basically each activity in the field of culture, including investment projects. Applications for funding the tasks are completed and sent by applicants online.</p> <p>Main topic areas:</p> <ol style="list-style-type: none"> <li>1. Artistic Events</li> <li>2. Collections</li> <li>3. The Promotion of Literature and Reading</li> <li>4. Education</li> <li>5. Cultural Observatory</li> <li>6. Promesa of the Ministry of Culture and National Heritage</li> <li>7. National Heritage</li> </ol>	✓		✓		Cultural education, investments
<b>Ministry of Labour and Social Policy - Public tasks and competitions</b>	Poland	<a href="http://www.mpips.gov.pl">www.mpips.gov.pl</a> , <a href="http://www.pozYTEK.gov.pl">www.pozYTEK.gov.pl</a>	<p>Public tasks are commissioned in the following forms:</p> <ol style="list-style-type: none"> <li>1. entrusting public tasks along with the award of a grant to fund them - competitions published once a year in the areas of social assistance and promoting active living among seniors also include activities in the field of culture;</li> <li>2. assistance in the performance of public tasks by providing grants for their implementation, e.g. Civic Initiatives Fund, Government Programme for Senior Citizens Social Activity, the priorities of which are in line with the activities in the field of culture.</li> </ol>			✓		Education
			<p>Civic Initiatives Fund Programme - calls for applications are announced every year. The field of culture can be financed in each edition of the programme in the form of citizens' initiatives as a factor uniting local communities centred around cultural heritage, as well as the factor of social development (grassroots initiatives).</p>	✓		✓	✓	Civil society
			<p>Government Programme for Senior Citizens Social Activity - announced in the annual editions. The assumptions of proposed project should fit in one of the four following priorities:</p> <ol style="list-style-type: none"> <li>1. education of the elderly, 2. social activity, promoting intra- and intergenerational integration, 3. social participation of the elderly, 4. social services for the elderly.</li> </ol> <p>Within each of the priorities there is a possibility of co-financing cultural initiatives.</p>				Civil society	

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Ministry of Internal Affairs</b> - Public tasks	Poland	<a href="http://www.msw.gov.pl">www.msw.gov.pl</a>	Subsidies are realized in the form of outsourced public tasks selected in the annual open competition. Cultural projects should be concentrated on the needs of national and ethnic minorities and promoting their culture and heritage.	✓	✓		✓	
<b>Ministry of Administration and Digitisation</b> - Public tasks	Poland	<a href="http://mac.bip.gov.pl/articles/index/otwarte-konkursy-ofert/page:1">http://mac.bip.gov.pl/articles/index/otwarte-konkursy-ofert/page:1</a>	Subsidies are realized in the form of outsourced public tasks selected in the annual open competition. The Ministry web page should be monitored due to the emergence of individual tasks, e.g. organisation of the festival, publication of magazines, etc.	✓	✓		✓	
<b>LOCAL GOVERNMENT - ON THE EXAMPLE OF LESSER POLAND VOIVODESHIP</b>								
<b>Marshall Office of Lesser Poland Voivodeship</b> Cultural patronage, Small Grants, other public tasks	Poland	<a href="http://www.malopolskie.pl">www.malopolskie.pl</a>	Cultural and artistic projects prepared by non-profit organisations shall be done in the system of annual public tasks selected in open competitions.	✓	✓	✓		
			<b>Cultural Patronage</b> - a competition for projects in the field of art and culture that broadens the cultural offer of the region. The priority of the programme is to support projects with high artistic, promotional, educational, and integration values of the region, expressing its cultural diversity and enabling active participation of residents and visitors. It also supports the creation and implementation of regional brand cultural projects of supra-local rank of clearly promoting and pro-development values for the voivodeship, pointing to its potential for artistic and cultural heritage resources.					
			<b>Non-competitive mode of the so-called SMALL GRANTS</b> - The call for applications within the procedure is carried out continuously (all year). The project must be related to the task of local or regional level.					
			<b>Other public tasks include:</b> 1. Periodic “Lesser Poland: Our Region – Our Chance”; category: traditional Lesser Poland – promoting initiatives which strengthen regional identity, initiatives which promote local traditions, cultural heritage of the region, feasts and customs of Lesser Poland. 2. In the area of support and dissemination of national tradition, cultivation of Polishness and development of national, civic and cultural consciousness, e.g. the “Organization of summer camps for Polish children from the East” Programme in 2015 - <i>such tasks are profiled on an annual basis depending on the adopted local government priorities</i>					

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>The Municipality of Krakow - Cultural Patronage of the city of Krakow - public tasks</b>	Poland	www.krakow.pl	<p>Cultural and artistic projects of non-profit organizations shall be done in the system of annual public tasks selected in the annual open competitions.</p> <p>1. <b>Year-round programme offer</b> - the competition covers public tasks regularly carried out by the bidders in the field of culture, art, protection of cultural and national heritage, representing a year-round programme offer comparable to the activities carried out by the municipal cultural institutions that are of complementary function in this area.</p> <p>2. <b>The enrichment of the city's cultural offer</b> in areas related to: a. dissemination and promotion of vocal, instrumental, vocal and instrumental music; b. visual and performing arts, such as exhibitions, film, theatre, dance; c. organisation of reviews of the activities of Krakow's art galleries (exhibitions, meetings with visual artists, other side events).</p> <p>3. <b>Dissemination of literature and publishing:</b> a. literary events; b. literary contests; c. publications: Krakow literary magazines and books to promote Krakow as the City of Literature.</p> <p>4. <b>Cultural and artistic events</b> - low-budget projects, aimed at implementing first-night cultural and artistic events of Krakow artists who are currently creating and the presentation of their works in the Municipality of Krakow.</p> <p>5. <b>Periodically carried festivals and reviews of promotional significance for the city</b> - the object of the competition is the organisation of an international festival with the participation of the most important representatives of scientific community, where every aspect is treated as a branch of the humanities and the basic idea of the festival is the presentation of humanism as the human capacity to define and redefine the world and its values, the dissemination of science and showing the relationship between science and culture and the presentation of a permanent presence of science in culture and the ability of science to shape the culture.</p>	✓	✓			Promotion Science
<b>Krakow Regional Film Fund</b>	Poland	www.film-commission.pl	<p>The aim of the Krakow Regional Film Fund is to provide financial support for film production related to Krakow and Lesser Poland, which may contribute to the tourist and economic promotion of the region, as well as help to build its positive image. The competition aims to promote the production of films to be issued as programme material on television or the Internet and in other fields of operation agreed upon by the co-producers, including for display in cinemas.</p>	✓				Promotion
<b>District offices - State Fund for Rehabilitation of People with Disabilities - Co-financing of sport, culture, recreation and tourism for people with disabilities</b>	Poland	<p><a href="http://www.bip.krakow.pl/?dok_id=3276&amp;sub=procedura&amp;proc=MOPS-42">http://www.bip.krakow.pl/?dok_id=3276&amp;sub=procedura&amp;proc=MOPS-42</a></p> <p><a href="http://bip.malopolska.pl/sptarnow">http://bip.malopolska.pl/sptarnow</a> - social assistance</p> <p><a href="http://www.pccpr.powiat.krakow.pl/index.php?strona=rehabilitacja">http://www.pccpr.powiat.krakow.pl/index.php?strona=rehabilitacja</a></p>	<p>Funding of activities in the field of culture (along with sport, recreation and tourism) is based on the Regulation of the Minister of Labour and Social Policy on the types of tasks of districts which may be financed by the State Fund for Rehabilitation of People with Disabilities. The measures are disposed through competitions announced annually by the District Family Support Centres (rural districts) or the Municipal Social Welfare Centres (cities with district rights).</p>	✓				Social assistance

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>OTHER STATE INSTITUTIONS</b>								
<b>Polish Film Institute - PISF Operational Programmes</b>	Poland	www.pisf.pl	Cultural projects in the field of cinematography are financed through the Operational Programmes announced for the calendar year. NGOs are beneficiaries of the following programmes: 1. Education and dissemination of film culture; 2. Film education and professional training: a. film events; b. local film initiatives; c. digital reconstruction; d. Research and development; 3. Development of cinema: a. modernisation; b. digitisation of cinemas - associations or foundations that carry out systematic activity related to the cinema; 4. Promotion of Polish film abroad.	✓				Digitalisation
<b>Polish History Museum - Patriotism of Tomorrow</b>	Poland	www.muzhp.pl	A national grant programme annually funding projects aimed at discovering, documenting and disseminating knowledge of Polish history. It supports initiatives involving the community in activities dedicated to cultivating and promoting local heritage and culture. Its aim is to restore historical memory and build an identity based on the knowledge of own tradition.	✓		✓		Patriotic education
<b>National Cultural Centre</b>	Poland	www.nck.pl	<b>Programme "Culture – Interventions"</b> Its strategic aim is to create conditions for strengthening identity and participation in the culture on a regional, local and country level through financial support for implementations of projects popularising culture heritage and increasing culture's presence in the life of the society.	✓				
			<b>Programme "Add native languages to favourites"</b> An annual grant competition within which the co-funded projects are to promote the correct Polish language, develop interest in the native language by showing its diversity, encourage reflection on the role of language in life and the relation of Polish language with material and spiritual culture of Poles. The financed projects include: 1. educational and entertainment projects based on the interaction and cooperation, including workshops and games; 2. projects promoting knowledge of the language, including exhibitions, festivals, thematic competitions, conferences, radio and TV programmes, campaigns and social events, educational publications; 3. projects of creating web pages and web portals to promote the language, popularising the knowledge of Polish language, with the content that shapes linguistic and communicative competence					The promotion of Polish language
			<b>Programme "Available Culture"</b> New programme focusing on the support for tasks aimed at facilitating access to culture, addressed to a large group of recipients and favouring social integration.		✓	✓		
			<b>Other Programmes</b> of the National Centre of Culture are available at <a href="http://www.nck.pl/edukacja/">http://www.nck.pl/edukacja/</a>					

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>FOUNDATIONS</b>								
<b>Orange Foundation</b> - Orange Academy	Poland	www.fundacja.orange.pl	An open grant competition financing projects in the field of modern cultural education in working with children and young people that use new technologies in cultural activities. 1. Types of projects: a. innovative (higher grant) b. inspired by the projects completed in previous editions of Orange Academy (lower grant) 2. Examples of project categories (in total 12): a. film, b. photography, c. city game, d. programming, e. dream project, f. music and sound	✓		✓		
<b>Kronenberg Foundation</b> - funding programme	Poland	www.kronenberg.org.pl	A grant programme which provides funding for activities for the public good in education and local development of local and regional character. Grants are awarded within the programme, where EDUCATION finds its place among the two main areas of the programme: 1. Cultural heritage and traditions; 2. Artistic work of children and youth. Among funded activities there are: 1. workshops, 2. trainings, 3. competitions and contests.	✓		✓		
<b>PZU Foundation</b> - PZU with culture	Poland	fundacjapzu.pl	The aim of the competition is to enable children and youth (elementary schools, middle schools and high schools) in small towns (up to 30 thousand inhabitants) access to the wider culture, in particular the so-called high culture. The foundation provides financial support for the organisation of developing and interesting trips combined with visits to cultural institutions, such as museums, theatres, opera houses, art galleries, etc. through awarding grant for the project. The competition is announced annually.	✓		✓	✓	Education, people excluded
<b>Bank Zachodni WBK Foundation</b> - The Bank of Ambitious Youth	Poland	fundacja.bzwbk.pl	A grant programme in which grants are awarded only to projects that support the development of youth groups on the social, civic and educational plane. One of the main thematic areas of the programme is "Culture, history and national heritage".  The programme is designed to help finance projects aimed at strengthening ties of young people with the homeland, sustaining and cultivating Polish national traditions and spreading historical knowledge. The promotion of prominent figures of merit for Polish culture and major events affecting Polish history. The main subjects of funding include: - concerts, exhibitions, meetings; - field games; - productions and historical re-enactments; - creating school memory chambers, commemorating the heroes of our time; - historical contests; - other.	✓		✓		Civil education

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>INTERNATIONAL (BILATERAL) PROGRAMMES</b>								
<b>Foundation for Polish-German Cooperation</b>	Poland/ Germany	<a href="http://www.fwpm.org.pl">www.fwpm.org.pl</a>	The Foundation provides financial support for projects within the framework of cooperation between Polish and German institutions and participates substantially in selected projects or helps with their organisation. The co-funded projects affect the understanding of the culture of the neighbour country, improving the quality of cultural activities and increasing public participation in culture. The call for applications is continuous (no later than four months before the date of commencement of the project).	✓	✓			Science, media, environment, Polish-German cooperation
<b>Netherlands Embassy in Poland - Local Cultural Projects - Polish-Dutch programme</b>	Poland/ The Netherlands	<a href="http://www.nlembassy.pl">www.nlembassy.pl</a>	The programme supports Polish local initiatives aimed at strengthening cultural cooperation with the Netherlands. The programme can provide financial support to projects that contribute to the cultural cooperation with the Netherlands (exhibitions, readings, concerts, performances, etc.), are initiated by the Polish organisations and are implemented in Poland.	✓	✓			Polish-Dutch cooperation
<b>Polish-Lithuanian Youth Exchange Fund</b>	Poland/ Lithuania	<a href="http://www.plf.org.pl">www.plf.org.pl</a>	The programme aims to build and strengthen cooperation between Polish and Lithuanian nations through the financial support of exchange and cooperation projects for the youth, workers and youth organizations in two formats: 1. Polish and Lithuanian youth exchanges; 2. through the implementation of training courses, seminars, meetings, conferences, study visits and project information.	✓	✓			Civil society, modern technology, development cooperation
<b>Royal Danish Embassy</b>	Poland/ Denmark	<a href="http://www.polen.um.dk">www.polen.um.dk</a>	The projects applying for funding should promote Danish culture and cultural cooperation between Denmark and Poland. Exemplary projects may take the form of concerts or exhibitions with the participation of Danish artists. Projects can also be implemented in cooperation with a Danish partner.	✓	✓			Polish-Danish cooperation

# List of domestic funds in Slovakia

Name	Country	Web	Areas of support	Cultural activity	Intercultural activity	Youth activation	Human rights	Others
<b>MINISTERIAL FUNDS</b>								
<b>Ministry of Culture of the Slovak republic</b>	Slovakia	<a href="http://www.culture.gov.sk">http://www.culture.gov.sk</a>	<p><b>Supporting Disadvantaged Groups of Citizens</b>                      One of the grant programmes is intended for cultural activities of certain disadvantaged groups, namely the Culture of Disadvantaged Groups (purpose: cultural activities of disabled or otherwise disadvantaged groups of citizens).</p> <p>This programme creates the conditions for financial support of culturally disadvantaged groups, providing space for the promotion of equal treatment and equal opportunities in the area of culture for those citizens with disabilities and other disadvantaged groups of citizens.</p> <p>The Operational Objectives of the Development of Cultural Needs of Disadvantaged Groups of Citizens</p> <ol style="list-style-type: none"> <li>1. facilitate access to culture for disadvantaged groups of citizens and support the fulfilment of their cultural needs;</li> <li>2. ensure easy access to information concerning the fulfilment of the cultural needs for disadvantaged groups of citizens, and balancing their opportunities in the field of culture;</li> <li>3. assist disadvantaged groups of citizens, through culture, in reducing the risk of exclusion and to involve them in the process of social integration through cultural mechanisms;</li> <li>4. make available information on marginalized groups towards the majority society;</li> <li>5. encourage and create a favourable legal, institutional and financial environment for the protection and development of the culture of disadvantaged groups of citizens;</li> <li>6. through cultural mechanisms contribute to the elimination of barriers in the access to culture, and thereby contribute to the mitigation of social inequality, isolation and marginalization of disadvantaged groups of citizens;</li> <li>7. create conditions for the establishment of various information databases relating to disadvantaged groups of citizens and their cultural needs;</li> <li>8. strengthen the cooperation of the resort of culture with the state and local authorities that deal with the theme of the cultural needs of disadvantaged groups of citizens with the aim of obtaining information, experiences and coordination support.</li> </ol>	✓	✓		✓	Preservation of cultural heritage, non-material culture and educational activities

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Ministry of Foreign and European Affairs of the Slovak Republic</b>	Slovakia	<a href="http://www.mzv.sk/">http://www.mzv.sk/</a>	Support and Protection of Human Rights and Freedoms  The subsidy is focused on: a) supporting the principle of equal treatment, b) raising public awareness and education of professional groups in the area of prevention of all forms of discrimination, racism, xenophobia, homophobia, anti-Semitism and other expressions of intolerance, c) promoting cultural activities and social sciences activities, d) financing projects based on the priorities of the Government of the Slovak Republic in relation to the prevention of all forms of discrimination, racism, xenophobia, anti-Semitism and other expressions of intolerance, e) improving the quality of life of the disadvantaged groups				✓	Support of international political relationships
<b>Ministry of Labour, Social Affairs and Family</b>	Slovakia	<a href="http://www.employment.gov.sk/sk/ministerstvo/poskytovanie-dotacii/">http://www.employment.gov.sk/sk/ministerstvo/poskytovanie-dotacii/</a>	NGOs are eligible to apply for grant if objective of their activities is related to gender equality. Grant supports educational, publishing, analytical activities, guidance, further education.				✓	Development of social services, humanitarian aid
<b>Ministry of Education, Science, Research and Sport of the Slovak Republic</b>	Slovakia	<a href="https://www.minedu.sk/financovanie-prace-s-detmi-a-mladezou/">https://www.minedu.sk/financovanie-prace-s-detmi-a-mladezou/</a>	Grant programmes of the Ministry of Education, Science, Research and Sport of the SR (ADAM) are administered by IUVENTA - Slovak Youth Institute, state organization directly managed by the Ministry. The grant programme ADAM supports systematic work with children and youth, and other types of activities as well. Citizens' associations and self-administrations can apply for a support of activities dealing with problems or needs of children and youth in the area of human rights education, youth volunteering development and active participation of the young people in the life of school or village.		✓	✓	✓	Development of sports
<b>Government office of the Slovak republic</b>	Slovakia	<a href="http://www.vlada.gov.sk/dotacie-uv-sr/">http://www.vlada.gov.sk/dotacie-uv-sr/</a>	The aim of one of two programmes is to support, maintain, preserve and develop culture of national minorities in the field of publishing, educational, artistic and cultural activities of institutions, churches. Structure: • living culture • periodic press • nonperiodic press • cultural politics	✓	✓		✓	Development of sports
<b>NATIONAL INSTITUTIONS</b>								
<b>Audiovisual fund</b>	Slovakia	<a href="http://www.avf.sk/home.aspx">http://www.avf.sk/home.aspx</a>	Fund aims to support audiovisual industry in Slovakia. Fund started fully operate in 2010 by replacing grant system of The Ministry of culture Audiovision. Fields of support • development and production of slovak audiovisual works • distribution and marketing support of audiovisual works • promotion and marketing support of slovak cinematography • digitalisation of cinemas • film festivals • research and publishing of specialised literature • education, workshops and training for audiovisual professionals	✓				

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Fine arts fund</b>	Slovakia	<a href="http://www.fvu.sk/">http://www.fvu.sk/</a>	Aims to support and promote artistic creation, artistic and study visits, allowances for art specialists and their direct family members, creative and graduate scholarships, travel expenses, organisational and exhibition activities, awards.	✓	✓			
<b>Music fund</b>	Slovakia	<a href="http://www.hf.sk/src/index.php">http://www.hf.sk/src/index.php</a>	The main goal is to support creative activities in the sphere of music. The support comes in the form of awards, scholarships for jazz musicians, grants for critical reviews of musical production and performance Main fields • creative sphere of classical music • popular music • concert performers • musicology	✓	✓			
<b>Literature fund</b>	Slovakia	<a href="http://www.litfond.sk/">http://www.litfond.sk/</a>	The mission is to support creative activities in the sphere of theatre, film, broadcasting, television and videogames with special aspect to original fiction, scientific and professional literature, journalism and journalistic photography, translations, theatre, film, broadcasting, television.	✓				
<b>REGIONAL AND LOCAL INSTITUTIONS (EXAMPLE OF BRATISLAVA REGION)</b>								
<b>Bratislava Self-Governing Region</b>	Slovakia	<a href="http://www.region-bsk.sk">http://www.region-bsk.sk</a>	Except it's own institutions in administration (for example Bratislava Puppet Theatre, LUDUS Theatre, Astorka Korzo Theatre, Arena Theatre) supports projects taking place in the region with aspect for cooperation and contribution to Bratislava region.	✓	✓			
<b>Bratislava the capital city of Slovakia</b>	Slovakia	<a href="http://bratislava.sk/grantovy-programme-ars-bratislavensis/d-11035531/p3=0">http://bratislava.sk/grantovy-programme-ars-bratislavensis/d-11035531/p3=0</a>	Ars Bratislavensis - supporting cultural activities also of the disadvantaged groups and creative leisure activities.	✓	✓	✓	✓	
<b>Bratislava Old Town District</b>	Slovakia	<a href="http://www.staremes-to.sk/">http://www.staremes-to.sk/</a>	The Pontis Foundation is one of the largest grant foundations in Slovakia. The aim is to encourage individuals and companies to be responsible not only for themselves but also for the surrounding world. Funds: The Slovenské elektrárne Scholarship Fund: Programme: Energia pre vzdelanie (energy for Education) The DELL Scholarship Fund The Tesco Scholarship Fund	✓				Regional development, volunteering, preservation of cultural heritage
<b>FOUNDATIONS</b>								
<b>Pontis foundation</b>	Slovakia	<a href="http://www.nadacia-pontis.sk">http://www.nadacia-pontis.sk</a>	The Pontis Foundation is one of the largest grant foundations in Slovakia. The aim is to encourage individuals and companies to be responsible not only for themselves but also for the surrounding world. Funds: The Slovenské elektrárne Scholarship Fund: Programme: Energia pre vzdelanie (energy for Education) The DELL Scholarship Fund The Tesco Scholarship Fund	✓				Regional development, volunteering, preservation of cultural heritage

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Center for philanthropy</b>	Slovakia	<a href="http://www.cpf.sk/">http://www.cpf.sk/</a>	Programme for disadvantaged groups focuses on: free time activity programme for the disabled (Orange Foundation: Step over the Barriers), increasing the quality of life of the socially disadvantaged (The SPP Foundation: Programme Opora (Support)), integration and self-fulfillment and contribute to improving the quality of life for seniors (Orange Foundation: Green for Seniors), improving the position of women in society.	✓	✓			Development and support of education, cultural values and free time activities, development and support to regions, charity and philanthropy related activities, environment protection
<b>SPP foundation</b>	Slovakia	<a href="http://www.nadaciaspp.sk/sk/grantove-programy">http://www.nadaciaspp.sk/sk/grantove-programy</a>	Opora (Support) In the OPORA (Support) Programme, we have supported projects that are based on the current needs of disadvantaged people. The SPP Foundation supports changes that aim to improve the quality of life, care for people in unfavourable social situation through the support of mode-type, innovative and progressive approaches, since 2005.	✓			✓	Education, health protection, volunteering, regional development, support for disadvantaged
<b>Orange foundation</b>	Slovakia	<a href="https://www.nadaciaorange.sk/#">https://www.nadaciaorange.sk/#</a>	Culture is supported only in traceability to social integration in Culture without barriers programme. The programme is aimed for accessibility of culture to disadvantaged groups: free time activity programme for the disabled (Step over the Barriers), integration and self-fulfillment and contribute to improving the quality of life for seniors (Green for Seniors).	✓				Education, social inclusion, community development, volunteering
<b>Tatra banka foundation</b>	Slovakia	<a href="http://www.nadaciatabankysk/index.php/grantove-programy/">http://www.nadaciatabankysk/index.php/grantove-programy/</a>	More Design: Through the grant programme, the Foundation has supported the creative design activities for a third time. More Art : Grant programme is designed to support the work of students of artistic field and artists working with these students on creative projects.	✓				Education
<b>VÚB foundation</b>	Slovakia	<a href="http://www.nadaciavub.sk/">http://www.nadaciavub.sk/</a>	Fine arts and preservation of cultural heritage. Painting - VUB Foundation Award for Painting for Young Artists - awards for art work of young artists and photographers.	✓				Education, disadvantaged groups
<b>Slovenská sporiteľňa Foundation</b>	Slovakia	<a href="http://www.nadaciassp.sk/">http://www.nadaciassp.sk/</a>	Support of smaller or bigger, amateur or professional, regional or nationwide cultural ensembles. There are longterm partnerships established in this sphere. Regarding cultural projects, it's possible to apply in the frame of open grants.	✓				Development of sports, education, social help and health
<b>Nadácia otvorenej spoločnosti – Open Society Foundation</b>	Slovakia	<a href="http://www.osf.sk">www.osf.sk</a>	The Foundation creates opportunities to improve our civil society – to increase its openness, to make it more transparent and to allow for equality of chances and protection of minorities and other vulnerable communities.	✓	✓		✓	Internships, scholarships, competitions
<b>Socia Foundation</b>	Slovakia	<a href="http://www.socia.sk/">http://www.socia.sk/</a>	Socia Foundation promotes a tolerant civic society with disadvantaged and endangered people as their integral part. The main pillars of the foundation activities focus on the promotion of a better quality of life for socially, physically and mentally disadvantaged groups, support the welfare system reform, and enhance social coherence among Slovak citizens.				✓	Policies and legislative proposals to reform the social system
<b>Slovak Telekom Endowment Fund</b>	Slovakia	<a href="http://www.nadaciapontis.sk/nadacny-fond-slovak-telekom-1">http://www.nadaciapontis.sk/nadacny-fond-slovak-telekom-1</a>	Slovak Telekom via Endowment Fund Telekom with Pontis Foundation has long been supporting the Hearing-impaired community, sign language courses, employee grant programme which helps to improve life in the community.		✓	✓		Work therapy of young men from orphanages

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>J&amp;T Foundation</b>	Slovakia	<a href="http://www.nadaciajt.sk/">www.nadaciajt.sk/</a>	In the field of philanthropy, J&T Finance Group focuses on protecting vulnerable children and helping the socially disadvantaged and the disabled, sponsoring sport and culture as well as supporting its employees.	✓		✓		Mobility aids
<b>OTHER SUPPORT</b>								
<b>Individual support 2% percent assignation of the tax base</b>	Slovakia	<a href="http://www.dvepercenta.sk/">http://www.dvepercenta.sk/</a>	Every non-profit organization can be supported by 2% of the tax base of each taxpayer.	✓	✓	✓	✓	
<b>Online fundraising</b>	Slovakia	<a href="https://www.dobrakrajina.sk/">https://www.dobrakrajina.sk/</a> <a href="https://www.ludialudom.sk/">https://www.ludialudom.sk/</a> <a href="http://dakujeme.sme.sk/">http://dakujeme.sme.sk/</a>	Donation of single and regular donations directly through the web site.	✓	✓	✓	✓	
<b>Crowdfunding</b>	Slovakia	<a href="https://www.hithit.sk">https://www.hithit.sk</a> <a href="https://www.startlab.sk">https://www.startlab.sk</a>	Crowdfunding platforms for creative projects helps individuals, groups and non-profits raise money online to make their ideas.	✓		✓		
<b>BILATERAL PROGRAMMES</b>								
<b>Austrian Cultural Forum</b>	Slovakia	<a href="http://www.rakus-kekulturneforum.sk/programme/">http://www.rakus-kekulturneforum.sk/programme/</a>	Initiates and supports cooperation of artists and scientists from Slovakia and Austria, organizationally supports performances of austrian artists in Slovakia.	✓	✓			
<b>Balassi Institute</b>	Slovakia	<a href="http://www.pozsony.balassiintezet.hu/sk/">http://www.pozsony.balassiintezet.hu/sk/</a>	Organizes concerts and other cultural events connected with hungarian culture, language or art.	✓	✓			Language teaching
<b>British Council</b>	Slovakia	<a href="http://www.british-council.sk/">http://www.british-council.sk/</a>	Supports cooperation between artists and cultural institutions	✓	✓			Education
<b>Bulgarian Cultural Institute</b>	Slovakia	<a href="http://www.bulkis.sk/default.htm">http://www.bulkis.sk/default.htm</a>	BulkIS organizes exhibitions and presentations of bulgarian artists, or of those, who are somehow connected with Bulgaria	✓	✓			Language teaching
<b>Cervantes Institute</b>	Slovakia	<a href="http://bratislava.cervantes.es/es/default.shtm">http://bratislava.cervantes.es/es/default.shtm</a>	Supports and participates in cultural activities throught Slovakia.	✓	✓			Language teaching
<b>Czech center</b>	Slovakia	<a href="http://bratislava.czech-centres.cz/">http://bratislava.czech-centres.cz/</a>	Organization of exhibitions, readings, lectures, film and theatre performances, charity events, cooperation with slovak and foreign cultural institutions.	✓	✓			
<b>French Institute</b>	Slovakia	<a href="https://institutfrancais.sk/">https://institutfrancais.sk/</a>	Supporting participation of french artists in cultural and art activities belongs to one of main priorities of French Institute.	✓	✓			University and science education, french language teaching...
<b>Goethe Institute</b>	Slovakia	<a href="http://www.goethe.de/ins/sk/bra/skindex.htm">http://www.goethe.de/ins/sk/bra/skindex.htm</a>	Support of integration of young slovak cultural scene into european networks, dialogue and exchange of experiences with european artists while focusing on contemporary art is one of main GIs objectives.	✓	✓			Presentation and support of german culture and language
<b>Italian cultural Institute</b>	Slovakia	<a href="http://www.iicbratislava.esteri.it/IIC_Bratislava">http://www.iicbratislava.esteri.it/IIC_Bratislava</a>	Organization of cultural activities in cooperation with cultural institutions.	✓	✓			Language teaching
<b>Polish Institute</b>	Slovakia	<a href="http://www.polinst.sk/">http://www.polinst.sk/</a>	Support of cooperation between Poland and Slovakia in the sphere of culture, science and education and strenghtening of polish-slovakian relationship. PI is one of the most active foreign cultural institution in Slovakia, and financially support many concerts, exhibitons, meeting of linguists and translators, readings, lectures, presentations.	✓	✓			Language teaching

# List of domestic funds in Turkey

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>MINISTERIAL FUNDS</b>								
<b>Ministry of Science, Industry and Technology</b>	Turkey	<a href="http://sagm.sanayi.gov.tr/ServiceDetails.aspx?dataID=107">http://sagm.sanayi.gov.tr/ServiceDetails.aspx?dataID=107</a>	The programme is open throughout the year, applications are received during the year. Objectives of the programme; To institutionalize the university-industry-government cooperation, Ensure the commercialization of academic knowledge in the university,					Education
<b>Ministry of Interior, Department of Associations</b>	Turkey	<a href="http://www.dernekler.gov.tr/prodes.aspx">http://www.dernekler.gov.tr/prodes.aspx</a>	Main Topics; a)Civil Society, human rights and democracy, b)Participation in decision making, strengtening public-civil society dialogue c) Educational, cultural and social projects aimed to strengten capacity building of NGO's d) health care, education, cultural and social projects for women,children and disadvantaged groups. e)Projects for aiming to protect family and culturel values	✓		✓	✓	
<b>Ministry of Youth and Sport</b>	Turkey	<a href="http://www.gsb.gov.tr/Duyuru/21290/genclik-projeleri-destek-programi-2014-2-basvurulari-basladi.aspx">http://www.gsb.gov.tr/Duyuru/21290/genclik-projeleri-destek-programi-2014-2-basvurulari-basladi.aspx</a>	Promotion of young people's personal and social development, providing the means to realize their potential, decision-making and implementation processes with social enhancement of active participation in all spheres of life, facilitating their access to youth and sports services Programme supports; • Volunteering Projects, • Social Cohesion Projects, • Projects to Combat Addictions, • Participation Projects, • Healthy Living and Sport Projects, • Entrepreneurship, • Culture and Art Projects, • Education Projects, • Innovative Projects, • Research Projects	✓	✓	✓	✓	Education, Sport, Entrepreneurship
<b>Presidency for Turks Abroad and Related Communities</b>	Turkey	<a href="http://www.ytb.gov.tr/">http://www.ytb.gov.tr/</a>	The projects; to carry out cultural, artistic,social and scientific events for citizens living abroad to strengthen ties with our country and our culture to strengten the civil participation and self-awareness of of Turks abroad implementation of cultural cooperation and exchange programmes to strengthen cultural and social ties of target groups with Turkey are supported	✓	✓	✓		✓

TURKEY

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>T.C. Social Support Programme of Ministry of Development (SODES)</b>	Turkey	www.sodes.gov.tr/Sodes.portal	SODES, is a human based programme which aims to support employment social solidarity, culture, art and sport and to lessen problems arise from poverty, unemployment and changing social conditions. SODES is coordinated by the governership of the cities. Programme seeks participation of disadvantaged groups into the society by means of cultural, sportive and artistic events. SODES programme is implemented only in these cities; Adiyaman, Batman, Diyarbakir, Gaziantep, Kilis, Mardin, Siirt, Şanlıurfa, Şırnak Ağrı, Ardahan, Bayburt, Bingöl, Bitlis, Elazığ, Erzincan, Erzurum, Gümüşhane, Iğdır, Hakkâri, Kars, Malatya, Muş, Tunceli, Van, Adana, Mersin, Osmaniye, Kahramanmaraş and Hatay	✓	✓	✓	✓	✓
<b>Funding Programme for Local Administration, NGO's and Foundations Programme of Ministry of Culture and Tourism</b>	Turkey	aregem.kulturturizm.gov.tr/belge/1-98201/kultur-ve-turizmbakanliginca-yerel-yonetimlerindernek-.Html aregem.kulturturizm.gov.tr/belge/1-98201/kultur-ve-turizmbakanliginca-yerel-yonetimlerindernek-.Html	Ministry of Culture and Tourism supports the projects of submitted by local administrative bodies, NGO's and Foundations which are prepared to improve and promote culture, art and tourism  Priority Areas/Activities: Local or international Cultural, Artistic and Touristic Events like feasts, concerts, exhibitions, congress, seminars, panels, fairs, etc.	✓	✓	✓		Tourism
<b>DEVELOPMENT AGENCIES FUNDS</b>								
<b>Southern Egean Development Agency</b>	Turkey	http://geka.org.tr/	Priorities of the programme; Development of thermal tourism and health tourism, Development of sports, adventure and nature tourism Integration of cultural, historical and local values in to the tourism	✓				Tourism
<b>İpekyolu Development Agency</b>	Turkey	http://www.ika.org.tr/	Priorities of the programme; to apprise natural, historical and cultural heritage the events promoting the culture and artistic works. Priorities of the programme; to apprise natural, historical and cultural heritage the events promoting the culture and artistic works.	✓				
<b>DİKA Financial Assistance Programme of Improving Urban and Environmental Infrastructure</b>	Turkey	http://www.dika.org.tr/	In order to improve quality of urban life and to solve environmental issues, the programme supports the projects regarding to increase environmental awareness and develop urban infrastructure.					Environment
<b>Karacadağ Development Agency Financial assistance programme of tourism and urban infrastructure</b>	Turkey	http://www.karacadag.org.tr/default.asp	The programme supports to cultural events supporting to improve tourism and also supports develop urban and rural infrastructure regarding to tourism	✓				
<b>Ankara Development Agency Innovative Methods for the Solution of Social Problems Programme</b>	Turkey	http://www.ankaraka.org.tr/tr/	The specific objective of the programme is to improve the quality of life of disadvantaged groups, to increase the participation of disadvantage group into the society and to combat all forms of poverty. In this context, the programme's priorities; Development of social and cultural services for elderly people and make these services accessible for them. Provide opportunities for women, young people and children in order to develop their skills in designing, art and creative industries. Innovative methods struggling against violence and abuse	✓		✓		Violence

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Güney Marmara Development Agency Financial Assistance Programme of Social Development</b>	Turkey	<a href="http://www.gmka.org.tr/">http://www.gmka.org.tr/</a>	Programme support the project related to the rehabilitation and reintegration of drug addicts into the society, including youth protection and particularly protecting society from harmful addiction and development of social solidarity and civil society activities. Activities are related to culture, sport and art are supported	✓		✓	✓	
<b>İstanbul Development Agency Financial Assistance Programme of inovative İstanbul</b>	Turkey	<a href="http://www.istka.org.tr/">http://www.istka.org.tr/</a>	Overall purpose of the programme is development of innovative rural service methods in order to improve quality of life in İstanbul. Main topic areas: education cultural activities artistic events	✓				Education Art
<b>İstanbul Development Agency Financial Assistance programme of increasing woment employment rate</b>	Turkey	<a href="http://www.istka.org.tr/">http://www.istka.org.tr/</a>	The overall objective of the programme is to empower women economically and ensure them to participate more into country economy by way of increasing the employment rate of women living in İstanbul.				✓	
<b>Bursa Eskişehir Bilecik Development Agency Competition of Anatolia Cartoon Films</b>	Turkey	<a href="http://www.bebka.org.tr/">http://www.bebka.org.tr/</a>	Programme aims to improve cartoon film industry in Turkey and increase the competition power of industry in international level.	✓				Movies
<b>Ahiler Development Agency Financial Assistance Programme of Social Development</b>	Turkey	<a href="http://ahika.gov.tr/">http://ahika.gov.tr/</a>	Objective of the programme; For a sustainable development, increasing the social capital of valnurable and disadvataged group, improving the new ways for combatting social problems			✓	✓	Disadvantaged groups
<b>FOUNDATIONS</b>								
<b>Turkey Green Crescent Association Action for Combating Drug Addictions</b>	Turkey	<a href="http://www.yesilay.org.tr/tr">http://www.yesilay.org.tr/tr</a>	Eligable organizations are universities and NGO's active in youth field. Original and effective projects which brings new approaches and carry out original activities for combating drug addictions are supported.			✓		
<b>Open Society Foundation</b>	Turkey	<a href="http://www.yenifilmfonu.org/index.php">http://www.yenifilmfonu.org/index.php</a>	New film fund supports innovative short movies. Foundation opens call for proposal two times a year. Priorities of the programme; Culture Intercultural activities	✓	✓			
<b>Promotion Fund of Turkish Prime Ministry</b>	Turkey	<a href="http://www.tanitmafonu.gov.tr/Temsilcilikler.aspx?id=1">http://www.tanitmafonu.gov.tr/Temsilcilikler.aspx?id=1</a>	Aim of the Fund; Increasing the capacity of organizations which promote Turkey domestic and abroad. Supported activities; Cultural and artistic events Educational activities Sportive activities	✓	✓	✓		
<b>Sabancı Foundation</b>	Turkey	<a href="http://www.sabancivakfi.org/sayfa/2012-proje-basvurulari">www.sabancivakfi.org/sayfa/2012-proje-basvurulari</a>	Sabancı Foundation aims to develop social potential, and transfer social sensivity to new generation by way of creating original, innovative values. Foundation has various funding programmes supporting NGO's. The regular programme that foundation open is social development funding programme. Priority Areas: Social Justice, Economic and Social Participation Limits for each project is between min.40.000 TL, to max. 200.000 TL	✓	✓	✓		
<b>Bolu Donator Foundation</b>	Turkey	<a href="http://www.bbv.org.tr">www.bbv.org.tr</a>	The foundation is founded by 32 donator who take mission to help humanity with social responsibility feelings Priority Areas: Education, Health, Art, Culture, Sport, Enviorenment, Women, Youth Research and Development, Science and Human Rights	✓	✓	✓	✓	✓

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>INTERNATIONAL (BILATERAL) PROGRAMMES</b>								
<b>Hrant Dink Foundation</b>	Turkey-Armenia	<a href="http://www.hrant-dink.org/index.php?Home&amp;Lang=en">http://www.hrant-dink.org/index.php?Home&amp;Lang=en</a>	Turkey-Armenia Travel Grant aims to support the travels of 200 individuals within a period of 16 months thanks to the financial assistance of the European Union. Hrant Dink Foundation will administer the Travel Grant in partnership with the Civilitas Foundation in Armenia and with the support of Community Volunteers Foundation (TOG) based in Turkey and the Youth Initiative Centre (YIC) based in Gyumri, Armenia. Turkey-Armenia Travel Grant was designed as a pool to encourage non-profit civic initiatives and individuals including youth, university students, university clubs, civil society organizations, professional organizations, local youth initiatives, high school students and teachers, academics and researchers, journalists, sports clubs, businesses and local authorities, to travel to the neighboring country for specific goals. Through the Travel Grant, the Foundation aims to contribute to joint initiatives between the two countries in various thematic fields such as youth and volunteering, human rights and democracy, education, environment, history, culture and arts, development, sports, regional cooperation and European integration.	✓	✓	✓	✓	
<b>The Embassy of the Kingdom of Netherlands-Ankara Project proposals for Matra and Human Rights Programmes</b>	Turkey - Netherlands	<a href="http://turkey.nlembassy.org/">http://turkey.nlembassy.org/</a>	The Human Rights programme supports the further improvement of the human rights situation in Turkey. Of special interest are projects that not only involve civil society organizations, but also include the government, private sector actors (companies) and other stakeholders. In Turkey we will pay special attention to five themes: Women's rights, LGBT rights, Support to Human Rights Activists, Promoting Corporate Social Responsibility and Culture, Freedom of information / freedom of belief	✓	✓		✓	
<b>Japanese Embassy-Ankara</b>	Turkey - Japan	<a href="http://www.tr.emb-japan.go.jp/Hibe_Yardimi/GGP.htm#contentstop">http://www.tr.emb-japan.go.jp/Hibe_Yardimi/GGP.htm#contentstop</a>	The embassy has been giving grants in Turkey since 2000 Aims of the grant is to support basic human needs. The priority of the embassy on projects are mainly; Primary Health Care, Disabled: special schools or centers for the disabled, production-oriented workshops, Women in Development: Women in the region aimed at development of skills development, vocational training and rehabilitation centers, Public Benefit / Other Disadvantaged Societies: special care centers for the elderly, nursing homes, education and rehabilitation centers for children and youth, street children or orphans Capacity Building and Training: vocational training, capacity building programmes for special populations		✓		✓	Education
<b>Turkey Germany Youth Bridges</b>	Turkey-Germany	<a href="http://www.genclikkoprusu.org">www.genclikkoprusu.org</a>	The project aims to contribute youth exchanges between Turkey and Germany. It intends to strengthen relations between Turkey and Germany as making two countries closer each other by way of the project. The project is financed by German Ministry of Exterior Relations. The projects are granted between €1000-€5000	✓	✓	✓		
<b>Embassy of OK</b>	Turkey-UK	<a href="http://ukinturkey.fco.gov.uk/tr/about-us/working-with-turkey/projects/bilateral-programme-fund">ukinturkey.fco.gov.uk/tr/about-us/working-with-turkey/projects/bilateral-programme-fund</a>	UK supports various projects in Turkey in order to reach an aim of better world. In the projects it collaborates with the public institutions, NGOs' international organizations and universities. Priority Areas: Democracy, human rights, freedom of speech, environment, rasi ve hukukun üstünlüğü, insan hakları, culture, climate change and capacity building of civil society.	✓	✓		✓	
<b>Consulate General of Sweden Turkish-Swedish Development Cooperation</b>	Turkey-Sweden	<a href="http://www.swedenabroad.com/en-GB/Embassies/Istanbul/About-us/The-Section-for-Turkish-Swedish-Cooperation/">http://www.swedenabroad.com/en-GB/Embassies/Istanbul/About-us/The-Section-for-Turkish-Swedish-Cooperation/</a>	Results strategy for Sweden's reform cooperation with Eastern Europe, the Western Balkans and Turkey 2014-2020. Priority Areas: Strengthened democracy, greater respect for human rights and a more fully developed state under the rule of law. Who can apply? Academic, political, cultural and governmental institutions, foundations, associations, think tanks and NGOs.				✓	Democracy



# **List of important international foundations supporting cultural activities**

**Appendix to Chapter 3**

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>INTERNATIONAL (BILATERAL) PROGRAMMES</b>								
<b>Andy Warhol Foundation for the Visual Arts</b>	USA	<a href="http://www.warholfoundation.org/grant/overview.html">www.warholfoundation.org/grant/overview.html</a>	The Foundation's grantmaking activity is focused on serving the needs of artists by funding the institutions that support them. Grants are made for scholarly exhibitions at museums; curatorial research; visual arts programming at artist-centered organizations; artist residencies and commissions; arts writing; and efforts to promote the health, welfare and first amendment rights of artists.	✓				Gender equality
<b>Adriano Olivetti Foundation</b>	Italy	<a href="http://www.fondazioneadrianolivetti.it/">http://www.fondazioneadrianolivetti.it/</a>	The foundation has the aim of mobilizing and developing the civil, social, and political engagement. The Foundation promotes research, studies and projects in these fields. It operates through conferences, interventions, workshops, exhibitions and publications on the themes of architecture, planning and the visual arts, analysing the diverse aspects of contemporary culture in an interdisciplinary fashion and promoting cultural and artistic dialogue and training.	✓				
<b>Allianz Kulturstiftung</b>	Germany	<a href="https://kulturstiftung.allianz.de/wps/portal/tw/kulturstiftung.allianz.de/en/foundation/index.html">https://kulturstiftung.allianz.de/wps/portal/tw/kulturstiftung.allianz.de/en/foundation/index.html</a>	A close look at the enormous potential to be found in the Youth and cultural activities in Europe is a central theme to the Allianz Cultural Foundation. In keeping with this, the Foundation promotes and sponsors art, cultural and educational projects in the spirit of European integration which especially involve young people. The aim is to make a lasting contribution towards increasing knowledge of one another as well as improving understanding within Europe.	✓	✓	✓		
<b>American Express philanthropic programme</b>	USA	<a href="http://about.americanexpress.com/csr/howto.aspx">http://about.americanexpress.com/csr/howto.aspx</a>	The mission of the programme is to bring to life the American Express value of good corporate citizenship by supporting communities in ways that enhance the company's reputation with employees, customers, business partners and other stakeholders. The Foundation supports visionary nonprofit organizations that are: <ul style="list-style-type: none"> <li>• Preserving and sustaining unique historic places for the future</li> <li>• Developing new leaders for tomorrow</li> <li>• Encouraging community service where our employees and customers live and work</li> </ul>	✓				good corporate citizenship
<b>Andrew W. Mellon Foundation</b>	New York	<a href="http://www.mellon.org/">http://www.mellon.org/</a>	Within each of its core programmes, the Foundation concentrates most on its grantmaking in a few areas, a.o. a Arts and Cultura Heritage Programme. Their grantmaking philosophy is to build, strengthen and sustain institutions and their core capacities, rather than be a source for narrowly defined projects.	✓				performing arts, higher education and scholarship
<b>Anna Lindh Fondation</b>	France	Anna Lindh Foundation	The Anna Lindh Grants Programme supports innovative projects involving jointly civil society organisations and networks from the South and North of the Mediterranean.	✓	✓		✓	media education
<b>Antonio Ratti Fondazione</b>	Italy	<a href="http://www.fondazioneatti.org/page/9/la-fondazione">http://www.fondazioneatti.org/page/9/la-fondazione</a>	The statutory purpose of the foundation is to promote initiatives, research and the study of artistic, cultural and technological interest in the fields of textile production and contemporary art. The Foundation, is dedicated to acknowledge the history and culture of the past, and interpret the latest national and international trends and observe the changes in costume and art. Through FAR's activity, scholars of textile and contemporary art together with established and emerging artists, have the opportunity to extend their research, to produce new work, and to reach a wider audience of art lovers, the most renowned critics and the most prestigious institutions, both in the public and in the private sector.	✓				school, technological interest, promote initiatives
<b>Artos Foundation</b>	Cyprus	<a href="http://www.artosfoundation.org/">http://www.artosfoundation.org/</a>	Artos Foundation's aims are to function as multidimensional space, organizing and undertaking the production of multifaceted events the from the world of thethe, music, dance, cinema, visual arts, letters and sciences.	✓	✓			

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Asia-Europe Museum Network (ASEMUS in short)</b>	Singapore	<a href="http://asemus.museum/">http://asemus.museum/</a>	<p>The Asia-Europe Foundation (ASEF) furthers understanding, fosters relationships and facilitates cooperation among the people and institutions of Asia and Europe. ASEF enhances dialogue, enables exchanges and encourages collaboration across the fields of governance, economy, sustainable development, public health, culture, and education.</p> <p>Their objectives are:</p> <ul style="list-style-type: none"> <li>• To promote mutual understanding between the peoples of Asia and Europe through collaborative museum-based cultural activity</li> <li>• To stimulate and facilitate the sharing and use of museum collections</li> </ul>	✓				public health, education
<b>Barakat Trust</b>	United Kingdom	<a href="http://www.barakat.org/">http://www.barakat.org/</a>	<p>Barakat Trusts operates exclusively for educational purposes, providing scholarships and grants in specific areas of study at accredited world institutions. Exhibitions, conferences, conservation projects and publications are also supported. Support is given for a diverse range of projects, programmes and studies. They offer financial assistance for example for: conversation programmes; documentation of archives; events, exhibitions and museums; lectures, colloquial and conferences; scholarships towards a Master of Studies course in Islamic Art History and Architecture at The University of Oxford; fellowships etc.</p>	✓		✓		
<b>Bettencourt Schueller Foundation</b>	France	<a href="http://www.fondationbs.org/">http://www.fondationbs.org/</a>	<p>The foundation supports the researchers, the artists and the disadvantaged people. It aims to reveal new talents and promotes the know-how in the field of artistic creation.</p>	✓				
<b>BNP PARIBAS Foundation</b>	France	<a href="http://www.bnpparibas.com/fondation-bnp-paribas/culture/mouvement">http://www.bnpparibas.com/fondation-bnp-paribas/culture/mouvement</a>	<p>The foundation supports the persons and organizations whose activity is cultural and social related or aims to promote the artistic heritage and French culture.</p>	✓				
<b>Boeing Corporate Citizenship Programme</b>	USA	<a href="http://www.boeing.com/boeing/companyoffices/aboutus/community/index.page">http://www.boeing.com/boeing/companyoffices/aboutus/community/index.page</a>	<p>Boeing's grant-making programme aims to provide financial assistance towards the development of community projects in the fields of education, environment, health, civic engagement, art and culture. The main goal of the cash grant programme is to fund experienced organisations with the aim of implementing projects, which have the potential to be sustainable and also to be replicable.</p>	✓	✓		✓	
<b>Calouste Gulbenkian Foundation</b>	Portugal, United Kingdom	<a href="http://www.gulbenkian.pt/">http://www.gulbenkian.pt/</a>	<p>One of the most important foundations in Portugal, it promotes Portuguese culture abroad and works at a national level to support creation, dissemination and research in the field of culture.</p> <p>Through its international visual arts programme, the foundation offers grants to support exhibition projects, either solo or group, by Portuguese artists abroad. Scholarships are also available in the fields of music and Portuguese culture.</p> <p>Through its Armenian Communities Department, the foundation gives technical and financial support to the Armenian diaspora in the fields of arts, charity, science and education.</p> <p>As part of one of the largest European foundations the Foundtion is well positioned to address transnational issues and can act as an 'exchange' for ideas.</p>	✓				art, education, science, research, start-up organizations
<b>Cartier Foundation</b>	France	<a href="http://fondation.cartier.com/">http://fondation.cartier.com/</a>	<p>The foundation expresses Cartier's commitment to the arts as a corporate patron, promoting contemporary art.</p> <p>It has an interest in the international art scene and has many foreign artists represented in its collection.</p>	✓	✓			exhibitions
<b>Charles Steward Mott Foundation</b>	USA	<a href="http://www.mott.org/FundingInterests/programmes/civilsociety/europeandrussia">http://www.mott.org/FundingInterests/programmes/civilsociety/europeandrussia</a>	<p>The Charles Steward Mott Foundation affirms its founder's vision of a world in which each of us is in partnership with the rest of the human race. The Foundation is thus interested in projects strengthening the abilities of individuals to collaborate and work together towards common and shared goals. The Foundation promotes a just, equitable, and sustainable society.</p>				✓	defends democratic values, rights protection

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>CHREST FOUNDATION</b>	USA	<a href="http://www.chrestfoundation.org/EN/grantinfo.asp">www.chrestfoundation.org/EN/grantinfo.asp</a>	The Chrest Foundation believes social action and civic participation contribute to the creation of a more just, equitable, and tolerant society. The Foundation concentrates its resources on civil society organizations in Turkey that focus on increasing gender equality and fostering communication and dialogue through arts and culture.	✓				gender equality
<b>CISCO Global Impact Cash Grant</b>	USA	<a href="http://csr.cisco.com/pages/global-impact-cash-grants">http://csr.cisco.com/pages/global-impact-cash-grants</a>	CISCO supports projects in the fields of Governance and Ethics, Supply Chain, Environment, and Society. The Cash Grant supports non-profit and non-governmental organisations working in these areas. Priority is given to projects targeting marginalised communities to improve efficiency and impact the life of the underserved.				✓	significant social problems
<b>Commonwealth Foundation</b>	United Kingdom	<a href="http://www.commonwealth-foundation.com/">http://www.commonwealth-foundation.com/</a>	Commonwealth Foundation will respect the diversity of the people of the Commonwealth in fulfilling its mission. It is committed to the equality of opportunity for all and to respect for difference. The Commonwealth Foundation will share the learning generated by the participation of Civil Society. It is committed to inspiring dialogue from the bottom up, promoting consultations, building consensus, facilitating convergence, forging partnerships and engaging diverse stakeholders in participatory governance.	✓				economic development civil society capacity development
<b>Compagnia di San Paolo</b>	Italy	<a href="http://www.compagnia.torino.it/eng">http://www.compagnia.torino.it/eng</a>	The areas in which the Compagnia acts are those of scientific, economic and juridical research; education; art; conservation and enhancement of cultural heritage and activities and of heritage sites; health; assistance to the socially deprived categories. These areas of intervention go side by side with interdisciplinary activities, which are more and more needed in order to respond to the complexity of modern life. The Foundation's activities are financed with the income produced by the estate over the course of centuries and which the Compagnia has the task to pass on intact to future generations. The Compagnia is a member of the European Foundation Centre and of ACRI, the Italian Association of Foundations of banking origin.	✓			✓	scientific, economic and juridica
<b>Culture et Diversité Foundation</b>	France	<a href="http://www.fondationcultureetdiversite.org/">http://www.fondationcultureetdiversite.org/</a>	Culture et Diversité foundation aims to promote the access to culture and arts for young disadvantaged persons. The foundation develops projects itself and funds other projects in Paris' region. It works closely with National Education actors and promote the equality of chances and social Cohésion.	✓	✓	✓		equality of chances -social cohésion
<b>Daniel et Nina Carasso Foundation</b>	France	<a href="http://www.fondationcarasso.org/en">http://www.fondationcarasso.org/en</a>	The main aim of the foundation is to fund projects fostering the human self-fulfillment, through foods and nutrition, and arts: access to art for disadvantaged persons, transmission of artistic professions, training and research in arts. The Foundation's scope of intervention is primarily France and Spain. It is nevertheless prepared to take action in other countries in response to emergency situations – particularly environmental crises – by supporting projects that come within its ambit.	✓			✓	training and research in arts, food related projects
<b>Daniel Langlois Foundation for Art, Science and Technology</b>	Canada	<a href="http://www.fondation-langlois.org/html/e/page.php?NumPage=513">http://www.fondation-langlois.org/html/e/page.php?NumPage=513</a>	The Foundation aims to further human knowledge by supporting artistic, scientific and technological research. Revealing the interdependency between the society and their omnipresent technological environment is at the core of the Foundation's questioning. The Foundation also seeks to promote the emergence of knowledge founded on local practices that contribute to the growth and well-being of people in their communities and environments. The Foundation aims to further human knowledge by supporting artistic, scientific and technological research.	✓				supporting artistic, technological
<b>Danube Foundation</b>	The Netherlands	<a href="http://www.danube-foundation.eu/">http://www.danube-foundation.eu/</a>	The Danube Foundation helps to connect diverse European cultures. Its aim is to develop a platform for, and a network of, young creative people to encourage the development of cross-border dialogue and a European public sphere.			✓		

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Delfina Foundation</b>	United Kingdom	<a href="http://delfinafoundation.com/about/mission/">http://delfinafoundation.com/about/mission/</a>	<p>Guiding objectives are to:</p> <ul style="list-style-type: none"> <li>Facilitate mobility of cultural practitioners to develop their practice through a greater access to learning, resources and networks</li> <li>Foster mutual understanding via artistic practice and exchange</li> <li>Strengthen international collaboration and partnership through organisations, collectives and networks</li> <li>Encourage critical and engaging practices in the arts and create opportunities for public interaction, dissemination and enjoyment</li> <li>Promote contemporary visual culture, particularly under-represented practices and practitioners, and contributing to international critical discourse through our programmes</li> </ul>	✓	✓			education
<b>Développement et Solidarité de Fondacio Foundation</b>	France	<a href="http://www.fondacio.org/">http://www.fondacio.org/</a>	The foundation aims to support the most disadvantaged people all over the world in order to foster their integration in the society. The actions funded aim to promote the person's development in these dimensions: personal, familiar, professional, cultural, social. It also supports the access to education, to culture, to health and economic development. Many publics are concerned: young people, adults, families, disadvantaged people.	✓	✓	✓		
<b>EDF Foundation</b>	France	<a href="http://fondation.edf.com/1/accueil">http://fondation.edf.com/1/accueil</a>	<p>The EDF foundation supports three types of projects:</p> <ol style="list-style-type: none"> <li>1. Social integration: projects aiming to allow every person to be involved in social, cultural and economic life, fostering the social integration for young people and developing the access to culture for all.</li> <li>2. Autonomy for disabled people and elderly person: projects aiming to accompany disabled or old persons in social activities.</li> <li>3. Humanitarian actions: projects contributing improve the life conditions all over the world.</li> </ol>	✓		✓		humanitarian actions
<b>EEA Financial Mechanism and Norwegian Financial Mechanism</b>	Norway, Iceland, Lichtenstein	<a href="http://www.mitost.org/en/cultural-exchange/confidence-building-in-georgia-south-caucasus.html">http://www.mitost.org/en/cultural-exchange/confidence-building-in-georgia-south-caucasus.html</a> <a href="http://www.mitost.org/en/cultural-exchange/confidence-building-in-georgia-south-caucasus.html">http://www.mitost.org/en/cultural-exchange/confidence-building-in-georgia-south-caucasus.html</a>	Grants for culture, preservation of cultural heritage conservation and revitalisation of cultural and natural heritage promotion of diversity in culture and arts within European cultural heritage Cooperation with foreign institution, sharing experiences.	✓				
<b>Ernst Schering Foundation</b>	Germany	<a href="http://www.schering-stiftung.de/">http://www.schering-stiftung.de/</a>	<p>Foundation aims to promote science and art. In science the focus is on the life and natural sciences, in art on the contemporary visual and performing arts including dance and music. In addition, the Foundation promotes the scientific and cultural education of children and youth and the dialogue between science and society. In addition to funding projects upon application, one of the main areas is the promotion of the contemporary visual arts. The Ernst Schering Foundation supports outstanding artists by granting fellowships, awarding the Schering Stiftung Art Award and acquiring works of art for its art collection.</p>	✓		✓		scientific, education
<b>Ernst Schering Foundation</b>	Germany	<a href="http://www.schering-stiftung.de/">http://www.schering-stiftung.de/</a>	Particular emphasis is on projects in frontier areas, especially at the interface of art and science. This interface is also the focus of its project space, where it puts on shows by young, experimental artists as well as lectures and workshops. The space thus serves as a platform for an interdisciplinary dialogue among science, culture and society.	✓		✓		science, art

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Erste Foundation</b>	Austria	<a href="http://www.erstestiftung.org/inside-the-foundation/contact/">http://www.erstestiftung.org/inside-the-foundation/contact/</a>	ERSTE Foundation develops and implements projects itself and in collaboration with local partners from Central and South Eastern European countries. In addition, they give grants to non-profit organisations to support local initiatives that fulfil grant giving criteria. ERSTE Foundation initiates and supports contemporary cultural production. In the absence of state institutions and resources in Central and Eastern Europe it contributes to structures and builds up networks. It gives particular emphasis to the promotion of contemporary visual arts.	✓				social development
<b>Eurimages Conseil de L'Europe Fond</b>	France	<a href="http://www.coe.int/t/dg4/eurimages/default_en.asp">http://www.coe.int/t/dg4/eurimages/default_en.asp</a>	Eurimages is the cultural support fund of the Council of Europe. It promotes the European audiovisual industry by providing financial support to feature films, animations and documentaries produced in Europe. In doing so, it encourages co-operation between professionals established in different European countries.	✓	✓			cinema production, theatrical distribution
<b>Euromed Audiovisual II</b>	Belgium	<a href="http://www.euromediaudiovisual.net/">http://www.euromediaudiovisual.net/</a>	Foundation provides training and professional development for film and audiovisual professionals from the Mediterranean countries and territories (MEDA); to enhance skills of those involved in film development, promotion, distribution and exhibition in the MEDA region; to promote the visibility and exhibition, and maximize audience for Mediterranean films in the MEDA region and the EU, and European films in the MEDA countries and territories.	✓				making film, socio-economic development
<b>Euro-Mediterranean Human Rights Foundation</b>	Denmark	<a href="http://www.emhrf.org/">http://www.emhrf.org/</a>	The EMHRF aims at promoting and enhancing a human rights culture and the consolidation of a nascent democratic civil society within the South-Mediterranean region by providing a strategic financial assistance and support to local, national and regional human rights non-governmental organisations and institutions and institutes as well as individuals who promote, support, protect and monitor the observance of human rights in the region.	✓			✓	
<b>Europalia International Foundation</b>	USA	<a href="http://www.europalia.eu/">http://www.europalia.eu/</a>	Foundation Europalia International organizes Europalia, a major international arts festival held every two years to celebrate one invited country's cultural heritage. Since 1969, Europalia has organised some twenty-two festivals. Each has turned the spotlight on one culture in a comprehensive programme of music, fine arts, photography, cinema, theatre, dance and literature.	✓	✓			
<b>European Cultural Foundation</b>	The Netherlands	<a href="http://www.culturalfoundation.eu/">http://www.culturalfoundation.eu/</a>	The ECF aims at the innovative role of culture in the societal and integrative development in Europe, more especially also the countries bordering the EU. Cultural organisations and individual artists can apply for grants for projects, collaboration and travelling.	✓				
<b>Evens foundation</b>	Belgium	<a href="http://www.evensfoundation.be/">http://www.evensfoundation.be/</a>	Evens Foundation operates programmes in three fields: European citizenship, Media, Peace education,. It also awards biannual prizes in the categories: Peace Education, Media Education, Arts and Science.	✓	✓		✓	education, multiculturalism
<b>Famille Moulin Fonds de dotation</b>	France	40, boulevard Haussmann 75009 Paris France	Famille Moulin Fonds de dotation funds art's support and actions of artistic promotion to a wider public. It also helps young artists.	✓		✓		helps young artists
<b>Felix Meritis</b>	Netherlands	<a href="http://www.felixmeritis.nl/">http://www.felixmeritis.nl/</a>	Through deeper understanding and dialogue with different groups in Europe and the world, they strengthen the insight into and understanding of the European cultural integration process among citizens of Amsterdam, Europe and the world. Central topics are active (European) citizenship, freedom and democracy and the rule of law (constitutional state).	✓	✓			citizenship, freedom and democracy and the rule of law
<b>Fondation De France</b>	France	<a href="http://www.fondationde-france.org/">http://www.fondationde-france.org/</a>	Fondation de France promotes scientific and medical research, culture, education and training. Whether helping citizens exhibit their art in their community, supporting artists, exploring co-construction, or building foundations for art criticism, at Fondation de France, culture funding meets the same demanding criteria as science, education or the environment.	✓				scientific and medical research, education and training

Name	Country	Web	Areas of support	Cultural activities	Intercultural activities	Youth activation	Human rights	Other
<b>Fonds voor Cultuurparticipatie</b>	The Netherlands	<a href="http://www.cultuurparticipatie.nl/english/">http://www.cultuurparticipatie.nl/english/</a>	The Cultural Participation Fund aims to encourage and increase participation in arts and culture. Three programmes intend to encourage the spirit of participation and engagement in the arts on a national level: Quality Cultural Education; Talent and Event Development, and Amateur Arts Innovation. For this there is a strong collaboration with the local communities and local players. The Fund has also the objective to strengthen the international position of the Netherlands in the field of cultural education and cultural participation. Therefore the Cultural Participation Fund contributes to international cultural exchange through several programmes and by working together with organizations in the neighbouring countries Germany, Flanders and the United Kingdom.	✓				
<b>Ford Foundation,</b>	USA	<a href="http://www.fordfoundation.org/grants/other-philanthropic-resources">http://www.fordfoundation.org/grants/other-philanthropic-resources</a>	Their goals for more than half a century have been to: <ul style="list-style-type: none"> <li>• Strengthen democratic values</li> <li>• Reduce poverty and injustice</li> <li>• Promote international cooperation</li> <li>• Advance human achievement</li> </ul> The Ford Foundation brings together leading thinkers, artists, cultural leaders, and activists from around the world for a series of provocative conversations to better understand the interplay of art, creativity, equality, and justice.				✓	
<b>France Télévision Foundation</b>	France	<a href="http://www.fondationfrance-télévisions.fr/">http://www.fondationfrance-télévisions.fr/</a>	The foundation supports actions and organizations aiming to make easier the access to culture and artistic practices mainly for young people. Their actions are mostly focused on audiovisual, because of its force concerning the information, education and empowerment. The foundation also wants to make accessible the jobs related to culture, arts and audiovisual for young persons.	✓		✓		employment in artistic and cultural fields
<b>Friedrich Naumann Foundation for Freedom</b>	Germany	<a href="http://www.en.freiheit.org/About-us/790c709/index.html">http://www.en.freiheit.org/About-us/790c709/index.html</a>	The foundation aims to promote the goal of making the principle of freedom valid for the dignity of all people and in all areas of society, both in Germany and abroad. With the safeguarding and the development of its statutory projects (civic education and dialogue, sponsorship of the talented, research and political consultation, archive-work), the Friedrich Naumann Foundation wants to contribute to shaping the future. Abroad, the support of human rights, rule of law and democracy in more than 60 countries form the core of the work of the regional offices in Europe, Africa, Asia, and Central America. The foundation supports local, regional, and national initiatives to advance the rights of minorities, the democratic control of security forces and for strengthening international human rights coalitions.			✓	✓	inspire citizens to take part in political processes
<b>Friedrich-Ebert-Stiftung</b>	Germany	<a href="http://www.feswar.org.pl/">http://www.feswar.org.pl/</a>	Friedrich Ebert, a Social Democrat from a humble crafts background who had risen to hold the highest political office in his country, in response to his own experience in political confrontation proposed the establishment of a foundation to serve the following aims: <ul style="list-style-type: none"> <li>• to further political and social education of individuals from all walks of life in the spirit of democracy and pluralism</li> <li>• to facilitate access to university education and research for gifted young people by providing scholarships</li> <li>• to contribute to international understanding and cooperation.</li> </ul> Current areas of interest in the work of the FES: <ul style="list-style-type: none"> <li>• social cohesion</li> <li>• democratic culture</li> <li>• innovation and participation</li> <li>• solidarity in globalisation</li> </ul>	✓		✓		social cohesion * democratic culture * innovation and participation * solidarity in globalisation political education

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<b>Fritt Ord Foundation</b>	Norway	<a href="http://www.fritt-ord.no/en/">http://www.fritt-ord.no/en/</a>	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. The Foundation can also support other aspects of Norwegian culture, primarily those dealing with free speech. In special cases, the Freedom of Expression Foundation, Oslo, can help promote freedom of expression in other countries.	✓				media and democracy Information and the public debate grants and training
<b>German Federal Cultural Foundation</b>	Germany	<a href="http://www.kulturstiftung-bund.de">www.kulturstiftung-bund.de</a>	One of its main priorities is to support innovative programmes and projects on an international level. To achieve this, the Foundation invests in projects which develop new methods of fostering cultural heritage and tap into the cultural and artistic potential of knowledge required for addressing social issues. The Federal Cultural Foundation also focuses on cultural exchange and cross-border cooperation by initiating projects of its own and funding project proposals in all areas of the arts with no stipulations as to theme or subject. In addition, the Foundation supports the German Cultural Promotion Funds which include the Arts Fund Foundation, the Performing Arts Fund, the German Literature Fund, the German Translator Fund and the Socio-Cultural Fund.	✓				
<b>Getty Foundation</b>	USA	<a href="http://www.getty.edu/">http://www.getty.edu/</a>	The foundation aims to strengthen art history as a global discipline, promote the interdisciplinary practice of conservation, increase access to museum and archival collections, and develop current and future leaders in the visual arts. The Getty Foundation supports institutions and individuals committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. We do this through grant initiatives that increase access to museum collections, strengthen art history as a global discipline, advance conservation practice, and support current and future leaders in the visual arts.	✓				visual arts, art. conservation
<b>Heinrich Böll Foundation</b>	Germany	<a href="http://pl.boell.org/pl/2014/01/07/kim-jestesmy">http://pl.boell.org/pl/2014/01/07/kim-jestesmy</a>	The foundation that supports political education both within Germany and abroad, promoting democratic involvement, socio-political activism, and cross-cultural understanding. The Foundation also provides support for art and culture, science and research, and developmental co-operation. Its activities are guided by the fundamental political values of ecology, democracy, solidarity, and non-violence.	✓				science and research, political values of ecology, democracy, solidarity, and non-violence.
<b>Henry Moore Foundation</b>	United Kingdom	<a href="http://www.henry-moore.org/">http://www.henry-moore.org/</a>	The foundation's goal is "to advance the education of the public by the promotion of their appreciation of the fine arts and in particular the works of Henry Moore". The foundation concentrates its support on sculpture, but also supports drawing and print-making (all freely interpreted in the case of contemporary work). These aims are achieved through specific projects initiated by the foundation and by giving grant aid to other suitable organisations. The key criterion is artistic quality; practical viability is also important. Projects in the UK may include the work of artists from any country. Overseas projects must contain a British component, such as a British artist.	✓				
<b>Hermès Foundation</b>	France	<a href="http://www.fondation-dentreprisehermes.org/Savoir-faire-et-creation/Arts-de-la-scene/Programme-New-Settings">http://www.fondation-dentreprisehermes.org/Savoir-faire-et-creation/Arts-de-la-scene/Programme-New-Settings</a>	The foundation supports the artistic creations and performing arts, for emerging artists or confirmed ones. It supports organizations all over the world aiming to the same objectives: to foster the artistic creation, the know-how related to arts and the promotion of artistic creations.	✓				
<b>Hippocrène Foundation</b>	France	<a href="http://www.fondation-hippocrene.fr/index.php?l=en">http://www.fondation-hippocrene.fr/index.php?l=en</a>	The foundation supports projects concerning youth in Europe. It promotes cultural or humanitarian related projects in one or more European countries.	✓		✓		humanitarian actions

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<b>Hippocrène Foundation</b>	France	<a href="http://www.fondation-hippocrene.fr">http://www.fondation-hippocrene.fr</a>	Support diverse projects affecting or developed by young Europeans with the ambition of keeping the flame alive through a continued commitment to the spirit of the EU's founding fathers. Supporting projects: The Foundation provides financial support to non-profit projects in various domains: culture and education as well as humanitarian and social action. The Foundation has chosen to minimize its operating costs so that more than 75% of its budget may be devoted to grants. Its assets come both from the returns on its own capital and from donations by individuals or companies. Some of the donations are allotted to specific projects by donors. The Foundation does not appeal to public funding.	✓		✓		social action, education
<b>HSBC pour l'éducation Foundation</b>	France	<a href="http://www.fondation-education.hsbc.fr/">http://www.fondation-education.hsbc.fr/</a>	The foundation supports organizations or institutions' projects fostering the access to education through culture for young disadvantaged people.	✓		✓		
<b>International Music and Art Foundation (IMAF)</b>	Liechtenstein	<a href="http://www.imaf.li/IMAF_Grants.php">http://www.imaf.li/IMAF_Grants.php</a>	The International Music and Art Foundation was established with Charitable Status (Gemeinnuetzigkeit) in Vaduz, Liechtenstein on February 12, 1988 for the purpose of receiving funds from individuals and corporations for distribution in support of worthy arts organizations worldwide.	✓				music and art
<b>International Visegrad Fund</b>	Visegrad Group (V4) countries—the Czech Republic, Hungary, the Republic of Poland, and the Slovak Republic	<a href="http://visegradfund.org/">http://visegradfund.org/</a>	The purpose of the fund is to facilitate and promote the development of closer cooperation among citizens and institutions in the region as well as between the V4 region and other countries, especially the Western Balkans and countries of the Eastern Partnership. The fund does so through grant support of common cultural, scientific and educational projects, youth exchanges, cross-border projects and tourism promotion, and through individual mobility programmes (scholarships, residencies)	✓	✓	✓		scientific exchange and research, education
<b>International Youth Foundation</b>	USA	<a href="http://www.iyfnet.org/">http://www.iyfnet.org/</a>	Over 25 years, the foundation led and sustained coordinated action to harness the talent and potential of the world's youth. The foundation efforts building partnerships, initiatives, and curricula that prepare young men and women to succeed as citizens, employees, entrepreneurs, and change-makers. They supports three types of projects: Education & Employment, Entrepreneurship, Social Innovation.			✓		
<b>KENZA - Institut de France</b>	France	<a href="http://www.fondationkenza.org/">http://www.fondationkenza.org/</a>	The foundation funds studies abroad for French students in arts' history. It also supports organizations' projects in arts education with disadvantaged children.	✓		✓		funds studies in arts' history
<b>King Baudouin Foundation</b>	Belgium	<a href="http://www.kbs-frb.be/about.aspx?langtype=1033">http://www.kbs-frb.be/about.aspx?langtype=1033</a>	The King Baudouin Foundation supports projects and citizens who are committed to create a better society. In this way we can make a lasting contribution towards greater justice, democracy and respect for diversity.				✓	support project for society,
<b>Körber Foundation</b>	Germany	<a href="http://www.koerber-stiftung.de/aktuelles/im-fokus.html">http://www.koerber-stiftung.de/aktuelles/im-fokus.html</a>	The Körber Foundation - is taking on current social challenges with its operational projects, in its networks and with cooperation partners. At present, the focus of its work is on the five topics Dialogue with Asia, Shaping Democracy, MINT Promotion, Potential of Old Age and Music Education. Fathered in 1959 by the entrepreneur and instigator Kurt A. Körber, the foundation is now active both nationally and internationally with its own projects and events from its locations in Hamburg and Berlin. The Körber Foundation conducts projects in the subject areas "International Affairs", "Education", "Science", "Civil Society" and "Young Culture". International Affairs .	✓				civil society, education, science, international affairs

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<b>Kronenbourg Foundation</b>	France	<a href="http://www.fondation-dentreprisehermes.org/Savoir-faire-et-creation/Arts-de-la-scene/Programme-New-Settings">http://www.fondation-dentreprisehermes.org/Savoir-faire-et-creation/Arts-de-la-scene/Programme-New-Settings</a>	The foundation supports the artistic creations and performing arts, for emerging artists or confirmed ones. It supports organizations all over the world aiming to the same objectives: to foster the artistic creation, the know-how related to arts and the promotion of artistic creations.	✓		✓		
<b>Léopold Bellan Foundation</b>	France	<a href="http://www.bellan.fr/info/oo">http://www.bellan.fr/info/oo</a>	The foundation promotes social and cultural actions for different publics: elderly persons, disabled people, young people, children It organizes music and theatre competitions.	✓	✓	✓		
<b>les Arts et les Autres Foundation</b>	France	<a href="http://www.fondation-defrance.org/La-Fondation-de-France/Fonds-et-fondations-sous-egide/Toutes-les-fondations/Les-arts-et-les-autres">http://www.fondation-defrance.org/La-Fondation-de-France/Fonds-et-fondations-sous-egide/Toutes-les-fondations/Les-arts-et-les-autres</a>	Les Arts et les Autres Foundation encourages social integration's projects that use artistic or cultural activities.	✓	✓			
<b>Maître Léonard Foujita Foundation</b>	France	<a href="http://www.fondation-foujita.org/maître-leonard-foujita/">http://www.fondation-foujita.org/maître-leonard-foujita/</a>	Maître Léonard Foujita foundation works with disadvantaged children and young persons using arts and culture. Usually, the target groups of this foundation are early school leavers, youngs with social and familial difficulties.	✓		✓		
<b>Mamacash Foundation</b>	Netherlands	<a href="http://www.mamacash.org/">http://www.mamacash.org/</a>	Mamacash is about encouraging respect for diversity, including actively promoting the rights of lesbians, bisexual women and trans people, adolescent girls and young women, women living with HIV/AIDS, indigenous women, migrant women, sex workers, women living in poverty, women from ethnic or religious minorities, and women with disabilities. Changing stereotypes through art and media is one of the angles of the approach.		✓		✓	support for women's rights, gender equality
<b>Marc de Montalembert Foundation</b>	France	<a href="http://www.fondation-mdm.com/en/nous-contacter/">http://www.fondation-mdm.com/en/nous-contacter/</a>	The aim is to further knowledge and understanding of Mediterranean cultures, so candidates travel outside their native countries to pursue their research on a subject of their choice. Projects include sculpture, literature, music, painting, architecture, sociology, photography, ethnography and art history.	✓	✓	✓		
<b>Mercator Stiftung</b>	Germany	<a href="https://www.stiftung-mercator.de/en/">https://www.stiftung-mercator.de/en/</a>	Stiftung Mercator is a private foundation which fosters science and the humanities, education and international understanding. It pursues clearly defined socio-political objectives in our cluster themes of Europe, integration, climate change and cultural education. The focus is on Europe/Turkey (and also China). Stiftung Mercator is also in cooperation with European Cultural Foundation (ECF) and running bilateral programmes such as TANDEM Turkey – European Union and "Advocate Europe" - aimed at civil society actors who are looking for start-up funding and support to implement sustainable ideas in the fields of civic education, arts and culture, democracy and participation, social innovation or innovative forms of advocacy.	✓	✓	✓		Europe, Integration, climate change
<b>Nippon Foundation</b>	Japan	<a href="http://www.nippon-foundation.or.jp/en/">http://www.nippon-foundation.or.jp/en/</a>	Improvement of Basic Human Needs Human Resources Development Promotion of International Collaborative Undertakings	✓	✓		✓	
<b>Open Society Institute</b>	USA, New York	<a href="http://www.soros.org">www.soros.org</a>	OSI seeks to shape public policies that assure greater fairness in political, legal and economic systems and safeguard fundamental rights. It implements a range of initiatives to advance justice, education, public, health and independent media. At the same time, OSI builds alliances across borders and continents a high priority on protecting and improving the lives of people in marginalized communities.	✓			✓	

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<b>Paris-Diderot Foundation</b>	France	<a href="http://fondationparisdiderot.com/en/">http://fondationparisdiderot.com/en/</a>	The foundation wants to contribute to the promotion of culture for all. It aims to make culture accessible for retained persons because of their social and cultural conditions, geographical reasons, healthy related reasons, or for persons in prison. This foundation also promotes actions fostering the gender equality. It also funds international exchanges and mobilities, mainly for students and researchers.	✓			✓	international mobilities for students and researchers
<b>Pollock – Krasner Foundation INC</b>	USA	<a href="http://www.pkf.org/">http://www.pkf.org/</a>	The Pollock-Krasner Foundation's mission is to aid, internationally, those individuals who have worked as artists over a significant period of time. The Foundation's dual criteria for grants are recognizable artistic merit and financial need, whether professional, personal or both.	✓				
<b>Porosus Fonds</b>	France	<a href="http://www.fonds-porosus.org/?lang=_en">http://www.fonds-porosus.org/?lang=_en</a>	Porosus Fonds helps young talents in sports and artistic field by supporting their careers. Concerning arts, it supports plastic arts, design, movies, music, performing arts.	✓		✓		sport and artistic fields
<b>Princkle Claus Fund</b>	The Netherlands	<a href="http://www.princeclausfund.org/">http://www.princeclausfund.org/</a>	The Prince Claus Fund aims to reinforce the relations between culture and development. The Fund has developed four themes of Culture and Development: 1) Zones of Silence 2) Creating Spaces of Freedom 3) Beauty in Context 4) Living together	✓				social
<b>Prins Bernhard Cultuurfonds</b>	The Netherlands	Prins Bernhard Cultuurfonds	The mission of the Prince Bernhard Cultural Foundation (12 regional branches) is to support cultural and nature preservation projects with focus on artistic excellence and educational initiatives. With currently more than 240 Designated Funds, the Cultuurfonds is the initiator and 'market leader' in The Netherlands. Each year over 3,500 cultural and nature preservation projects are supported. These include town bands, the restoration of historic buildings and ships, dance performances, the preservation of unique cityscapes and landscapes, and scholarships for young artists and scholars to study abroad.	✓		✓		nature preservation
<b>René Seydoux Foundation</b>	France	<a href="http://www.fondation-seydoux.org/fondation_lapresentation.html">http://www.fondation-seydoux.org/fondation_lapresentation.html</a>	The foundation seeks to promote cooperation and solidarity between Mediterranean countries. It supports or facilitates initiatives aiming to promote exchanges, friendship and cooperation between Mediterranean peoples in the social, cultural and scientific areas. It provides space for reflection on the realities and issues of the Mediterranean while contributing to the development of knowledge on Mediterranean cultures and societies. The Foundation provides consulting services to support social and cultural players in the region.	✓				cooperation and solidary between Mediterranean peoples in the social
<b>Réunica Prévoyance Foundation</b>	France	<a href="http://www.fondation-reunica.com/Fondation/">http://www.fondation-reunica.com/Fondation/</a>	Réunica Prévoyance Foundation supports cultural and artistic projects involving fragilized persons because of a disease or a handicap.	✓				

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<b>Robert Bosch Stiftung GmbH;</b>	Germany	Robert Bosch Stiftung	The Robert Bosch Stiftung Established in 1964, the Robert Bosch Stiftung GmbH is one of the major German foundations associated with a private company. The Bosch Stiftung works in the fields of international relations, health, science, education, society, and culture. Most important Programmes are: Programme “Szenenwechsel” ( <a href="http://www.szenenwechsel.org/en/">http://www.szenenwechsel.org/en/</a> ). 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. Programme TANDEM Europe – Cultural Managers Exchange & Social Innovation Programme” ( <a href="http://tandemexchange.eu/about-tandem/tandem-europe/">http://tandemexchange.eu/about-tandem/tandem-europe/</a> ). Tandem Europe connects pioneering ideas, new socio-cultural alliances as well as alternative economic and collaborative working models. Programme Actors of Urban Change ( <a href="http://www.bosch-stiftung.de/content/language2/html/47964.asp">http://www.bosch-stiftung.de/content/language2/html/47964.asp</a> ) The programme Actors of Urban Change aims to achieve sustainable and participatory urban development through cultural activities. Bosch Stiftung GmbH also implements projects in cooperation with other foundations and institutions e.g the International Theatre Institute-Germany MitOst e.V.	✓	✓	✓		support new approaches to the independent development and implementation of concepts to improve specific areas of social life social innovations, urban development
<b>Roberto Cimetta Fund</b>	France	<a href="http://www.cimettafund.org">http://www.cimettafund.org</a>	Arts mobility, travel, meeting with other professionals are all aspects of artistic vitality. In a region where artists are often confronted with economically difficult situations, the Roberto Cimetta Fund supports and encourages travel which allows culture professionals to find the opportunities, partners and means to realise personal or collective projects; thus facilitating networking, exchanges of experience and cultural and artistic cooperation.	✓	✓			
<b>Ronald S. Lauder Foundation</b>	Germany	<a href="https://lauderfoundation.com/">https://lauderfoundation.com/</a>	Providing Jewish education is the primary goal. Foundation supports and/or provide: kindergartens, schools, Youth Centers&Camps, Institutions of Higher Education, e-Learning Schools.			✓		kindergarten, schools, youth centers& camps, institutions of higher education
<b>Samuel H. Kress</b>	USA, New York	<a href="http://www.kressfoundation.org/">http://www.kressfoundation.org/</a>	The foundation’s aim is to sponsor art programmes that focus upon: the display and conversation of works of European art and architecture in museums and in the field, concentrating upon original context; the advancement of European art history and conversation through academic resources, publications and conferences and the development of the professional expertise of art historians and conservators through Kress Fellowships.	✓				advancing the history, heritage, architecture, archeology, art
<b>Samuel Rubin</b>	USA, New York	<a href="http://www.samuelrubinfoundation.org/index.html">http://www.samuelrubinfoundation.org/index.html</a>	The Foundation’s general purpose is to carry on the vision of its founder. Samuel Rubin’s life was dedicated to pursuit peace, justice and search for an equitable reallocation of the world’s resources. The Foundation believes that these objectives can be achieved only through the fullest implementation of social, economic, political, civil and cultural rights for the entire world’s people.	✓			✓	
<b>Scène et Cité Foundation</b>	France		The foundation accompanies the creation and the development of cultural and artistic places aiming to create social and cultural link in disadvantaged areas.	✓	✓	✓		
<b>Sigrid Rausing Trust</b>	United Kingdom	<a href="http://www.sigrid-rausing-trust.org">www.sigrid-rausing-trust.org</a>	The grant programmes are civil and Political Rights, Women’s Rights Minority Rights and Social and Environment Justice. Each programme has a number of sub programmes.				✓	

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<b>Stavros Niarchos Foundation</b>	Greece	<a href="http://www.snf.org/en/">http://www.snf.org/en/</a>	The Stavros Niarchos Foundation is one of the world's leading international philanthropic organizations, making grants in the areas of arts and culture, education, health, medicine and sports, and social welfare. The Foundation funds organizations and projects that exhibit strong leadership and sound management and are expected to achieve a broad, lasting and positive impact for society at large. The Foundation also seeks actively to support projects that facilitate the formation of public-private partnerships as an effective means for serving public welfare.	✓				health, medicine social welfare, leadership, public-private partnerships
<b>TANDEM</b>	Netherlands	<a href="http://www.cultuurparticipatie.nl/english/funding/tandem/">http://www.cultuurparticipatie.nl/english/funding/tandem/</a>	Community & Participation aims at establishing long-term partnerships between cultural organisations working in the field of community arts, voluntary or amateur arts and (non-formal) arts education. The programme focuses on citizens' inclusion and active participation in local arts & culture and community life. It is for cultural managers from the Netherlands and its neighbouring regions/countries: Germany, Belgium and UK. The programme engages participants in an intensive one-year, transnational collaboration process, which includes the realisation of a joint interdisciplinary pilot project that is linked to their cultural expertise and their community.	✓	✓			
<b>The Reading &amp; Writing Foundation</b>	The Netherlands	Public Libraries 2020	The objective of the foundation is to devote attention to the 1.3 million Dutch citizens (in the age between 16 and 65) who are unable to participate fully within society due to literacy related problems. The foundation wants to inspire and get inspired by initiatives abroad and runs a funding programme for public libraries that play a crucial role in the access to information, digital access and connectivity and informal learning for socio-economic cohesion, employment and community engagement. Supported are advocacy projects at any level (local, national or international) that outline services that public libraries provide in the areas of social inclusion, digital inclusion or lifelong learning. A grant is possible up to 15,000 euro for public libraries, public library associations and other organizations working with public libraries in one or more of the EU 28 countries. Focus is on advocacy, campaigning and exchange in order to strengthen the role of public libraries on all levels.	✓				
<b>The World Bank - Post - Conflict Fund (PCF)</b>	Washington, USA	<a href="http://web.worldbank.org">http://web.worldbank.org</a>	The PCF is designed to foster innovation in work with conflict-affected countries, in particular activities which test new approaches and partnerships. NGOs and other civil society institutions, governments, regional and international organisations in any country that is currently in conflict or emerging from a recent conflict are eligible for this grant.				✓	economic growth, violence prevention, help to conflict-affected countries (wars)
<b>Trust for Mutual Understanding</b>	North American	<a href="http://www.tmuny.org/">http://www.tmuny.org/</a>	The Trust for Mutual Understanding awards grants to American nonprofit organizations to support the international travel component of cultural and environmental exchanges conducted in partnership with institutions and individuals in Russia and Central and Eastern Europe. Priority consideration is given to projects that involve direct, in-depth professional interaction, with the potential for sustained collaboration; that show evidence of professional accomplishment and innovation; and/or that respond to social contexts and engage local communities.  The Trust gives grants to American non-profit organisations in order to fund international travel- and per diem expenses- linked to professional partnership exchange in the fields of arts, culture and environment.	✓	✓			science

Name	Country	Web	Areas of support	Cultural activities	Inter-cultural activities	Youth activation	Human rights	Other
<b>TURKISH CULTURAL FOUNDATION</b>	USA	<a href="http://www.turkishculturalfoundation.org/pages.php?ID=27">www.turkishculturalfoundation.org/pages.php?ID=27</a>	The Turkish Cultural Foundation is a public charitable organization founded in US. It welcomes grant applications from individuals and organizations for projects related to the mission and goals of the Foundation. Priority Areas Arts & Culture Cultural Heritage Education	✓				education
<b>TURKISH PHILANTHROPY FUNDS (TPF)</b>	USA	<a href="http://www.tpfund.org/partners/grants/">http://www.tpfund.org/partners/grants/</a>	TPF funds non-profits and non-governmental organizations based in Turkey working on projects that show potential to impact and create long-lasting change in one of these four areas: Women's Empowerment, Education, Economic Development Arts & Culture	✓				women empowerment, education
<b>Un pied devant l'autre Foundation</b>	France	<a href="http://unpieddevantlautre.com/">http://unpieddevantlautre.com/</a>	The foundation supports every action which tries to reduce inequalities and social differences, promoting equality of chances. It accompanies young people, mainly disadvantaged, through their education and vocational objectives, the promotion of cultural actions allowing young artists to be trained or to realize an artistic work.	✓		✓	✓	
<b>UNDEF The United Nations Democracy Fund</b>	New York, USA	<a href="http://www.un.org/democracyfund/">http://www.un.org/democracyfund/</a>	The Fund aims to support civil society projects around the world that strengthen the voice of civil society, promote human rights, and encourage the participation of all groups in democratic processes.				✓	democratization efforts
<b>UNESCO International Fund for the Promotion of Culture</b>	Paris, France	<a href="https://en.unesco.org/">https://en.unesco.org/</a>	The International Fund for the Promotion of Culture (IFPC) is intended to promote: cultures as sources of knowledge, meanings, values and identity; the role of culture for sustainable development; artistic creativity in all its forms, while respecting freedom of expression; international and regional cultural cooperation.	✓	✓	✓		
<b>UNICEF</b>	EU	<a href="http://www.unicef.org">www.unicef.org</a>	UNICEF aims to work with others to overcome the obstacles that poverty, violence, disease and discrimination place in a child's path.			✓	✓	poverty, violence, caring family environment, education, health
<b>Virtual Foundation</b>	USA	<a href="http://www.virtualfoundation.org/">http://www.virtualfoundation.org/</a>	Virtual Foundation aims to encourage private philanthropy among citizens from all walks of life, and to support local projects initiated by non-governmental organisations (NGOs) in their own communities. The purpose of the Foundation is to promote international philanthropy focused upon small scale projects.			✓		human health, environment, economic development
<b>Volkswagen – Stiftung</b>	Germany	<a href="http://www.volkswagenstiftung.de/fileadmin/downloads/merkblaetter/MB_Support_for_Europe_FAQ.pdf">http://www.volkswagenstiftung.de/fileadmin/downloads/merkblaetter/MB_Support_for_Europe_FAQ.pdf</a>	The Volkswagen Foundation perceives a special mission in providing support for junior researchers and fostering cooperation between researchers across the borders of disciplines, cultures, and national states.	✓		✓		supports the humanities and social sciences, science and technology in higher education
<b>Westminster Foundation For Democracy</b>	United Kingdom	<a href="http://www.wfd.org/">http://www.wfd.org/</a>	WFD works to achieve sustainable political change in emerging democracies. Working with and through partner organisations, the Foundation seeks to strengthen the institutions of democracy, principally political parties (through the work of the UK political parties), parliaments and the range of institutions that make up civil society – non-governmental organisations (NGOs), trade unions and free media, among others. Its stated goal is “to provide flexible and imaginative funding assistance to countries managing the difficult transition to democracy in central and eastern Europe and sub-Saharan Africa”.				✓	assistance to countries in Eastern Europe and Central implementing democracy

Name	Country	Web	Areas of support	Cultural activities	Inter-cultural activities	Youth activation	Human rights	Other
<b>World Bank (Small Grants Programme)</b>	USA	<a href="http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTSOCIALDEVELOPMENT/EXTSMALLGRANTS/o,,menuPK:952550~pagePK:64168427~piPK:64168435~theSitePK:952535,00.html">http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTSOCIALDEVELOPMENT/EXTSMALLGRANTS/o,,menuPK:952550~pagePK:64168427~piPK:64168435~theSitePK:952535,00.html</a>	The purpose of the Small Grants Programme is to strengthen the voice and influence of poor and marginalized groups in the development processes, thereby making these processes more inclusive and equitable. The Small Grants Programme funds activities to enhance partnerships and promote dialogue and dissemination of information on development, focusing on civic engagement for the empowerment of marginalized and vulnerable groups. Funding is usually for projects less than US\$15,000 and requires leveraging and partnerships with other organizations.				✓	
<b>World Bank Civil Society Fund</b>	USA, Washington	<a href="http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTSOCIALDEVELOPMENT/EXTSMALLGRANTS/o,,menuPK:952550~pagePK:64168427~piPK:64168435~theSitePK:952535,00.html">http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTSOCIALDEVELOPMENT/EXTSMALLGRANTS/o,,menuPK:952550~pagePK:64168427~piPK:64168435~theSitePK:952535,00.html</a>	The programme supports the organisations in their activities to enhance partnerships and promote dialogue and dissemination of information on development, focusing on civic engagement for the empowerment of marginalized and vulnerable groups. By involving citizens who are often excluded from the public arena and by increasing their capacity to influence policy and programme decisions, the bank helps a broader sector of society take ownership of development initiatives.			✓	✓	environment, social dimensions of climate changes, gender and social inclusion
<b>World Bank Development Marketplace</b>	USA, Washington	<a href="http://web.worldbank.org/WBSITE/EXTERNAL/OPPORTUNITIES/GRANTS/DEVMARKETPLACE/o,,menuPK:180652~pagePK:180657~piPK:180651~theSitePK:205098,00.html">http://web.worldbank.org/WBSITE/EXTERNAL/OPPORTUNITIES/GRANTS/DEVMARKETPLACE/o,,menuPK:180652~pagePK:180657~piPK:180651~theSitePK:205098,00.html</a>	Development Marketplace (DM) seeks to foster partnerships between various groups in the development community to find these solutions. It aims to promote innovation in creative solutions to poverty reduction and development.				✓	poverty, economic growth



# **European Structural and Investment Funds 2014-2020**

**Appendix to Chapter 4**

## France

**The European Union budget for France has been approved for the new 2014-2020 period and corresponds to the strategy “Europe 2020”. This strategy comes in at a time of crisis and aims to foster smart, sustainable, inclusive growth. Consequently, the European Structural and Investment Funds (ESIF) are part of the tools supporting the implementation of the strategy and cover areas such as research, employment, education, the fight against poverty, energy and climate.**

The ESIF are allotted to European regions according to their level of development. They are indexed based on the GDP per capita. In France, the metropolitan regions are amongst the most developed regions and the regions in transition. The French overseas regions are amongst the less developed ones. Each region has its own priorities in accordance with common national and European goals and the strategy “Europe 2020”.

### Strategies

Three strategies have been stated related to priorities of France:

- foster the competitiveness of the economy and employment
- continue the energetic and ecologic transition and the sustainable management of the natural resources

- promote the equality between territories and equality of opportunity.

According to the diversity of the economic, social, environmental and climatic situations in the French territory, all the 11 thematic objectives concern France. For implementing the strategy and reaching the objectives, 4 types of funds within the ESIF are available for France:

- Two structural funds involved in the **economic, social and territorial cohesion policy**: the ERDF (European Regional Development Fund) and the ESF (European Social Fund)
- The EAFRD for the **rural development policy**: European Agricultural Fund for Rural Development
- The EMFF for **maritime and fishery policy**: European Maritime and Fisheries Fund.

For France, the **funding for the period 2014-2020 represents € 28 billion**, divided up as follows: € 15.5 billion for the economic, social and territorial cohesion policy (ERDF+ESF); € 11.4 billion for the EAFRD; € 588 million for the EMFF

### Organisation and management

These funds are implemented and managed at the regional level, according to the modernization law of public territorial action (27th of January 2014). As for the ESF, each region manages the “training” programme; while the “Employment and social cohesion” programme is handled at a national level by the General Delegation of Employment and Vocational Training (Délégation Générale à l’Emploi et à la Formation Professionnelle, DGEFP).

For the period 2014-2020, **83 programmes** have been established. They are separated between the **National Programmes, the Interregional Programmes, the Regional Programmes and the Cooperation Programmes** in which France is involved<sup>1</sup>. The diagnosis which led to the establishment of these Programmes as well as the content, priorities and amount of funds for each programme can be funded on the Partnership Agreement signed between France and the European Commission for the implementation of the ESIF during the new period (2014-2020).

Within some of these programmes, financial support can be found for projects related to culture, heritage, education, arts, social integration etc. However from the **cultural sector's point of view; this guide is concentrated mainly on the ESF and the ERDF.**

National contact for information: [Europe in France](#)

Partnership Agreement: [PA on Europe in France](#)

## Implementation of the social, economic and territorial cohesion policy

As written above, this policy is funded by the ESF and the ERDF in France. In a national perspective, this policy aims at investing for **growth and employment** and supporting the **European territorial cooperation** in order to improve the daily life of all citizens and reduce the inequalities, by:

- Supporting the development of innovation within the enterprises,
- Developing the access to very high-speed internet,
- Mentoring youths in difficulty towards employment,
- Helping the realisation of a research and development service within the small and medium-size enterprises.

Moreover, in order to respond to the local specificities of the urban areas, France will focus 10% of the ESF and ERDF Regional Programmes' funds on the **priority urban districts**, and 10% of the ESF National Programme's funds for **people living in the priority districts**.

## Focus ESF

For the period 2014-2020, the ESF in France is focused on **4 thematic objectives**:

- Sustainable employment (thematic objective n°8),
- Social inclusion and fight against poverty (thematic objective n°9),
- Education and training (thematic objective n°10),
- Strengthening the administrative efficiency (thematic objective n°11).

In order to reach these objectives, the **French priority axes of the ESF** are:

- Accompaniment toward employment of the job-seekers and inactive persons, supporting the professional mobility and fostering the entrepreneurship (corresponding to the thematic objectives n°8),
- Anticipation of the mutations and safety of the professional paths (corresponding to the thematic objective n°8),
- Fighting against poverty and promoting inclusion (corresponding to the thematic objective n°9),
- Technical assistance for implementing the entire programme closer to the final beneficiaries (corresponding to the thematic objective n°11).

Moreover, a part of the ESF is allocated for the Initiative for Youths' Employment. This programme aims at proposing a solution for every young (job, training, internship, apprenticeship...) and is specially directed towards NEETs (Neither in Employment, nor in Education or Training). Only the regions whose amount of unemployed youths (-25 years old) is superior to 25% are concerned, which represents 13 French regions. All these national objectives have been stated in accordance with the national public policies.

More information: [fse.gouv.fr](http://fse.gouv.fr)

<sup>1</sup> <http://www.europe-en-france.gouv.fr/Des-programmes-pour-qui-pour-quoi/Programmes-2014-2020#/regional>

## Focus ERDF

For the period 2014-2020, the ERDF in France is focused on 4 thematic objectives:

- Strengthening research, technological development and innovation (thematic objective n°1),
- Enhancing access to, and use and quality of, information and communication technologies (thematic objective n°2),
- Enhancing the competitiveness of SMEs (thematic objective n°3),
- Supporting the shift toward low-carbon economy (thematic objective n°4).

In order to reach these objectives, the **French priority axes of the ERDF** are:

- Reduce the energy consumption of buildings, increase the productions coming from the renewable energies, enhance the part of the research and development in favour of the shift toward low-carbon economy and improve the energy efficiency of transports (corresponding to the thematic objective n°4),
- Support the accompaniment of SMEs, their access to funds, and foster the development of sectors of future (corresponding to the thematic objective n°3),
- Develop the innovation, adjust the economy toward innovative activities and services, develop transfers of technologies, develop innovative projects in partnership and the mobility of researchers, increase the international outreach of the competitive services (corresponding to the thematic objective n°1),
- Improve the access to high-speed Internet; develop the use of numeric services and tools (corresponding to the thematic objective n°2).

Furthermore, French programmes use the ERDF for supporting the **protection and valorisation of the environment**: protection of biodiversity, protection of natural resources, valorisation of best environmental practices, **protection and promotion of the cultural heritage and of the landscape**.

More information: [Europe in France](#)

### Focus INTERREG A: Cross-Border Cooperation

France is involved in 9 cross-border cooperation programmes:

- France-Spain-Andorra: [more information](#)
- France-Italy Maritime: [more information](#)
- France-Switzerland: [more information](#)
- Superior Rhine (France-Germany-Switzerland): [more information](#)
- Big region (France-Luxembourg-Belgium-Germany)
- Alcotra (France-Italy): [more information](#)
- Two seas (France-Belgium-The Netherlands-United Kingdom): [more information](#)
- France-Wallonia-Flanders: [more information](#)
- The English Channel

### Focus INTERREG B: Transnational Cooperation

France is involved in 5 transnational cooperation programmes:

- South-West Europe: [more information](#)
- MED (Mediterranean sea): [more information](#)
- Alpine space: [more information](#)
- North-West Europe: [more information](#)
- Atlantic Space

### Focus INTERREG C: interregional cooperation

France is involved in 4 interregional cooperation programmes:

- Interreg Europe programme: [more information](#)
- Urbact programme: [more information](#)
- Interact programme
- ESPON programme: [more information](#)

### Focus Overseas territorial Cooperation

France is involved in 5 overseas territorial cooperation programmes:

- Transnational Cross-Border Amazonian programme
- Transnational Cross-Border Indian ocean programme
- Transnational Cross-Border Caribbean programme
- Cross-Border Saint Martin programme
- Cross-Border Mayotte programme

More general information on the European cooperation for France: [www.europe-en-france.gouv.fr](http://www.europe-en-france.gouv.fr)

## Germany

**In Germany the implementation of the policies is by and large performed by the Länder as part of multiannual funding programmes. A total of 48 funding programmes are being put in place, focussing on specific regional and sectoral circumstances.**

Major Challenges include: **demographic change**, particularly in eastern Germany; weaknesses in innovation; unsatisfactory levels of entrepreneurialism; impending shortage of skilled workers in various industries and regions due to demographic change: Key focus areas to achieve this are the better utilisation of the potential labour supply, the training and education of the young generation and the integration of disadvantaged groups.

**The development of rural areas** is also affected by the regional differences in economic and labour market policy trends, as well as by demographic change. The safeguarding and development of rural areas, better networking of infrastructure-poor rural areas with their surrounding regions, the raising of innovation potentials, the improvement of sectoral and regional competitiveness and the conservation and sustainable use of biodiversity and protection of the environment represent significant work to be done in the future.

In the shadow of global climate change and against the backdrop of the energy transition that is underway in Germany, the replacement of fossil fuels by renewable energy sources, efficient energy generation and technologies to increase energy efficien-



cy and energy saving, as well as the protection and conservation of the environment, will have a key role to play and a significant contribution to make in achieving ecologically sustainable growth under the Europe 2020 strategy. This represents a major challenge in every region of Germany. Due to the positive macroeconomic developments, incomes in eastern Germany has risen so far, in comparison with the rest of Europe, that the eastern German Länder no longer qualify as among the least developed regions in the European Union. However, there continue to be significant barriers to development, such as intraregional differences, in particular between infrastructure-poor rural regions and prospering growth regions within Germany, and these barriers must be overcome.

Partnership agreement between Germany and the European Commission for the implementation of the European Structural and Investment Funds in the 2014-2020 funding period [http://ec.europa.eu/contracts\\_grants/pa/partnership-agreement-germany-summary\\_en.pdf](http://ec.europa.eu/contracts_grants/pa/partnership-agreement-germany-summary_en.pdf)  
**National Gate:** <http://www.bmwi.de/DE/Themen/Europa/struktur-fonds.html>

**Brochure (DE):** <http://www.bmwi.de/BMWi/Redaktion/PDF/Publikationen/europa-solidarisch-innovativ-fokussiert,property=pdf,bereich=bmwi2012,sprache=de,rwb=true.pdf>

### Introduction ESF/ERDF:

In 2014-2020, Germany will manage 32 operational programmes under EU Cohesion Policy. One national programme will receive funding from the European Social Fund (ESF). 15 regional operational programmes will receive funding from the European Regional Development Fund (ERDF). 15 regional programmes will receive funding from the ESF. In Lower Saxony one operational programme will receive funding from the ERDF and ESF.

**Factsheet Germany:** [http://ec.europa.eu/regional\\_policy/sources/information/cohesion-policy-achievement-and-future-investment/factsheet/germany\\_de.pdf](http://ec.europa.eu/regional_policy/sources/information/cohesion-policy-achievement-and-future-investment/factsheet/germany_de.pdf)

### Priorities ERDF

In order to improve regional competitiveness and break down regional disparities, measures are being taken under the ERDF that essentially focus on the following thematic objectives:

- Strengthening research, technological development and innovation'
  - Enhancing the competitiveness of SMEs'
  - Supporting the shift towards a low-carbon economy in all sectors'
- In several OPs promoting, conserving and developing cultural heritage is highlighted under the priority axe "integrated sustainable urban development".

#### OP Baden-Württemberg ERDF 2014-2020

<http://www.efre-bw.de/operationelles-programm/>

**OP Bayern ERDF 2014-2020** <http://www.efre-bayern.de/>

**OP Berlin ERDF 2014-2020** <http://www.berlin.de/sen/wirtschaft/gruenden-und-foerdern/europaeische-strukturfonds/>

**OP Brandenburg ERDF 2014-2020** <http://www.efre.brandenburg.de/sixcms/detail.php/bb1.c.308747.de>

**OP Bremen ERDF 2014-2020** <http://www.efre-bremen.de/detail.php?gsid=bremen59.c.2924.de>

**OP Hamburg ERDF 2014-2020]** <http://www.hamburg.de/contentblob/4272348/data/operationelles-programm-hamburg-efre.pdf>

**OP Mecklenburg-Vorpommern ERDF 2014-2020** [http://www.europa-mv.de/cms2/Europamv\\_prod/Europamv/de/eufoerderinstrumente/Europaeische\\_Fonds\\_in\\_Mecklenburg-Vorpommern/EFRE/index.jsp](http://www.europa-mv.de/cms2/Europamv_prod/Europamv/de/eufoerderinstrumente/Europaeische_Fonds_in_Mecklenburg-Vorpommern/EFRE/index.jsp)

**OP Niedersachsen ERDF/ESF 2014-2020** [http://www.stk.niedersachsen.de/startseite/themen/regionale\\_landesentwicklung\\_und\\_eufoerderung/eufoerderung/efre\\_esf/foerderperiode\\_2014\\_2020/](http://www.stk.niedersachsen.de/startseite/themen/regionale_landesentwicklung_und_eufoerderung/eufoerderung/efre_esf/foerderperiode_2014_2020/)

**OP Nordrhein-Westfalen ERDF 2014-2020** [http://www.efre.nrw.de/o\\_2\\_Aktuelles/oo\\_Newsmedia/OP\\_Version\\_final\\_Internet\\_01.pdf](http://www.efre.nrw.de/o_2_Aktuelles/oo_Newsmedia/OP_Version_final_Internet_01.pdf)

**OP Rheinland-Pfalz ERDF 2014-2020** <http://efre.rlp.de/foerderperiode-2014-2020/>

**OP Sachsen-Anhalt ERDF 2014-2020** [http://www.europa.sachsen-anhalt.de/fileadmin/Bibliothek/Politik\\_und\\_Verwaltung/StK/Europa/Bibliothek\\_EU-Fonds/EU-Fonds-Blog/2014\\_12\\_22\\_OP-Entwurf\\_EFRE\\_ohne\\_Aenderungsmodus.pdf](http://www.europa.sachsen-anhalt.de/fileadmin/Bibliothek/Politik_und_Verwaltung/StK/Europa/Bibliothek_EU-Fonds/EU-Fonds-Blog/2014_12_22_OP-Entwurf_EFRE_ohne_Aenderungsmodus.pdf)

**OP Saarland ERDF 2014-2020** <http://www.saarland.de/strukturfondsfoerderung.htm>

**OP Sachsen ERDF 2014-2020** <http://www.strukturfonds.sachsen.de/>

**OP Schleswig-Holstein ERDF 2014-2020** <https://ec.europa.eu/growth/tools-databases/regional-innovation-monitor/policy-document/erdf-operational-programme-schleswig-holstein-2014-2020>

**OP Thüringen ERDF 2014-2020** [http://www.efre20-thueringen.de/efre\\_2014/](http://www.efre20-thueringen.de/efre_2014/)

### Priorities ESF

In 2014-2020, ESF allocations amount to 24.8% of the Structural Funds budget. Germany is deploying ESF funding to address the challenge of skills shortages and an ageing population. Widening labour market participation, raising skill levels and supporting active inclusion are the main targets of ESF investments. ESF investments are being made available through 17 operational programmes, one for each of the German Länder and one at federal level (Bund). At national level, the budget is divided equally across three priorities: employment, social inclusion and education.

To promote human resources and for the benefit of social cohesion, the funding awards from the ESF in the 2014-2020 funding period will focus on the following thematic objectives:

- Promoting sustainable and quality employment and supporting labour mobility';

- Promoting social inclusion, combating poverty and any discrimination; and
- Investing in education, training and vocational training for skills and lifelong learning’.
- Three horizontal objectives are: gender equality, equal opportunities and non-discrimination and environmental sustainability.

Gate to the national and national and regional programmes 2014-2020: <http://www.esf.de/>

Agentur für Querschnittsziele im ESF:  
<http://www.esf-querschnittsziele.de/startseite/>

### Priorities EAFRD

Improving the sustainable management of natural resources and climate protection policy, plus economic and social development in rural areas, represent the core concerns of funding awards under the EAFRD. With this in mind, the following thematic objectives – among other objectives are relevant:

- Promoting climate change adaptation, risk prevention and management
- Preserving and protecting the environment and promoting resource efficiency
- Promoting social inclusion, combating poverty and any discrimination.

The German National Rural Network: <http://enrd.ec.europa.eu/en/networks-and-networking/nrn-information/germany>

INFO: Netzwerk Ländlicher Raum: <http://www.netzwerk-laendlicher-raum.de/>

### LEADER-Germany

Due to its federal structure, the Federal Republic of Germany implements rural development policy through rural development programmes (RDP) established at the regional level of the Länder. In this respect, 14 regional programmes have been approved in relation with a National Strategy Plan for rural development (Note: Niedersachsen and Bremen as well as -Brandenburg and Berlin present joint programmes) coordinated by the German Federal Ministry of Food, Agriculture and Consumer Protection.

**Baden Württemberg:** <http://mlr.baden-wuerttemberg.de/de/unsere-themen/laendlicher-raum/laendlichen-raum-staerken/leader/>

**Bayern:** [http://www.stmelf.bayern.de/initiative\\_leader/](http://www.stmelf.bayern.de/initiative_leader/)

**Brandenburg:** <http://www.mlul.brandenburg.de/cms/detail.php/bb1.c.345743.de>

**Hessen:** <https://umweltministerium.hessen.de/presse/pressemitteilung/lokale-aktionsgruppen-leader-2014-2020-anerkannt>

**Mecklenburg-Vorpommern:** [http://www.regierung-mv.de/cms2/Regierungsportal\\_prod/Regierungsportal/de/Im/Themen/Landwirtschaft/Laendliche\\_Raeume/LEADER\\_2014\\_bis\\_2020/index.jsp](http://www.regierung-mv.de/cms2/Regierungsportal_prod/Regierungsportal/de/Im/Themen/Landwirtschaft/Laendliche_Raeume/LEADER_2014_bis_2020/index.jsp)

**Niedersachsen:** [http://www.ml.niedersachsen.de/portal/live.php?navigation\\_id=34892&article\\_id=133131&\\_psmand=7](http://www.ml.niedersachsen.de/portal/live.php?navigation_id=34892&article_id=133131&_psmand=7)

**Nordrhein-Westfalen:** <https://www.umwelt.nrw.de/pressebereich/detail/news/2015-05-21-leader-regionen-ausgewaehlt-75-millionen-euro-an-foerderung-stehen-zur-verfuegung/>

**Rheinland-Pfalz:** [http://www.eler-paul.rlp.de/internet/global/inetcntrmwvlw.nsf/dlr\\_web\\_full.xsp?src=1Y4UJV9N66&p1=9SG9357Y50&p3=GE98oVLT49&p4=JT-4G4NH2WD](http://www.eler-paul.rlp.de/internet/global/inetcntrmwvlw.nsf/dlr_web_full.xsp?src=1Y4UJV9N66&p1=9SG9357Y50&p3=GE98oVLT49&p4=JT-4G4NH2WD)

**Saarland:** <http://www.saarland.de/125921.htm>

**Sachsen:** [http://www.smul.sachsen.de/laendlicher\\_raum/4712.htm](http://www.smul.sachsen.de/laendlicher_raum/4712.htm)

**Sachsen-Anhalt:** <http://www.leader.sachsen-anhalt.de/>

**Schleswig-Holstein:** <http://www.aktivregion-sh.de/startseite.html>

**Thüringen:** <http://www.leader-thueringen.de/wettbewerb>

**Local Action Groups (LAGs)** are the mainstay of the implementation of the LEADER approach. Their responsibilities include the development of local strategies, supporting stakeholder networking and the appraisal and approval of individual LEADER projects. Find here a summary of registered LAGs: [http://enrd.ec.europa.eu/en/leader/local-action-groups/local-action-groups?field\\_core\\_location\\_tid=Germany](http://enrd.ec.europa.eu/en/leader/local-action-groups/local-action-groups?field_core_location_tid=Germany)

### INTERREG V

–“Contact Points” in Germany

[http://www.interreg.de/INTERREG2014/DE/Service/Ansprechpartner/ansprechpartner\\_teaser.html;jsessionid=42468823BE6D5EB93B-01768413F4DBC2.live1041?nn=798248#target18](http://www.interreg.de/INTERREG2014/DE/Service/Ansprechpartner/ansprechpartner_teaser.html;jsessionid=42468823BE6D5EB93B-01768413F4DBC2.live1041?nn=798248#target18)

### Interreg V A “Cross-Border Cooperation

Germany participate in 14 Interreg A programmes, the 2014-2020 process is not yet finished.

**Interreg A France-Germany-Switzerland (Rhin supérieur/Oberrhein)**

<http://www.interreg-oberrhein.eu/>

**Interreg A Austria-Germany/Bavaria (Bayern-Österreich)** [http://www.interreg-bayaut.net/interreg\\_V/sitemap.html](http://www.interreg-bayaut.net/interreg_V/sitemap.html)

<http://www.interreg-bayaut.net/>

**Interreg A Germany/Bavaria-Czech Republic:** <http://www.by-cz.eu/>

**INTERREG V A Alpenrhein | Bodensee | Hochrhein:** <http://www.interreg.org/>  
**Interreg V-A - Germany-The Netherlands (Deutschland-Niederland)** <https://www.deutschland-niederland.eu/>  
**Interreg A- Euregio Maas Rhein:** <http://www.interregemr.eu/>  
**Interreg V-A - Poland-Germany/Saxony:** <https://www.cpe.gov.pl/163,o-programie>  
**Interreg V-A - Germany-Denmark:** <http://www.interreg4a.de/wm229714>  
**Interreg V South Baltic:** <http://en.southbaltic.eu/index/>  
**Interreg V DE/DK Germany - Denmark 2014-2020** <http://www.interreg4a.de/wm229714>

**Deutschland/Mecklenburg-Vorpommern/Brandenburg-Polen** <http://www.interreg4a.info/index.php?id=67>

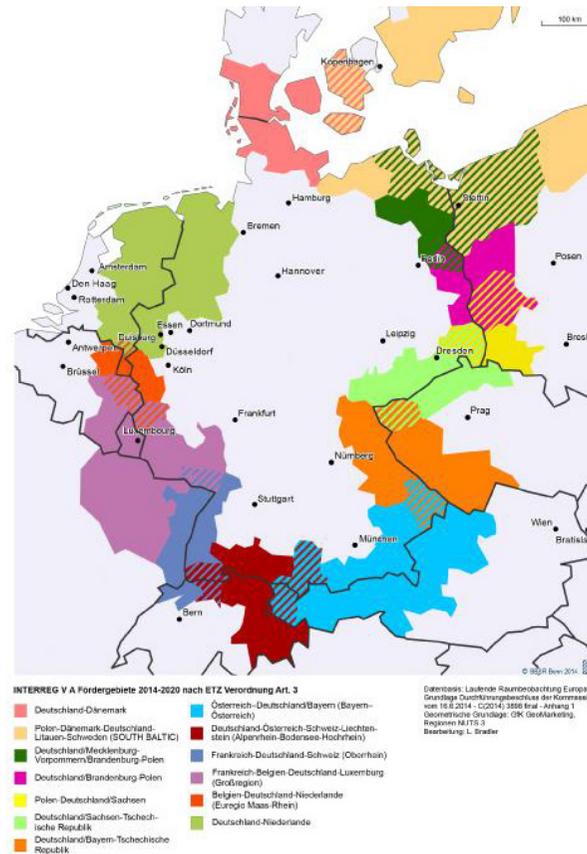
**Deutschland/Brandenburg-Polen**

**Frankreich-Belgien-Deutschland-Luxemburg (Großregion)** [http://www.eu-roppe-en-lorraine.eu/wp-content/uploads/2015/04/OP-INTERREG-VA\\_DE\\_150415.pdf](http://www.eu-roppe-en-lorraine.eu/wp-content/uploads/2015/04/OP-INTERREG-VA_DE_150415.pdf)

**INTERREG B “Transnational Cooperation”**

Germany participates in six transnational programme areas of Interreg B: Alpine Space, Danube Region, Central Europe, North Sea Region, North West Europe and Baltic Sea Region. Each of these areas faces specific challenges that do not stop at administrative borders and require coordinated actions. These are being implemented through hundreds of joint projects.

Example of Baden Würthemberg/participation in Interreg B:



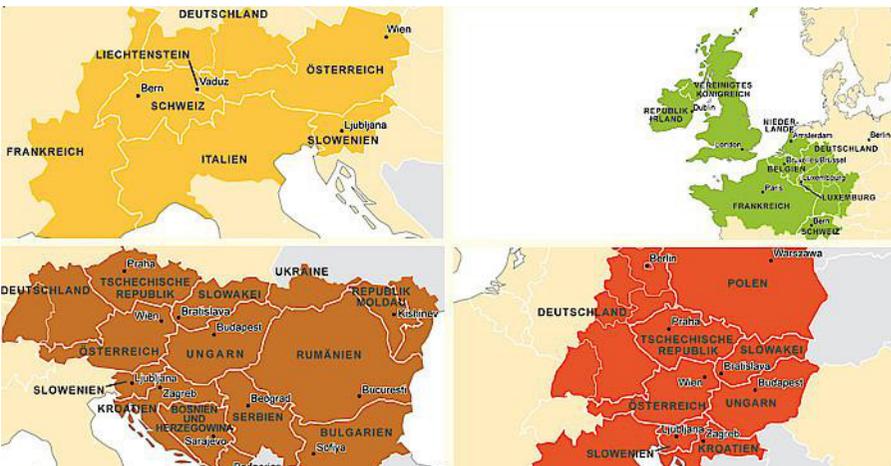
**German focal point**

The Federal Institute for Research on Building, Urban Affairs and Spatial Development (BBSR) supports transnational cooperation in the six programmes with German participation. This includes communication and knowledge transfer among German stakeholders.

Website: [http://www.interreg.de/INTERREG2014/DE/Home/home\\_node.html](http://www.interreg.de/INTERREG2014/DE/Home/home_node.html)

Info for beginners: [http://www.interreg.de/INTERREG2014/DE/Home/teaser/teaser\\_einsteiger.html](http://www.interreg.de/INTERREG2014/DE/Home/teaser/teaser_einsteiger.html)

Background Paper: [http://www.interreg.de/INTERREG2014/DE/Interreg/WasistINTERREG/DL\\_HintergrundpapierAb2014.pdf?\\_blob=publicationFile&v=2](http://www.interreg.de/INTERREG2014/DE/Interreg/WasistINTERREG/DL_HintergrundpapierAb2014.pdf?_blob=publicationFile&v=2)



**INTERREG B- Programme participation Germany:**

**Alpine Space:** <http://www.alpine-space.eu>

**Danube Region:** [http://www.southeast-europe.net/en/about\\_see/danubeprogramme/index](http://www.southeast-europe.net/en/about_see/danubeprogramme/index)

**Central Europe:** <http://www.central2020.eu/>

**North West Europe:** <http://www.nweurope.eu/5b/>

**North Sea Region :** <http://www.northsearegion.eu/>

**Baltic Sea** <http://www.interreg-baltic.eu/home.html>

**Federal funding programme “Transnational Cooperation”**

With the Federal funding programme “Transnational Cooperation”, the German Federal Ministry of Transport and Digital Infrastructure (BMVI) supports INTERREG projects with thematic priorities that are of special interest to the Federal Government and that contribute to sustainable spatial development.

<http://www.interreg.de/INTERREG2014/DE/Bundesfoerderung/BundesprogrammTransnationaleZusammenarbeit/bundesprogrammtransnationalezusammenarbeit-node.html>

**INTERREG C: “Interregional Cooperation”**

In Germany, there is no central point of contact but each Federal State has at least one person dealing with Interreg Europe. Applicants should get in contact with the representative from their Länder. The Länder representatives are also responsible for organising the signing procedure for the letter of support. Details of any events organised in your country are published here. <http://www.interreg4c.eu/interregeurope/germany>

Leaflet (DE): [http://www.interreg4c.eu/uploads/media/pdf/DE\\_LEAF-LETinterregIVC\\_DE\\_o3.pdf](http://www.interreg4c.eu/uploads/media/pdf/DE_LEAF-LETinterregIVC_DE_o3.pdf)

Interreg Europe: <http://www.interregeurope.eu/>

Interreg Europe: <http://www.interreg4c.eu/interreg-europe/>

**3 Networking Programmes complete the ETC Objective**

**ESPON** is the European Observation Network for Territorial Development and Cohesion. It works with studying and predicting the development of the European territory. [http://www.espon.eu/main/Menu\\_Programme/](http://www.espon.eu/main/Menu_Programme/)

**URBACT** deals with exchange between Europe’s cities on integrated urban development. <http://urbact.eu/>

**INTERACT** is the cooperation and exchange network for territorial cooperation programmes. <http://www.interact-eu.net/>

## Poland

**The EU budget in Poland in the years 2014–2020 proposal has earmarked EUR 82.5 billion for implementing the cohesion policy in Poland. This means that in the next years Poland will be the largest beneficiary of the EU cohesion policy funds among all Member States. Under the new financial framework 2014–2020, projects eligible for aid will have to deal with the areas most important for the country's development which are in key with the EU's growth strategy for the coming decade as stated in the "Europe 2020. A strategy for smart, sustainable and inclusive growth"**

(<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2010:2020:FIN:EN:PDF>)

Therefore, the main stream of the EU aid in Poland will go to:

- scientific research and its commercialisation;
- innovation and connections between R&D and enterprise sector;
- key road connections (motorways, expressways) and environment-friendly transport (railways, public transport);
- state digitalisation (administration e-services, broadband Internet access);
- green energy (renewable energy sources, energy efficiency);

- employment activation and social capital development.

As part of individual areas, financial support will be given to projects from the field of culture, education, employment or counteracting social exclusion.

In this context better access to the cultural and natural heritage infrastructure as well as the increase in the cultural competence of the society is an important element of the economy's competitiveness.

The results of a query conducted as part of YYC project on the possibility of financing projects in the field of culture among UE programmes existing in Poland are shown in the annex to this Guide

The support policy will be implemented in Poland through 6 state operational programmes managed by the Ministry of Infrastructure and Development and 16 regional programmes managed by Marshal Offices.

# Operational Programmes in Poland 2014–2020

## 1. Operational Programme Infrastructure and Environment

The main objective of the Project is “to support the economy that uses resources in an effective way and promotes territorial and social cohesion”. It involves building a sustainable and competitive economy on the basis of environmental, social and economic dimension of implemented actions, focusing around four main thematic objectives (low-emission economy, adaptation to climate changes, environmental protection and effective use of resources, sustainable transport and energetic safety) supported with complementary actions in the field of cultural heritage, to name one.

In the area of culture (Priority Axis 8 . cultural heritage protection and development of culture) the support will be dedicated to the maintenance, protection, promotion and development of natural and cultural heritage, as well as promoting social integration by means of a better access to social, cultural and recreational services.

Support will be given to complex tasks related to the protection and availability, including touristic availability, of immovable and movable monuments, their conservation and digitalisation.

## 2. Programme Intelligent Growth

The main objective of the Programme is the „growth of the innovativeness of Polish economy” by means of supporting projects encompassing the process of innovativeness formation in a complex way: from the phase of ideas, through the stage of R&D, including the preparation of a prototype, to the commercialisation of R&D results (the Programme’s motto: “from an idea to the market”). The activities will focus on financing projects related to scientific research, developing

new, innovative technologies, creating enterprise demand for innovations and R&D works as well as activities for the benefit of increasing small and medium-size enterprises competitiveness.

## 3. Knowledge, Education, Growth Programme (successor of Human Capital)

The Programme activities present the tools for the implementation of Europe 2020 Strategy in the context of globalisation, economic growth, the quality of public policies, demographic phenomena, or human capital investments, and aim at improving public policies and activities for the benefit of labour market, education and the whole economy, especially at supporting higher education directed at the needs of development as well as promoting social innovations and trans-national cooperation. As part of individual support areas, the most important challenges of the Programme have been shown. These challenges, which may also pertain to the field of culture, are related to the labour market (including the improvement of equal access of men and women to employment and counteracting discrimination in the labour market,); poverty, exclusion and social integration (including the integration and counteracting the discrimination of people being in danger of social exclusion, including the disabled); adaptivity of enterprises and employees; education (including equal access to life-long education for adults, including people with low competences); higher education, good management, support for the young (including increased opportunities of permanent employment of disabled people); health protection system; social innovations, supra-nationalism and mobility programmes (including the increase of people’s mobility in order to raise their competences and qualifications).

## 4. Digital Poland Programme

The Programme is aimed at „reinforcing digital foundations of the country’s socioeconomic development” on the basis of a wide access to high-speed Internet, effective and user-friendly public e-services and constantly increasing level of digital competences of the society, with particular focus on the activities of digital integration (the support will be directed at raising the competences of people who are in

danger of digital exclusion and users willing to develop their digital competences). As part of the improvement of public information availability, the support will also be given to resources which are important from the point of view of their significance for the Polish culture and of their potential scientific, artistic or educational use aimed at digitalising them and providing access to them as well as to the creation and extension of infrastructure for the purpose of storing shared information. Support for the projects providing digital access to their resources. ITC allows for the re-use of digitalised goods by means of building innovative business models around cultural content.

### 5. Eastern Poland Programme

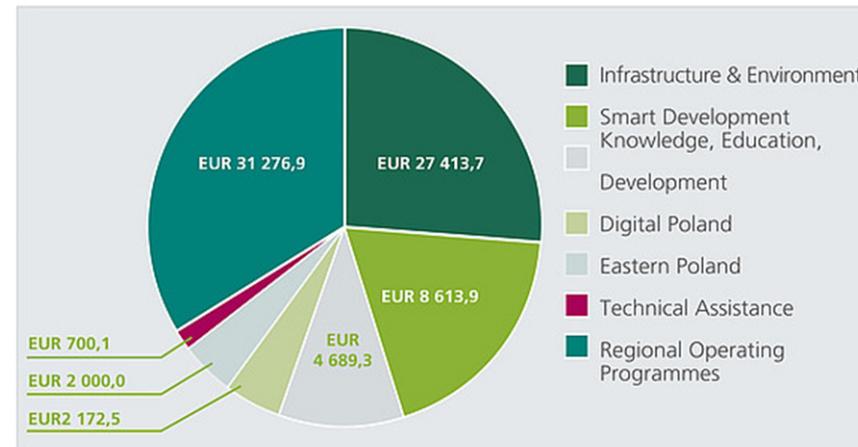
The Programme covers the Eastern macro-region including 5 provinces: Lubelskie, Podkarpackie, Podlaskie, Świętokrzyskie and Warmińsko-Mazurskie. The main objective of the Programme's intervention is the growth of competitiveness and innovativeness of Poland's Eastern macro-region by means of supporting innovativeness and research development as well as creating conditions fostering the emergence of innovative small and medium-size enterprises in Eastern Poland and making the macroregion more attractive for investor, especially by means of improving the efficiency of transport units and sustainable transport within province capitals and their functional areas.

6. Technical Assistance Programme – is going to be a tool of building the potential of institutions in charge of financial intervention from within structural funds.

### 16 Regional Operational Programmes

The aid under the Regional Operational Programmes is going to be distributed in line with individual needs of the region. As a matter of principle, such investments should complement national efforts in terms of: popularising information and telecommunications technologies, research, technological development and innovation, infrastructure, environmental protection as well as energy and transport. Many regions support the protection of local heritage e.g. Action 8.3 Tangible and intangible cultural heritage of Pomeranian Province Regional Programme 2014-2020.

The percentage allocation of EU funds in Poland within individual Operational Programmes



Source: [http://www.roedl.com/pl/en/services/state\\_aid\\_advice/eu\\_funds\\_in\\_poland\\_20142020.html](http://www.roedl.com/pl/en/services/state_aid_advice/eu_funds_in_poland_20142020.html)

**LEADER** is a local community-led development implemented within the priority 6 of the **Rural Development Programme** “promoting social inclusion, poverty reduction and economic development in rural areas” through the implementation of local development strategies (LDS). LDS are developed with the participation of the local community and are linked to local conditions and resources, and thus take into account not only the issues related to social exclusion and poverty, but also the environment- and climate-related issues.

<http://www.minrol.gov.pl/Wsparcie-rolnictwa-i-rybolowstwa/PROW-2014-2020>

### Programmes European Territorial Co-operation:

Source: <http://www.ewt.gov.pl/strony/o-programach/przezycytaj-o-programach/>

The main goal of the Interreg A Programme is strengthening the cooperation based on partnerships promoting the sustainable development of the borderland regions.

**Interreg A cross-border cooperation**

Interreg V-A - Lithuania-Poland: [https://www.ewt.gov.pl/media/825/lt\\_pl\\_pl\\_26\\_09\\_2014.pdf](https://www.ewt.gov.pl/media/825/lt_pl_pl_26_09_2014.pdf)

Interreg V-A - Poland-Slovak Republic: [http://www.ewt.gov.pl/media/1246/programme\\_polska\\_slowacja\\_2014\\_2020.pdf](http://www.ewt.gov.pl/media/1246/programme_polska_slowacja_2014_2020.pdf)

Interreg V-A - The Czech Republic-Poland: [http://www.ewt.gov.pl/media/823/pwt\\_cz\\_pl\\_2014\\_2020\\_pl.pdf](http://www.ewt.gov.pl/media/823/pwt_cz_pl_2014_2020_pl.pdf)



Source: <http://www.lietuva-polska.eu/>, <http://gospodarkapodkarpacka.pl/news/view/10378/interreg-v-a-pieniadze-na-wspolprace-polski-i-slowacji>, <http://www.euroregion-silesia.pl>

**Interreg Poland-Saxony:** [http://www.ewt.gov.pl/media/840/bb\\_pl\\_pl\\_18\\_12\\_2014.pdf](http://www.ewt.gov.pl/media/840/bb_pl_pl_18_12_2014.pdf)

**Interreg V-A - Brandenburg – Poland:** [http://www.ewt.gov.pl/media/840/bb\\_pl\\_pl\\_18\\_12\\_2014.pdf](http://www.ewt.gov.pl/media/840/bb_pl_pl_18_12_2014.pdf)

**Interreg V-A –Mecklenburg - Western Pomerania/ Brandenburg/Poland:** <http://www.ewt.gov.pl/stroyny/o-programach/dokumenty/meklemburgia-pomorze-przednie-brandenburgia-polska-2014-2020>



Source: <http://tu-dresden.de>, <http://oder-partnerschaft.eu>, <http://www.interreg4a.info/index.php?id=2&L=1>

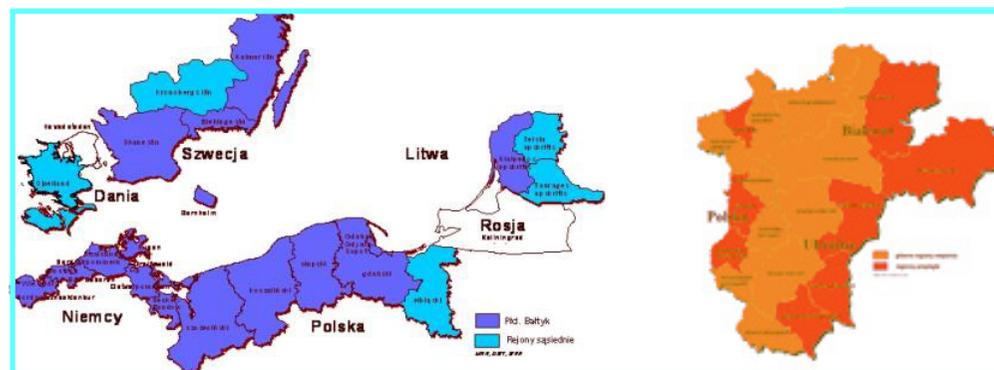
South Baltic: <http://en.southbaltic.eu>

**Interreg Poland-Belarus-Ukraine:** →

The process of preparation of the Interreg programmes for the new financial perspective of the UE is not finished yet.

The work on the Cross Border Cooperation Programme Poland-Belarus-Ukraine programme documents is still in progress. <http://www.pl-by-ua.eu/pl,3,107>

Source: <http://fundusze.ngo.pl>, <http://www.pl-by-ua.eu/pl,3,107>



POLAND

**Interreg B - transnational cooperation**

Poland participates in two programmes that facilitate transnational cooperation. Partners from countries around the Baltic Sea and Central Europe can work together in transnational projects to address common key challenges and opportunities.

Central Europe: <http://www.central2020.eu/>

Baltic Sea: <http://www.interreg-baltic.eu/home.html>;

**Interreg C - interregional cooperation**

Interreg Europe: <http://www.interreg4c.eu/interreg-europe/>

## Where to find more information?

The institution which is responsible for implementing EU funds in Poland is the Ministry of Infrastructure and Development.

The Webpage:

<http://www.funduszeuropejskie.gov.pl/>  
[www.funduszeuropejskie.gov.pl](http://www.funduszeuropejskie.gov.pl)

publishes information and documents relating to individual programmes and funds implemented in Poland. It is a complex information base for the following areas:

- potential opportunities and sources of funding available for the beneficiaries in Poland
- operation of the funds, both centrally, as well as regionally distributed
- notifications about calls for proposal
- programme documents with guidelines
- information about trainings and conferences
- and other materials (including analyses, summaries, reports), which may prove useful when preparing applications.

The website's structure has been developed with view to the purposes and needs of different users, including the people who use sign language and want to take advantage of European funds.

A network of information points has also been created throughout Poland. They provide information about EU Programmes functioning, call for proposal dates, application documents. Experts may be consulted about substantive aspects of project proposals.

Central Information Point for European Funds

ul. Żurawia 3/5,

00-503 Warszawa

Monday – Friday 8.00 am - 6.00 pm, Saturday 10.00 am - 2.00 pm

Phone: 22 626 06 32, 22 626 06 33

Address information about other units are available at: <http://www.funduszeuropejskie.gov.pl/strony/o-funduszach/punkty/#/>

## Slovakia

**The European Commission has adopted all seven “Operational Programmes” for the Slovak regions. These strategic investment programmes for 2014-2020 will help the country to create jobs and new opportunities for growth. Together they are worth almost €13.8 billion including €7.4 billion coming from the European Regional Development Fund (ERDF), €4.2 billion from the Cohesion Fund (CF), €2 billion from the European Social Fund (ESF) and €0.2 billion from the Youth Employment Initiative (YEI).**

A key priority is to support the further shift of Slovakia to a more competitive and low-carbon economy that protects its natural resources, encourages low energy solutions and promotes risk management in case of emergencies affected by climate change. Another major part of the funding will be invested in sustainable, green and high-quality transport networks by road, railway or waterway.

All Slovak regions will use the investments to promote research and innovation as well as support small and medium sized enterprises (SMEs) to become more innovative particularly in key sectors with a competitive advantage. There is a key focus on promoting the quality of life of Slovak citizens and ensuring their access to effective and sustainable public services.

## Background

Following Operational Programmes were adopted:

Programme title	ESI Funds (ERDF, ESF, Cohesion Fund, EAFRD or YEI)	Budget
Operational Programme Research and Innovation	ERDF	€3.7 billion
Operational Programme Integrated Infrastructure	CF, ERDF	€2.3 billion from the Cohesion Fund and €1.66 billion ERDF
Operational Programme Human Resources	ERDF, ESF, YEI	€1.89 billion from ESF, €243 million from ERDF and €72 million from YEI
Operational Programme Quality of the Environment	CF, ERDF	which €1.86 billion from the Cohesion Fund and €1.27 billion ERDF
Integrated Regional Operational Programme	ERDF	€1.75 billion from ERDF
Operational Programme Effective Public Administration	ESF	€278 million coming from the ESF
Operational Programme Technical Assistance	ERDF	€159 million coming from the ERDF

## Research and Innovation

The Programme aims to enhance innovation activity and the competitiveness of enterprises, in particular SMEs, in order to increase their added value, stimulate growth and job creation and improve the performance of the research and innovation (R&I) system. It will mobilise private investments in R&I and promote cooperation between research organisations, higher education and the business sector. The Programme covers all regions in Slovakia and is the main tool for implementing the country's R&I Strategy for Smart Specialisation.

## Funding priorities:

- The Programme will focus on the following main priorities:
- Supporting research, technological development and innovation
- Enhancing the competitiveness and growth of SMEs

Research and Innovation has been allocated an amount of more than €3.7 billion, among which €2.26 billion from ERDF for research & innovation and competitiveness of enterprises, particularly SMEs. Some of the expected impacts are to support around 13 000 enterprises among which almost 5000 new ones and 1400 start-ups. This will in turn create more than 4000 extra jobs including 1000 research positions.

Contact: Ministry of Education, Science, Research and Sports of Slovakia, Hanulova 5/B, SK 813 30 Bratislava. <https://www.minedu.sk>

## Integrated Infrastructure

The Programme will substantially contribute to promoting the key EU and national development priorities:

- “Railway Infrastructure (TEN-T Core) and Rolling Stock Renewal” (Cohesion Fund - 18% of the EU allocation)
- “Road Infrastructure (TEN-T Core)” (Cohesion Fund – 28% of the EU allocation)
- “Public Passenger Transport” (Cohesion Fund – 8% of the EU allocation)
- “Waterway Transport Infrastructure (TEN-T Core)” (Cohesion Fund – 3% of the allocation)
- “Railway Infrastructure (other than TEN-T Core)” (ERDF – 7% of the EU allocation)
- “Road Infrastructure (other than TEN-T Core)” (ERDF – 12% of the EU allocation)
- “Information Society” (ERDF – 20% of the EU allocation)
- “Technical Assistance” (ERDF – 2% of the EU allocation)

## Funding priorities

The Programme will focus on the following main priorities:

- Promoting sustainable transport and removing bottlenecks in key network infrastructures by: supporting a multimodal Single Euro-

pean Transport Area by investing in TEN-T, developing and improving environmentally friendly (including low-noise) and low-carbon transport systems, including inland waterways and maritime transport, ports, multimodal links and airport infrastructure, in order to promote sustainable and regional mobility, developing and rehabilitating comprehensive, high quality and interoperable railway systems, and promoting noise-reduction measures.

- Enhancing access to, and use and quality of, ICT by: Extending broadband deployment and the roll-out of high-speed networks and supporting the adoption of emerging technologies and networks for the digital economy.

The most significant OP - will invest €4.96 billion, of which €2.3 billion from the Cohesion Fund and €1.66 billion ERDF, in key infrastructure and transport networks as well as in high-speed broadband deployment.

Contact: Ministry of Transport, Construction and Regional Development of Slovakia, Namestie slobody c.6, SK 810 05 Bratislava. <http://www.telecom.gov.sk>

### **Human resources**

The Slovakian Operational Programme “Human Resources” for the implementation of the European Social Fund (ESF), the Youth Unemployment Initiative (YEI) and the European Regional Development Fund (ERDF) contributing to creating jobs and strengthening social cohesion in Slovakia.

Investing in human capital and helping people to enter the labour market will top priorities under this programme, which will be instrumental in helping Slovakia to respond to the Europe 2020 priorities and

country specific recommendations for policy reforms under the European Semester in education, employment and social inclusion.

Investments will be focused on three main areas:

- A strong emphasis is placed on combating youth unemployment. The funds will finance initiatives to improve education and training systems and ensure young people get the right skills that improve their employment prospects. Quality early childhood education and care to reconcile parents’ work-life balance and support children’s development as well as vocational education to reinforce the provision of work based learning in companies are further areas for investment.
- Projects will help people in difficulties and those from disadvantaged groups to have the same opportunities as others to improve their study outcomes, find jobs and integrate into society. Children, unemployed or people with disabilities are all among those who will benefit the most.
- 150 municipalities with the most deprived marginalised Roma communities will gain from an integrated funding approach combining ESF and ERDF investments into people and infrastructure. A comprehensive approach to development needs of these communities will involve outreach activities, help to weaker pupils, financial literacy and health awareness initiatives, social housing and support to social enterprises.

Human resources budget: €2.6 billion with some €1.89 billion from ESF, €243 million from ERDF and €72 million from YEI. Programme will invest in human capital and helping people to enter the labour market. A particular emphasis will be put on youth employment, disadvantaged groups and marginalised Roma communities.

Contact: Ministry of Labour, Social Affairs and Family, Spitalska 4-8, SK – 816 43 Bratislava, <http://www.employment.gov.sk>

### Quality of Environment

The Programme aims to support the fulfilment of the Europe 2020 targets for smart, sustainable and inclusive growth in all Slovak regions. The main objective is to support sustainable and efficient use of natural resources, ensure environmental protection, active adaptation to climate change and promotion of an energy efficient, low-carbon economy.

### Funding priorities

The Programme will focus on four main priorities:

- Sustainable use of natural resources through development of environmental infrastructure
- Adaptation to the adverse effects of climate change with the focus on flood protection
- Promoting risk management, emergency management and resilience to
- emergencies affected by climate change
- Energy efficient low-carbon economy in all sectors

Budget is €4.3 billion, of which €1.86 billion from the Cohesion Fund and €1.27 billion ERDF. Focus is on the sustainable use of natural resources, active adaptation to climate change with particular focus on flood protection, promotion of risk management in the area of climate change, and support to energy-efficient solutions in all sectors. Some of the key expected impacts are to protect more than 12 000 citizens with flood protection measures, to improve wastewater treatment for more than 200 000 additional citizens, and increase the share of renewable energy sources to 15.5% of gross final energy consumption.

Contact: Ministry of Environment of the Slovak Republic, Namestie L. Stura 1, SK 812 35 Bratislava. <http://www.minzp.sk>

### Integrated Regional OP

The main objective of the Operational Programme (OP) is to contribute to the promotion of quality of life and to ensure sustainable provision of public services across the country. This will be beneficial for a balanced and sustainable regional development, as well as economic, territorial and social cohesion of Slovak regions, cities and municipalities.

### Funding priorities

- The Programme will focus on five main priorities:
- Safe and environmentally friendly transport in the regions
- Easier access to effective and quality public services
- Mobilising creative potential in the regions
- Improving the quality of life in the regions with an emphasis on the environment
- Community-Led Local Development

Budget: €2.1 billion, among which €1.75 billion from ERDF, to promote quality of life and ensure sustainable provision of public services in Slovak regions and cities. Some of the key expected impacts: 25% of individuals receiving social services on community-based level, 2.3 million of Slovak citizens benefiting from improved health services in 134 newly created integrated health care centres, increase of 1000 jobs in supported enterprises, and 50% improvement of energy performance of residential buildings.

Contact: Ministry of Agriculture and Rural Development of the Slovak Republic, Prievozska 2/B, SK – 825 25 Bratislava, <http://www.ropka.sk>

### Effective Public Administration

The main aim of the OP EPA is a client oriented, transparent public administration, providing its services swiftly, effectively and in good quality, in the interest of supporting sustainable growth, job creation and social inclusion. The goal of OP EPA is to create conditions for the provision of quality and accessible public services in an efficient manner at every stage of life, respectively business for their beneficiaries through the thematic objective No. 11 “Enhancing institutional capacity of public authorities and stakeholders and ensure the effectiveness of public administration”, which will contribute to the fulfilment of the priorities of the Europe 2020 Strategy (smart, sustainable and inclusive growth).

Budget: €335 million, with some €278 million coming from the ESF, to ensure investment in strengthened institutional capacity and accountability of Slovakia’s public administration as well as effective judicial system, transparency and law enforcement.

Contact: Ministry of Interior of the Slovak Republic, Pribinova 2, SK – 812 72 Bratislava, [www.minv.sk](http://www.minv.sk)

### Technical Assistance

The main objective of the Programme “Technical Assistance” is to strengthen the country’s administrative capacity in coordinating, managing and supervising the European Structural and Investment (ESI) Funds. This will be achieved by setting up an effective and transparent system of support, by increasing the quality of the administrative capacity in the management, control and audit of the ESI Funds and in the protection of financial interests of the EU and by enabling officials to remain in their position longer.

### Funding priorities

The Programme will focus on two main priorities:

- Management, control and audit of ESI Funds
- Systemic and technical support
- 

Budget: €187 million, with some €159 million coming from the ERDF, to enhance administrative capacity in managing, controlling and auditing the funds.

Contact: Government Office of the Slovak Republic, Namestie Slobody 1, SK – 811 04 Bratislava, [www.vlada.gov.sk](http://www.vlada.gov.sk)

Sources: [http://ec.europa.eu/commission/2014-2019/cretu/announcements/slovakia-will-benefit-eu138-billion-eu-funds-transport-environment-r-o\\_en](http://ec.europa.eu/commission/2014-2019/cretu/announcements/slovakia-will-benefit-eu138-billion-eu-funds-transport-environment-r-o_en)

[http://ec.europa.eu/regional\\_policy/en/atlas/programmes?search=1&keywords=&periodId=3&countryCode=SK&regionId=ALL&objectiveId=ALL&objectiveId=ALL](http://ec.europa.eu/regional_policy/en/atlas/programmes?search=1&keywords=&periodId=3&countryCode=SK&regionId=ALL&objectiveId=ALL&objectiveId=ALL)

## The Netherlands

**Throughout the 2014-2020 period two Dutch regions (West and Eastern) Netherlands will receive funds from the European Regional Development Fund (ERDF).**

West-Netherlands, consisting of the provinces Zuid-Holland, Noord-Holland, Utrecht and Flevoland will receive € 190 million, to be used, in combination with other sources of public and private co-financing, to boost the region's potential for Research and Innovation (R&I) while at the same time contributing to the development of a resource efficient, low-carbon economy. By focusing on these objectives, the region contributes to reaching the overarching EU2020 strategy for smart, sustainable and inclusive growth as well as the Dutch targets set in this regard. The total OP budget will be € 479 million.

In addition, the operational programme contains an urban agenda. The ERDF programme, in combination with the European Social Fund programme, will make so-called integrated territorial investments in the four major cities, Amsterdam, Rotterdam, Utrecht and The Hague to reduce the mismatch on the labour market and at making specific urban areas more attractive as potential location for enterprises.

Thematic priorities: Technical Assistance; Research and innovation; Low-carbon economy; Employment and labour market; Social inclusion

Information: [ERDF West-Netherlands](#)

The region of Eastern-Netherlands, consisting of the provinces of Gelderland and Overijssel, has been allocated an amount of € 100 million from the European Regional Development Fund (ERDF) for the period 2014-2020. Roughly the same priorities have been decided as for West-Netherlands.

Thematic priorities: Technical Assistance; Research and innovation; Low-carbon economy

The Total OP budget will be:  
€ 286 million.

Information:  
[ERDF Eastern-Netherlands](#)

### **ESF 2014-2020 Netherlands**

The Netherlands has been allocated an amount of € 507 million for:

1. Active inclusion: the rehabilitation of persons at a distance from the labour market. Important themes will be: combating youth unemployment; rehabilitation of persons with a partial occupational disability, unemployed persons of 55+, and persons without a job or benefits; eliminating language deficiencies; promoting equal opportunities for men and women and to combating discrimination. The Netherlands has entrusted the implementation of the ESF to SZW Agency, a division of the Ministry of Social Affairs and Employment.

2. Active and healthy ageing: the promotion of the sustainable employment of workers (increasing the number of persons who are able to work longer and productively, and to implementing an age-aware policy).

Detailed information on how to apply can be found at the [Agentschap SZW](#).

### **INTERREG V A cross border programme**

The Netherlands will receive from the EU for 2014-2020 € 309 million for programmes in the border regions, an amount to become doubled by national and regional contributions.

Priorities in The Netherlands will be: innovation in SME's, sustainable energy and human capital (labour market mobility). The Netherlands will join four programmes:

[Netherlands-Germany](#)

[Flanders-Netherlands](#)

[Eugenio Maas-Rijn](#)

[Two Seas](#)

## Turkey

**The EU is committed to supporting Turkey in its path for membership. The initial objective of EU financial support for Turkey was the extension of an area of peace, stability and prosperity within and beyond Europe. Once the Union accepted Turkey as a candidate, financial assistance began to focus on supporting Turkey in its preparation for EU membership.**

Turkey has been receiving pre-accession assistance from the EU since 2001, under the Turkish Financial Instrument. Funds are programmed on an annual basis under National Programmes for each year. As from 2007, this pre-accession Financial Instrument for Turkey has been replaced by the [Instrument for Pre-Accession Assistance \(IPA\)](#) which provides pre-accession assistance for both candidate and potential candidate countries.

For the period of 2007-2013 the overall budget of IPA is 9.9 Billion Euro. Although 4,8 Billion of the total budget is allocated to Turkey for 2007-2013. In comparison with the population, the fund allocated to Turkey cannot be considered as sufficient but Turkey is trying to utilize these funds with maximum effect.

Issues like the allocation of funds between candidate and potential candidate countries and the components of financial cooperation are determined solely by the EU but on the other hand, the methods of the allocation of funds, programming

and implementation of the components and monitoring of the projects are determined through negotiations between Turkey and the EU by also taking the specific conditions of Turkey into consideration.

Therefore the Multi-annual Indicative Planning Document (MIPD), which specifies the priorities of the components, is published as a result of a joint process in which Turkey and EU sides are both included. The document is based on 3-year periods but revised annually.

The areas in which EU funded projects can be developed were broader in the former programming years but in 2011-2013 period, it is intended to focus on the priority areas specified in 2011-2013 MIPD. The aim of this new approach is to make the results of the projects more visible and effective.

IPA is structured on 5 components and will continue to provide pre-accession support to Turkey in the same manner as under the Turkish Financial Instrument. The novelty is the introduction of pre-accession financial support in Transition Assistance and Institution Building, Cross Border

Cooperation, Regional Development, Human Resources Development and Rural Development.

It is managed on the basis of the principles of [structural funds](#). Under IPA, Turkey will also continue to benefit from Community Programmes which are partly financed under IPA.

### **1 Transition Assistance and Institution Building (First Component)**

Being one of the most important components of IPA, the Transition Assistance and Institution Building Component is open only to the central management authorities' usage. Acquis alignment, public administration reform, justice and home affairs reforms, civil society development and fundamental rights, environment policy, education and health system reform and financial control topics are the main focus of this component. Moreover, third and fourth component issues such as employment, transport, environment, energy, education could be evaluated under the course of this component as a complementary tool of the investment projects.

Furthermore, funds under this component also being used for supporting the participation of our country to the Union Programmes and Agencies. Since 2006, Turkey participates in the Union Programmes that have goals such as maintenance of the partnership consciousness, innovativeness and entrepreneurship understanding by way of improving the communication and cooperation among countries, support to the creation future policies of the Union and finding common solution to the challenges that the Union faces. Citizens, civil society organisations, enterprises, public institutions have the opportunity to participate in the Union Programmes, and these programmes also contribute to the efforts in the EU integration process.

Since the IPA became operative in 2007, more than 70 public institutions, from Turkish Armed Forces to Social Services and Child Protection Agency, from Turkey Municipalities Association to the Constitutional Court, have offered projects in relevant fields. This situation represents the obvious attention of our institutions to the Turkey-EU Financial Cooperation system and generally to the EU accession process.

### **2 Cross Border Cooperation (Second Component)**

For Turkey, the Cross Border Cooperation Component is meant to be a preparation for the implementation of European Regional Development Fund, to be used after acquiring the membership. Under this component Turkey is participating in the Turkey-Bulgaria Cross Border Cooperation Programme and European Neighbourhood and Partnership Instrument (ENPI) and the Black Sea Basin Programme.

### **3 Regional Development (Third Component)**

The third Regional Development Component, has the characteristics of preparation for the structural funds to be used after acquiring the membership. It consists of Environment, Transport and Regional Competitiveness Operational Programmes. The Ministry of Environment and Urbanization, the Ministry of Forestry and Water Affairs, the Ministry of Transport, Maritime Affairs and Communications and the Ministry of Science, Industry and Technology are responsible for these operational programmes respectively.

Under the Environment Operational Programme, the items are: environmental protection, improving living standards for the population in the context of environment, wastewater treatment, providing qualified drinking water supply, construction of integrated solid waste services. Under the Transport Operational Programme, the items is: improving the transportation infrastructure considering safety and intermodality on future TEN-T Network, while maintaining an efficient and a balanced transportation system,

Under the Regional Competitiveness Operational Programme, programmes in very crucial and strategic areas are being accomplished such as increasing competitiveness of the country's economy and reducing regional socio-economic disparities.

### **4 Human Resources Development (Fourth Component)**

Aim of the Human Resources Development Component is to prepare the country for the working of the European Social Fund within the scope of the European Employment Strategy and the Lisbon Strategy, while building up the structures and systems for that purpose. In the meantime, it is foreseen to pay attention to the principles of the Un-

ion such as employment, gender equality, social inclusion and education. The “Human Resources Development Operational Programme,” coordinated by the Ministry of Labour and Social Security, aims to strengthen human capital and enhance employment capacity in the regions where the per capita income is lower than 75% of the Turkish average. The Operational Programme has as main priorities: employment, education and social inclusion.

Within the priority of employment; increasing the involvement of especially women and young people in employment is a goal. One of the purposes is raising public awareness on participation in employment, through education and vocational education.

Within the priority of education the aims are to increase the quality of education, increase the amount of investment to human resources through raising the level of education for especially girls and people of all ages, and to strengthen the educational bonds through the labour market.

In accordance with the priority of social inclusion the goals are to facilitate the access of disadvantaged people to the labour market, social protection and encouraging a highly inclusive labour market by the removal of barriers to access.

### **5 Rural Development (Fifth Component)**

Within the framework of the Rural Development Component there are grant schemes for financial support to enterprises operating in agriculture, husbandry, nourishment, fishery and alternative agricultural fields, productive individuals, cooperatives, and production associations. The funding aims at building capacity to enable sustainable development, taking into consideration the pre-accession priorities and needs of Turkey. The funds will be allocated according to the priority axes, aiming at raising the standards of agricultural enterprises to Union standards. This Rural Development Component differs from other four components. Full authority over use of funds is being conferred upon the Institution for Supporting Rural and Agricultural Development (TKDK), which is established by Turkey. Also profit making companies and individuals can benefit from this component.

## **Who is Eligible?**

Pre-accession funding is directed mainly at state or civil institutions. Individuals are not eligible, except for specific community programmes.

EU funding is designed mainly to support the process of reform, which means that the institutions in charge of reform are usually eligible. Funds are utilised by existing structures or by new bodies, established to fill a particular need. For example, in the area of Human Resources Development the Ministry of Labour might commission training for unemployed people, for which consultancy companies and human resources companies would be eligible to bid as training providers. In transport projects, the Ministry of Transport may organise tenders for which construction companies and consultancy groups may submit offers. Under [Civil Society Dialogue](#), many smaller organizations, NGOs, academic institutions and others may obtain support for their projects.

In programmes related to institution building, such as Twinning, the primary beneficiaries are state institutions.

For community programmes, eligibility depends on whether a country has joined a particular programme and contributed to its budget. Turkey, for example, became a member of Culture 2000 in 2005.

The eligibility criteria are available at the time of publication of the funding opportunity. In addition to state institutions, there are also programmes open to universities, civil society groups, media organisations and business interest groups. It is advisable to look at the project information to find out the eligibility criteria for the type of funding concerned.

Application for EU funding is only possible if linked to a published tender/call for proposal. The European Commission or the CFCU in Turkey can only award projects if there has been a relevant call for proposal or tender announcement.

Projects benefit both the administration and Turkish citizens directly:

- ❑ Ministries and other governmental organizations: advice and training on how to apply EU legislation
- ❑ Municipalities/Provinces: infrastructure investment projects, such as solid waste and waste water treatment plants, or transport infrastructure
- ❑ Civil society (social partners, NGOs): gender, environment, human rights, media, culture, etc.
- ❑ Small and medium size enterprises: support in raising their competitiveness
- ❑ Unemployed and vulnerable groups especially youth and women to improve their skills, receiving training to find jobs, active employment or social inclusion measures
- ❑ School children: better classrooms and improved education curricula
- ❑ Farmers in poor areas: raising agricultural productivity

### A Project Example

Information and Communication Project for the Blind

Beneficiary: Altı Nokta Körler Vakfı, Budget: 62743 Euro, Duration (Months): 9

The overall project of the action is to introduce the regulations related to the disabled in the accession process of Turkey and the EU legislations concerning the visually impaired to the visually impaired in Turkey through the communication platform, which is to be established by two NGO's (from the EU and Turkey). Specific objectives of the action are to increase the awareness of the public opinion about the rights of disabled in the EU and in Turkey and to provide information to the visually impaired about the advantages and the difficulties of accession on the EU. The project also aims to ensure the effective flow of information between the public bodies and entities and the NGO's, working for and with the disabled and to inform the visually impaired about the legal regulations, the practices and the fundamental statistics in the EU countries and in Turkey. Another object of the project are to inform the public and the private sector organisations for the visually impaired about the new legal regulations, practices and the new amendments foreseen to be introduced in Turkey through the EU harmonization process.

### For More information:

Prime Ministry Under secretariat of Treasury General Finance and Contracts Unit

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Source: [http://ec.europa.eu/regional\\_policy/en/funding/ipa/turkey/](http://ec.europa.eu/regional_policy/en/funding/ipa/turkey/)



# **Glossary on fundraising**

## Introduction to the glossary on fundraising

**The following glossary compiles words and expressions typically used in the field of fundraising, European projects and cultural activities. Please be aware that this glossary cannot be exhaustive but tries to provide the reader with the most relevant information and definitions. Every definition has its source(s) and is extracted from official institutions or relevant organizations. Please note that the definitions do not apply to every programme, as many programmes have a different or specific understanding.**

*Consequently, we advise to read the instructions of each programme carefully before starting to fill up the application for any particular programme.*

The aim of the project is to make the definitions easily understandable and accessible, thus the reader will find rewritten definitions.

At the end of this glossary, the reader can find links to other glossaries available on the Internet and also those related to the different previous topics. Some of them are more specific and technical about a topic or wider than this glossary. They could provide the reader with other vocabulary related to the guidebook's topics but whose core information is focused on a similar topic.

The fundraising topic allows the reader to understand and know useful words and expressions concerning technical and specific vocabulary about this topic. In order to be understandable, some definitions are completed with examples or are referred to case studies provided in this guidebook.

The European projects topic aims to provide concrete vocabulary used in the application forms, the call for proposals and the official websites of the European Commission. The reader can find examples or sentences in which the vocabulary is illustrated.

The cultural topic contains vocabulary related to the target groups of cultural activities aiming to foster access to culture for disadvantaged people. The different types of cultural activities are listed, as well as the types of disabilities, educational, social or geographical issues that the public might face.

Moreover, the reader could find a list of the acronyms often used within the European projects topics after the glossary and links to other glossaries.

## Links to other glossaries:

Erasmus+ guide for applicants, p304 Annex III Glossary of key terms: [http://ec.europa.eu/programmes/erasmus-plus/documents/erasmus-plus-programme-guide\\_en.pdf](http://ec.europa.eu/programmes/erasmus-plus/documents/erasmus-plus-programme-guide_en.pdf)

Social Situation Monitor Glossary: <http://ec.europa.eu/social/BlobServlet?docId=10375&langId=en>

Social Europe Guide glossary p88: <http://ec.europa.eu/social/BlobServlet?docId=12456&langId=en>

Creative Europe Culture sub programme, Annex I p27: [http://eacea.ec.europa.eu/sites/eacea-site/files/documents/guidelines-call-for-proposals-cooperation-projects-2015\\_en\\_1.pdf](http://eacea.ec.europa.eu/sites/eacea-site/files/documents/guidelines-call-for-proposals-cooperation-projects-2015_en_1.pdf)

EU citizenship and free movement short glossary: [http://ec.europa.eu/justice/citizen/glossary/index\\_en.htm](http://ec.europa.eu/justice/citizen/glossary/index_en.htm)

Asylum and migration glossary: [http://ec.europa.eu/dgs/home-affairs/what-we-do/networks/european\\_migration\\_network/docs/emn-glossary-en-version.pdf](http://ec.europa.eu/dgs/home-affairs/what-we-do/networks/european_migration_network/docs/emn-glossary-en-version.pdf)

# GLOSSARY RELATED TO FUND- RAISING

WORD	DEFINITION
<b>Application deadline</b>	A date or time before which applications must be done and submitted to the National or Executive Agency.
<b>Access to culture</b>	All activities and opportunities to use a wide variety of cultural goods.
<b>Active ageing</b>	Active ageing means helping people stay in charge of their own lives for as long as possible as they age allow them and, when possible, to contribute to the economy and society
<b>Active inclusion</b>	Active inclusion means enabling every citizen, notably the most disadvantaged, to fully participate in society, including having a job.
<b>Alternative financing</b>	Sources of funding for projects other than EU grants (loans and guarantees, the European Investment Bank, and other).
<b>Applicant</b>	Participating organization or informal group that submits grant application. Applicants may apply either individually or on behalf of other organisations involved in the project. In the latter case, the applicant is also defined as coordinator.
<b>Application form/proposal</b>	Template form that must be used by organisations wishing to apply for grants under call for proposals.
<b>Assessment</b>	Assessment is done 2 or 3 times during the project life First when an applicant is eligible to a programme: It is aimed at select several proposals and deciding between several applicants on the basis of transparent criteria. It can happen when submitting the intermediary report to the legal funding authorities It is done at the end of the project to define if the it results and process have been respected and decide if the final instalment will be paid. Each EU programme or action has a guide that describes the assessment criteria.
<b>At risk of poverty</b>	Persons are at risk of falling into poverty if they live below the poverty line in their specific country.
<b>At risk of poverty and social exclusion</b>	A person is considered to be at risk of poverty and/or social exclusion if s/he experiences one of the following three conditions: experiencing risk of poverty, experiencing severe material deprivation, or living in households with very low work intensity.
<b>Audiovisual and interactive media</b>	Film and video, TV and radio, Internet podcasting, video games.
<b>Audit</b>	The process of verifying whether the project is carried out in accordance with the official guidelines. Normally conducted by professional fundraising consultants. Certain project applications require regular checks and audits according to governmental and EU policies.
<b>Balance sheet</b>	Statement showing an organization's financial position (assets, liabilities and net assets) at the close of business on a particular date. Also known as statement of financial position.
<b>Beneficiary</b>	Any person who benefits from or takes advantage of certain opportunities or services provided by any organisation or entity.  the beneficiary (also referred to as "main beneficiary" or "coordinating organisation") is the organisation that, on behalf of the consortium / partnership / network of participating organisations, has signed an agreement with the Agency  The group, individual, activity or object that benefits from the work of the programme or project Many programmes define "beneficiary" in a different way so applicants need to pay attention to the instructions of the specific programme guide.

<b>Best practices</b>	Expression often used in the EU documents, it is one way of improving policies in the EU It is also for governments a way to look at what is going on in other EU countries and to see what works best. They can then adopt this ‘best practice’, adapting it to their own national and local circumstances. The concept is a real trend in European proposal writing but we advice not to abuse of this term.
<b>Business plan</b>	The specific steps and timetable required to accomplish an organizational objective described in an organization's strategic plan or long-range plan.
<b>Call for proposal</b>	Invitation to submit project proposals published by or on behalf of the Euroepan Commission or other institutions to present, within a given deadline, a proposal for action that corresponds to the objectives pursued and fulfils the required conditions.
<b>Call for tender</b>	Public bodies and the European Commission uses public contracts to buy goods and services – studies, technical assistance and training; consultancy, conference and publicity services; books and IT equipment etc. The providers are selected via calls for tender which are issued by the Commission departments, offices and agencies around Europe.
<b>Charity organisation</b>	An organization receiving a substantial part of its income, directly or indirectly, from the general public or from the government. The public support received must be fairly broad, not limited to a few individuals or families.
<b>Check List</b>	Document attached to the application form of a call for proposals. It mentions the various documents needed.
<b>Civil society</b>	Organisations that make up the main structures of society outside of government and public administration. They include trade unions and employers’ fed erations; certain social and economic organisations; NGOs; and community-based organisations. All organisations through which citizens participate in local and municipal life.
<b>Co-financing</b>	The co-financing principle implies that part of the costs of a project supported by the EU must be borne by the beneficiary, or covered through external contributions other than the EU grant.
<b>Cohesion (social and economic)</b>	The economic and social cohesion is an expression of solidarity between the Member States and regions of the European Union. This means balanced and sustainable development, reducing structural disparities between regions and countries and promoting equal opportunities for all individuals. In practical terms it is achieved by means of a variety of financing operations, principally through the Structural Funds.
<b>dissemination strategy Communication strategy/</b>	Dissemination relates to make the project and its results / products visible to others, specially the end-users, the target groups and the key-actors that can implement the use of it. Dissemination needs appropriate mechanisms for achieving success, being advisable to use and combine different tools and channels, the most appropriate to the target groups.
<b>Consortium</b>	Two or more participating organisations teaming up to prepare, implement and follow up a project or an activity within a project. A consortium can be national (i.e. involving organisations established in the same country) or international (involving participating organisations from different countries).
<b>Consortium agreement</b>	Contract established between the partners of a project that defines the relationships between the different participants and their level of responsibility regarding the project.
<b>Contracting organisation (the beneficiary)</b>	For the European Union, the contracting organisation is any legal person, private, public or semi-public, liable under the grant agreement and responsible for the day-to-day co-ordination and management of the project, including the distribution of the European Community funds allocated to this project. The contracting organisation is liable to the Commission.
<b>Contractor</b>	For the European Union, an executor of a contract established with the European Commission. The European Commission considers this person as the project manager.
<b>Coordinator</b>	The coordinator is the project leader in the coordinating organisation or project consortium.
<b>Coordinating organization</b>	An organisation applying for a grant on behalf of a consortium of partner organisations
<b>Corporate Social Responsibility</b>	Corporate social responsibility (CSR) refers to companies taking responsibility for their impact on society. Concept whereby companies integrate social and environmental concerns in their business operations and in their interaction with their stakeholders on a voluntary basis.
<b>Crowdfunding</b>	Crowdfunding is a practice of funding a project or venture by raising monetary contributions from a large number of people, typically via the internet. The crowdfunding model is fueled by three types of actors: the project initiator who proposes the idea and/or project to be funded; individuals or groups who support the idea; and a moderating organization (the “platform”) that brings the parties together to launch the idea.
<b>Cultural and Creative Sectors</b>	Cultural and creative sectors means all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether these activities are market or non-market oriented. The cultural and creative sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts.
<b>Cultural diversity</b>	Cultural diversity refers to the many ways in which the different cultures of groups and societies find expression. These cultural expressions are passed on within and among groups and societies, and from generation to generation.

<b>Cultural industries</b>	Produce and distribute cultural goods or services.
<b>Cultural Heritage</b>	Cultural heritage includes artefacts, monuments and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance e.g. customs, practices, artistic expressions and values. Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage.
<b>Decentralisation (national agencies)</b>	Decentralisation is the process whereby management of European Union funds is delegated to the administrations of the beneficiary countries. It implies the setting up of competent infrastructures by the beneficiary countries and effective control of fund management by the European institutions.
<b>Deliverable</b>	A deliverable represents a verifiable output of the project. Normally, each work-package will produce one or more deliverables during its lifetime. Deliverables are often written reports but can also take another form, for example the completion of a prototype.
<b>Digital inclusion</b>	Digital inclusion is about having the right access, skills, motivation and trust to confidently go online and use multimedia supports.
<b>Direct costs</b>	Direct costs are all those eligible costs which are linked directly to the project and are identified in each programme guideline by the EU in accordance with its accounting principles and rules. They include such items as: programme staff and systems, materials required to deliver specific services, and travel costs required to deliver services.
<b>Disability</b>	According to the UN Convention, people with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.
<b>Dissemination</b>	Dissemination is defined as a planned process of providing information on the quality, relevance and effectiveness of the results of programmes and initiatives to key actors. It occurs as and when the results of programmes and initiatives become available. The ability to spread or disperse information with the aim of reaching as many people as possible.
<b>Donation</b>	A donation is a voluntary gift given by physical or legal persons, typically for charitable purposes and/or to a cause.
<b>Donor</b>	An individual, organisation, or institution that commits money to a non-profit.
<b>Early school leavers - ESL</b>	Definition of 'early school leaving' used at EU level refers to 'those young people who leave education and training with only lower secondary education or less, and who are no longer in education and training'. In statistical terms, European ESL rates are measured as the percentage of 18-24 year olds with only lower secondary education or less and no longer in education or training.
<b>Executive Agencies</b>	Executive agencies: created by a European Commission decision to implement all or part of a community programme directly from the EC budget.
<b>Eligibility criteria</b>	The minimum conditions which a proposal must fulfil if it is to be retained for evaluation.
<b>EC : European Commission</b>	The European Commission is the European Union's primary executive body. It initiates legislative proposals and also acts as manager and executor of the European Community's common policies, including the European Community's external assistance programmes.
<b>Eligibility period</b>	The period during which eligible costs can be generated. It is stipulated in the grant agreement/decision.
<b>Equality of opportunity</b>	EU citizenship confers the access to rights and the protection from discrimination (gender, racial or ethnic origin, religion or belief, disability, age or sexual orientation). This is enshrined in the "Charter of Fundamental Rights".
<b>EURES</b>	EURES is a European job mobility network involving all EU countries, plus Iceland, Liechtenstein, Norway and Switzerland. It provides information, guidance and recruitment/ placement services to employers, jobseekers and any citizen wishing to take advantage of freedom of movement for workers.
<b>Eurobarometer</b>	This is a European Commission service, set up in 1973, which measures and analyses trends in public opinion in all the member states and in the candidate countries. Knowing what the general public thinks is important in helping the European Commission draft its legislative proposals, take decisions and evaluate its work. Eurobarometer uses both opinion polls and focus groups. Its surveys lead to the publication of around 100 reports every year.
<b>European capitals of culture</b>	The European Capitals of Culture initiative is designed to: Highlight the richness and diversity of cultures in Europe; Celebrate the cultural features Europeans share; Increase European citizens' sense of belonging to a common cultural area; Foster the contribution of culture to the development of cities.
<b>European citizenship</b>	The 1992 Maastricht Treaty established the concept of European citizenship. EU citizenship confers a range of rights, including freedom of movement and the right to vote and stand in local and European elections in every EU country.
<b>European Parliament</b>	The European Parliament is the directly elected expression of political will of the peoples of the European Union. Together with the Council, the Parliament adopts legislation, approves the European Union's budget and monitors the execution of the European Union's common policies.

<b>European years</b>	Every year, the EU has chosen a specific subject to encourage debate and dialogue within and between European countries.
<b>Evaluation</b>	Evaluation is a tool for planning, managing and monitoring the effective use of funds.
<b>ESR : Evaluation summary report</b>	Term used by the European commission corresponding to a document which is sent to the coordinator of the proposal in order to let him be informed of the evaluation results. An evaluation Summary Report is sent for each submitted proposal.
<b>Exploitation of results</b>	Exploitation involves dissemination and exploitation after the project has finished, when the results have been developed and are ready to be used. In general late dissemination and exploitation of results reduces the chances for the project to have real impact. One of the forms of ex-post dissemination and exploitation is the transfer
<b>Feasibility study</b>	A document describing the likelihood that a proposed idea, plan or project will fulfil certain economic and operational objectives. Often undertaken to predict the viability of a new venture, facility project or capital campaign.
<b>Financial statement analysis</b>	A method of risk identification in which each item on a firm's balance sheet and income statement is analysed regarding potential risks.
<b>Full cost recovery</b>	The principle of ensuring that all of the costs of an activity, including applicable overheads and staff costs, are included in contracts and funding applications.
<b>Fundraising</b>	The process in which organisation or individuals raise money. These funds are raised from private, corporate or institutional investors, who make commitments to the fund or granting organisations.
<b>Fundraising strategy</b>	Outline of organisation's fundraising activities overall, based on organisation's business plan.
<b>Gender Equality</b>	Gender equality is the result of the absence of discrimination on the basis of a person's sex in opportunities and the allocation of resources or benefits or in access to services.
<b>Grant</b>	Generally speaking it is a financial allocation from a foundation, corporation, or government agency. The European Commission makes direct financial contributions in the form of grants in support of projects or organisations which further the interests of the EU or contribute to the implementation of an EU programme or policy.
<b>Guide for applicants</b>	The Guide for Applicants is specific for each programme and for each call for proposals. It contains essential information which helps the candidate to prepare its proposal. For example, it contains the administrative sheets which should be completed.
<b>Impact assessment</b>	A process through which the European Commission assesses (using its own expertise and input from stakeholders) the potential economic, social and environmental consequences of new policy initiatives under consideration, and weighs the advantages and disadvantages of possible policy options.
<b>Indicator</b>	It is a characteristic that can be measured to evaluate the progression of a programme towards the completion of its objectives. There can be different kinds of indicators. They can be qualitative indicators or quantitative ones. A distinction can also be made depending on the evolution of the programme: product indicators, results indicators and impact indicators.
<b>Indirect cost</b>	The indirect costs for the action are those eligible costs not identified as directly linked to the implementation of the action. We recommend that you look for details on the financial guideline of the relevant programme. However, they are calculated on the base of the eligible direct costs for the action.
<b>In-kind contribution</b>	Services provided to a non-profit organisation in lieu of money, like printing services, or furniture rental provided in support of a benefit event.
<b>Innovation</b>	Any approach, method or tool developed and tried either for the first time or on a new territory, with a new target group, or in a new economic area, whose aim is to address an issue. Investment in innovation will usually be justified by possibilities of mainstreaming.
<b>Impact</b>	Impact is the effect that the project and its results have on various systems and practices. A project with impact contributes to the objectives of programmes and to the development of different European Union policies. The effective transfer and exploitation of results, together with the improvement of systems by innovation, produces positive impact.
<b>Intercultural dialogue</b>	An open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and/or linguistic backgrounds and heritage on the basis of mutual understanding and respect.
<b>Job-shadowing</b>	A short stay at a partner's organisation in another country with the aim of receiving training by following practitioners in their daily work in the receiving organisation, exchanging good practices, acquiring skills and knowledge and/or building long-term partnerships through participative observation.
<b>Learning outcomes</b>	Statements of what a learner knows, understands and is able to do on completion of a learning process, which are defined in terms of knowledge, skills and competence Results based on what the individual has learnt.
<b>Letter of inquiry / Letter of intent</b>	A brief letter outlining an organisation's activities and its request for funding that is sent to a prospective donor in order to determine whether it would be appropriate to submit a full grant proposal.
<b>Lump sum</b>	A single payment made at a particular time, as opposed to a number of smaller payments or instalments - the simplified method of clearing.
<b>Mandate letter</b>	Letter from a partner organisation confirming its participation in a cooperation project (original signature of the legal representative or equivalent required) and giving the legal authority to the project leader for acting on its behalf within the framework of this cooperation project. The partner's financial contribution to the project must be indicated in the mandate. The mandate will be annexed to the grant agreement in case of selection.

<b>Multiplier event</b>	All activities that serve the dissemination and the outcome of the project. It can be: conferences and national and international seminars, workshop in so far as their purpose is the dissemination of already earned result, and the workshop includes those working in institutions other than the project partners.
<b>National agency</b>	Each country participating in the ERASMUS+ or the 2020 Horizon programme for research has appointed an organisation to promote and administer the various activities (sub-programmes) funded by the EU. This organisation is called National Agency (NA) or National Contact Point (NCP).
<b>National Contact Point (NCP)</b>	A system of national contact points has been established for some European programmes in each of the Member States and in certain associated States, with the aim of providing assistance and guidance on issues related to these programmes.
<b>NEETS</b>	Acronym for not in Employment, not in Education or not in Training.
<b>NGO - Non-profit organisation</b>	A corporation or an association that acts for the benefit of the general public without shareholders and without a profit motive. Non-profit organisation can be an inspiring way to give back to your community and help those in need.
<b>Objectives</b>	Objectives are the aims of a particular project. Objectives are usually expected to be SMART - Specific, Measurable, Achievable, Realistic and Timed.
<b>Online fundraising</b>	The act of soliciting donations using Web-based tools like email, online auctions, and social networks.
<b>Outcome</b>	The wider benefits or changes for intended beneficiaries. Outcomes tend to be less tangible and therefore less countable than outputs. Outcomes are usually planned and are therefore set out in an organisation's objectives. Information for donors and funders should highlight outcomes.
<b>Output</b>	Outputs are countable units, and are the direct products of programmes or organisation's activities. They could be children immunised, animal relocated, class taught, training courses delivered or workshops attended. In themselves they are not the objectives of the organisation but some reporting appears to be confusing. These with objectives. The outputs are often quantifiable.
<b>Partnership</b>	An agreement between a group of participating organisations to carry out joint European activities e.g. in the fields of education, training, youth and sport or establishing a formal or informal network in a relevant field. Cooperation between local and regional authorities to foster inter-regional, including cross-border, cooperation; it may be extended to institutions and/or organisations from Partner Countries with a view to strengthening the quality of the partnership.
<b>People with fewer opportunities</b>	Expression mostly used in European programmes to define a person facing some obstacles that prevent them from having effective access to education, training and youth work opportunities: disability, health problems, educational difficulties, cultural differences, economic obstacles, social obstacles, geographical obstacles.
<b>People with special needs</b>	Expression mostly used in European programmes to define a person with special needs is a potential participant whose individual physical, mental or health-related situation is such that his/her participation in the project or mobility activity would not be possible without extra financial support.
<b>Performing arts</b>	Theatre, dance, circus, festivals (UNESCO). Creation activities in a broad sense includes covers, remakes and education within the following main artistic genres: music (from classical to rave music, through lyrical, rock, jazz, pop, world etc.) dance, drama, circus, cabaret, combined arts and other live shows (street shows, one man show etc.).
<b>Platform against Poverty and Social Exclusion</b>	The European Platform against Poverty and Social Exclusion is one of seven flagship initiatives of the Europe 2020 strategy for smart, sustainable and inclusive growth. It is designed to help EU countries reach the headline target of lifting 20 million people out of poverty and social exclusion.
<b>Prefinancing</b>	The Prefinancing is a financial advance by the granting institution in order to implement the project without delay.
<b>Project manager</b>	The individual assigned or hired to manage and coordinate all aspects of the project.
<b>Public body</b>	Public body means a public sector body or a legal entity governed by private law with a public service mission providing adequate financial guarantees. By public sector body is meant the State, the regional or local government or any organisation governed by public law acting on behalf and under the control/responsibility of the State.
<b>Request for Proposal (RFP)</b>	When the government issues a new contract or grant programme, it sends out RFPs to agencies that might be qualified to participate. The RFP lists project specifications and application procedures. While an increasing number of foundations use RFPs in specific fields, most still prefer to consider proposals that are initiated by applicants.
<b>SMEs (Small and medium- sized enterprises)</b>	Enterprises which employ fewer than 250 persons and which have an annual turnover not exceeding 50 million euro, and/or an annual balance sheet total not exceeding 43 million euro.
<b>Social dialogue</b>	EU: Interactions (such as negotiation, consultation or simply exchange of information) between, or among, organisations representing employers and workers (the social partners) and public authorities (at EU, national or other levels). The term 'social dialogue' is sometimes used more widely to include also dialogue between management and labour at individual workplaces.
<b>Social economy</b>	The 'social economy' refers to a sector that is different both from the traditional public sector and from the private 'profit-driven' market. It consists of private organisations that pursue goals other than profit. Organisations in the social economy also rely on democratic decision-making processes to control the pursuit of their goals. They include associations, cooperatives, mutual organisations, foundations and social enterprises.
<b>Social enterprise</b>	Social enterprises are undertakings which, regardless of their legal form, aim mainly to have a measurable and positive social impact rather than generating profit for their owners. They mostly reinvest earnings to meet their social objectives.

<b>Social innovation</b>	Social innovation refers to new ideas (products, services and models) that meet social needs and create new social relationships or collaborations. It is aimed at improving human well-being.
<b>Social integration</b>	Social Integration can be seen as a dynamic and principled process where all members participate in dialogue to achieve and maintain peaceful social relations. Social integration does not mean coerced assimilation or forced integration.
<b>Sponsor</b>	Organisations that provide a significant source of revenue (called a “sponsorship”) for a non-profit. In general, these organisations provide support for both philanthropic and business reasons.
<b>Staff</b>	Any person involved in the project/action either voluntarily or professionally.
<b>Stakeholder</b>	Anyone with concern for or about an organisation such as board members, trustees, subscribers, members, clients, staff, donors and former donors, foundations, corporations and volunteers.
<b>State of the art</b>	The term "state of the art" refers to the highest level of general development, as of a device, technique, or scientific field achieved at a particular time. It also refers to the level of development (as of a device, procedure, process, technique, or science) reached at any particular time.
<b>Strategic partnership</b>	A new initiative introduced under Erasmus+ aiming to support projects that develop innovative practices and ideas.
<b>Street fundraising</b>	Recruitment of new donors in public places.
<b>Subsidies</b>	Direct payment that is not refundable nor of commercial nature. It is paid out by a public institution to support the implementation of a project that is involved in a political strategy.
<b>Surplus</b>	The excess of revenue over expenses during an accounting period. Surpluses can be measured before or after depreciation and non-operating activities.
<b>Sustainability of the project</b>	A project is called sustainable when a continued utilization of its results can be assured after the completion of the project.
<b>Sustainable development</b>	Brundtland Commission of the United Nations on March 20, 1987: “sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.”
<b>Swot analysis (strengths, weaknesses, opportunities, threats)</b>	SWOT analysis (Strengths - Weaknesses - Opportunities - Threats) is a strategic analysis tool. This approach takes into account internal and external factors, with a view to maximising the potential of strengths and opportunities, while minimising the impact of weaknesses and threats.
<b>Target group</b>	Individuals or organisations that will be the users of the project outputs.
<b>Valorisation</b>	Valorisation can be defined as the process of disseminating and exploiting the results of actions with a view to optimising their value, strengthening their impact and making the largest possible number of European citizens benefit from them.
<b>Visual art</b>	Visual arts appeal primarily to the visual sense e.g. crafts, paintings, sculpture, photography
<b>Volunteer</b>	According to the European Youth Forum an activity can only be defined as volunteering if it is: undertaken of a person's own free will and involves the commitment of time and energy to actions that benefit others and society as a whole. unpaid (although it can involve reimbursement of expenses directly related to the activity). for a non-profit cause, primarily undertaken within a nongovernmental organisation, and thus clearly isn't motivated by material or financial gain. not used to substitute or replace paid employment.
<b>Work package</b>	It is an EU expression corresponding to a major sub-division of the proposed project activities with a corresponding deliverable or a milestone.

# List of acronyms

<b>CSO</b>	Civil Society Organisation
<b>CSR</b>	Corporate Social Responsibility
<b>DG EAC</b>	Directorate General for Education and Culture
<b>EACEA</b>	Educational, Audiovisual & Culture Executive Agency
<b>EC</b>	European Commission
<b>ECAS</b>	European Commission Authentication System
<b>ECHE</b>	Erasmus Charter for Higher Education
<b>ECTS</b>	European Credit Transfer and Accumulation System
<b>ECVET</b>	European Credit System for Vocational Education and Training
<b>EESC</b>	European Economic and Social Committee
<b>EHEA</b>	European Higher Education Area
<b>EIB</b>	European Investment Bank
<b>ELL</b>	European Language Label
<b>EMJMD</b>	Erasmus Mundus Joint Master Degree
<b>EP</b>	European Parliament
<b>EQAR</b>	European Quality Assurance Register
<b>EQAVET</b>	European Quality Assurance in Vocational Education and Training
<b>EQF</b>	European Qualifications Framework
<b>ESCO</b>	European Skills, Competences, Qualifications & Occupations
<b>ESF</b>	European Social Fund
<b>EU</b>	European Union
<b>EVS</b>	European Values Study

<b>FR</b>	Financial Regulation
<b>HEI</b>	Higher education institution
<b>HERE</b>	Higher Education Reform Experts
<b>ICT</b>	Information and Communication Technologies
<b>ICT</b>	Information and Communication Technology
<b>ISP</b>	Intensive Study Programme
<b>KA</b>	Key Action
<b>LLP</b>	Lifelong Learning Programme
<b>MS</b>	Member State
<b>NA</b>	National Agency
<b>NARIC</b>	National Academic Recognition Information Centre
<b>NCP</b>	National Contact Point
<b>NEETs</b>	Not in Education, Employment or Training
<b>NEO</b>	National Erasmus+ Office
<b>NGO</b>	Non-Governmental Organisation
<b>NQF</b>	National Qualifications Framework
<b>NUTS</b>	Nomenclature of Units for Territorial Statistics
<b>OECD</b>	Organisation of Economic Cooperation and Development
<b>OER</b>	Open Educational Resources
<b>OMC</b>	Open Method of Coordination
<b>OP</b>	Operational Programmes
<b>PIC</b>	Participant Identification Code
<b>SMEs</b>	Small and medium-sized enterprises
<b>URF</b>	Unique Registration Facility
<b>VAT</b>	Value-Added Tax
<b>VET</b>	Vocational Educational Training
<b>WP</b>	Work-Package

## Contact

Dear Reader,

Do you have any suggestion? Have you found a new funding opportunity you want to share with the authors of the Guidebook?

We would appreciate your feedback.

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Y€S, YOU CAN!



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