

European Cultural Foundation (ECF)

Funding opportunities for international cultural cooperation in and with South East Europe

A survey carried out by
the ECUMEST Association

in partnership with
Relais Culture Europe

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1. Preface

The European Cultural Foundation (ECF) has been proactively supporting cultural cooperation with and within South East Europe since the early 1990s. It has provided grants to outstanding cultural projects in the region, developed its own programmes focusing on SEE (e.g. Policies for Culture, initiated in cooperation with the ECUMEST Association) and advocated – at European, national and regional levels – the inclusion of SEE countries in existing and future cultural cooperation frameworks.

With the aim of providing an overview of those stakeholders that support cultural cooperation in the region, the ECF commissioned the ECUMEST Association – an independent NGO based in Bucharest, specialising in cultural policy research, training and advocacy – to produce this survey.

What follows is not a guide to fundraising nor a comprehensive analysis of funders' policies and support for cultural cooperation projects in South East Europe. It comes as a response to the claims of cultural operators in the region that insufficient resources are invested in cultural cooperation, despite the fact that such cooperation is of fundamental importance to the democratisation and reconciliation of the societies of South East Europe. It is also a response to the oft-repeated political statement that culture is important.

The following survey identifies ways of matching support to existing needs by giving a fuller picture of what is available at present in terms of funding opportunities. This constitutes only one part of a much larger process. As this process develops, it will help to identify pressing needs and efficient ways of responding to them, offering the cultural sector an overview of current priorities and mechanisms of support. This in turn should nourish debate on the role that culture could and should play in the region and the different responsibilities of the various actors involved – not only cultural actors, but funders also. It is a process that the ECF and the ECUMEST Association wish to pursue on several fronts as they continue to promote and develop cooperation projects in and with South East Europe.

We wish to thank Relais Culture Europe (Paris) for providing background information on the European Union's support for SEE countries with regard to culture and cultural cooperation.

We hope that the survey will constitute a useful tool for all funders, cultural practitioners and artists who are interested in fostering cultural cooperation in and with South East Europe.

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2. Introduction

Rationale of the survey

The impulse behind the current survey may be said to have originated at the European Cultural Foundation's 2003 'Crossing Perspectives' seminar on cultural cooperation with South East Europe. There it was pointed out that, on the eve of the 2004 enlargement, the withdrawal of the Soros Foundation from the region had not been compensated for by other private or public funders assuming the task of supporting cultural cooperation with or within the region. This withdrawal, combined with the previous closure of a number of mobility programmes as well as the evident lack of cooperation resources within the SEE region, further weakened inter-regional cultural exchange.

Moreover, existing funding sources dedicated to mobility and cultural cooperation programmes largely failed to adapt to the changing context. Nor did they respond adequately to the significance of the 2004 enlargement for the region of South East Europe as an opportunity to 'redesign' itself and at the same time reconsider the role that culture could and should play in this process.

The need for institutional reform in the cultural field in SEE; the development of new cultural cooperation patterns in Europe and beyond; and the emergence of a new European public space: all of these factors call for a better knowledge-base of existing resources, means and data to serve the region.

Consequently, the current survey represents an attempt to identify in a thorough manner the main funding opportunities for cultural cooperation with or within SEE, in each instance accompanied by brief information that should be useful to cultural operators from the region.

Geographical scope of the survey

The current survey deals with the following countries, which it describes as South East European (SEE): Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Macedonia, Romania, and Serbia and Montenegro (including Kosovo).

The terminology used by the various funders in referring to the countries of the region is not always consistent: terms such as 'Balkans', 'Western Balkans' and 'South East Europe' sometimes mean different things to different funders. The current survey therefore understands and employs the term 'South East Europe' in referring to the above-mentioned countries, whereas the term 'Western Balkans' would exclude Bulgaria and Romania. Specific mention of Kosovo as distinct from Serbia and Montenegro is made whenever funders' policies address it as such.

For the sake of brevity and consistency in presenting information on existing funding opportunities, the Former Yugoslav Republic of Macedonia (FYROM) is referred to throughout the text as Macedonia. Likewise, wherever all countries are concerned, they are generically referred to as the countries of South East Europe (SEE).

Sectorial scope of the survey

The survey explores the public and private funding available at national and supranational level for the development and carrying out of cooperation projects within/with SEE in the cultural field (including the performing arts, music, visual arts, books, cultural heritage, and arts-related media projects). It covers support for the development, mobility, production, dissemination, and documentation of cultural projects, as well as support for training, capacity-building, research and policy development in the cultural field.

The report also lists funding schemes for projects carried out at local and national levels which have an international component to their funding rather than their design or implementation. This inclusion of support for cultural projects by 'foreign funders' is intended to offer a better picture of existing opportunities for the cultural sector in SEE.

Institutional scope of the survey and the structure of the report

There is at present a variety of programmes dedicated or open to cultural cooperation projects in/with SEE, which are initiated and carried out by a wide range of institutions and initiatives. In many cases the programmes of support are based on institutional partnerships between two or more organisations. Whatever the case, given the aims of our survey, we have chosen to present in the following chapters the main organisations, programmes and initiatives providing support for cultural cooperation in/with SEE.

According to the status and nature of the funding institutions, they can be grouped as follows:

- Intergovernmental organisations and initiatives
 - European Union support
 - Other intergovernmental organisations and initiatives, e.g. UNESCO, the Council of Europe
- Public agencies and initiatives
 - National cultural diplomacy and cultural cooperation agencies
 - National public bodies and initiatives
 - Local and regional authorities
- Foundations
 - Independent foundations
 - Corporate foundations
- Other forms of support from the cooperation programmes of cultural organisations, such as the support provided by operating organisations which develop specific projects of cooperation in or with SEE, or the support provided by cultural networks in facilitating the participation of SEE artists and cultural operators in European cultural dynamics. This category includes international residencies, fellowships and studio programmes for artists, as well as placements, internships and job-shadowing schemes for cultural managers and journalists which are provided by organisations worldwide and are open to SEE participants.

From this range of possible funding institutions, support from local and regional authorities has not been included in the present report, due to the diverse forms this takes and the lack of information about it. However, we would like to stress that such support represents a potentially important funding source which will certainly develop in the future, as the respective countries approach EU integration or candidature, a process which will require the strengthening of the regions' role.

Nor does the report include examples of forms of support provided by cultural organisations and networks, such as cooperation programmes, mobility support, residencies and placements. Several information sources on these forms of support are already available¹.

The following chapters therefore provide a listing and short description of the main institutions and their programmes of support for cultural cooperation with SEE. This includes information available on their websites, presentation leaflets etc., specifically provided as a response to our enquiry, as well as information available in other papers and reports. It is not a comprehensive list, but an attempt to present the most important sources (or potential sources) relevant to our survey.

Programmes based on institutional partnerships are referred to in relation to one or several of the programmes' initiators and supporters, depending on their participation within the specific programme.

We have also chosen to include a specific and more consistent description of European Union support, providing concrete examples of relevant funding schemes or cultural projects which have benefited from EU support.

Finally, we would like to point out that the report refers to many funders whose programmes are not intended specifically for the arts and culture, or do not include culture as a priority, as long as cultural projects are still eligible for support within such programmes. Thus, we have included programmes which support objectives such as democratisation, conflict prevention, economic development, EU information, good governance, social inclusion, etc., but which have a track record of supporting projects in the field of culture also. Their listing, along with the inclusion of specific examples of projects supported, should draw attention to the large number of funding opportunities which could provide resources for cultural projects even although they are not dedicated to culture as such. This should also raise awareness of the need to stress that culture and cultural cooperation are key means of contributing to the democratisation of SEE societies and to conflict prevention, economic development, the process of EU accession, good governance and social inclusion. Concrete examples and strong advocacy are needed in order to make such funding sources more open to cultural initiatives.

¹ For information on such schemes please refer to the reports of Judith Staines on international mobility programmes: "Artists' International Mobility Programs" (2004) and "Global Roaming: Mobility beyond Europe for professional artists and arts managers" (2004). Such information is also provided by several portals and online directories, such as On-the-Move (www.on-the-move.org), the Artists-in-Residence Worldwide Guide (www.artiste-residences.org) and the directory of the Res Artis network (www.resartis.org).

3. Past developments and current challenges

Before detailing the current funding opportunities, it is worth briefly mentioning the relevant key past developments and current challenges.

After a period of strong investment in the region (following the fall of communism and the wars in Yugoslavia), there has been a weakening of financial support accompanied by a failure to grasp cultural cooperation's key role in democratisation, reconstruction and the understanding of European values.

The past fifteen years of change in the Balkans have dramatically affected the level of support provision, not least for the cultural sector. The enthusiasm which followed the fall of the Berlin wall and the many programmes of 'assistance to' or 'cooperation with' the countries of Eastern Europe lasted for about eight to ten years. One detects from the year 2000 a general tendency towards the retreat of important funders or a reorientation of their priorities which no longer include culture, the closing of mobility funds and the reshaping of cultural cooperation support programmes.

Moreover, the EU integration process – including the current EU debates resulting from the Constitution referenda – brings new opportunities but also challenges for both the region and the EU. This is taking place in a context of very weak cooperation between countries in the region, with the prospect of new borders as SEE countries join the EU in the years to come, and, for other countries, the prospect of EU integration receding. It is also a context in which cultural cooperation policies continue to lack cohesion, with little political will to address culture as a key element of social and economic development and cultural cooperation as a key to a better understanding of European civic values.

However, it is precisely to these challenges that arts and culture in general and cultural cooperation projects in particular can effectively respond: in bridging gaps and facilitating communication, mutual knowledge and understanding; in developing cultural dialogue and intercultural exchange – both within SEE and East-West, as well as North-South, etc.; in turning culture from a negative force of nationalistic drives to a resource for social development; in understanding and supporting culture as an agent of change, of democratisation, which accompanies, promotes and strengthens the processes of transformation in post-communist societies through the support it lends to creativity and critical thinking. If arts and culture are acknowledged, this role and support provided, then the support must also adequately respond to the challenges addressed. If there is a need for systemic change, then long-term investment is required in order for it to be effective.

The diversification of platforms and actors of cultural cooperation in/with SEE and the strong presence of independent actors on the international scene

As the Interarts & EFAH report on cultural cooperation in Europe² points out, the emphasis has shifted in recent decades from inter-governmental platforms of cooperation (such as UNESCO and the Council of Europe) towards cultural cooperation involving non-governmental

² Interarts Foundation & EFAH - "The State of Cultural Cooperation in Europe" (2003)

organisations (e.g. traditional, institutional ones such as PEN, the International Council of Museums and the International Theatre Institute, as well as looser structures and platforms of cultural cooperation such as cultural networks).

The cultural actors in South East Europe have responded to this new context of cooperation in different ways. A feature specific to the region over the past fifteen years (and to Eastern Europe more generally) is the strong diversification of actors within each national context and the appearance of new actors (particularly NGOs) which have become active on the international scene. According to Milica Ilić and Mary Ann de Vlieg in their analysis of case studies of East-West cultural cooperation projects, "Every Step Has An Echo"³, these new actors have demonstrated a fresh, flexible, multi-skilled, open and internationally oriented logic of cooperation. For many of them, working internationally represents a means of survival, given the difficulties in finding the means and the context for developing their artistic projects at national level. At the same time, public sector actors did not undergo real reform, though there were differences from country to country. In many cases this prevented them from acquiring sufficient knowledge and skills to be able to work internationally and from taking advantage of all the opportunities which this new context afforded.

Unbalanced foreign financial support to the independent sector has weakened the possibility of creating sustainable public support for cultural cooperation in the long term

The different levels of participation by these two categories of actors in initiating and carrying out cooperation projects are also due to the different type and levels of financial support. As the BalkanKult report into the role of foundations in the Balkans (2001)⁴ points out, capacity-development support from foreign foundations enabled the NGO sector to achieve greater competence and skills than the public sector in fundraising, project development and management, partnership development and the ability to work internationally. However, very few funders invested in the reform and capacity development of the public sector, and this 'lagging behind' proves at present to be a drawback in the general development of the cultural sector and of cooperation projects in the region, at a time when many funders are withdrawing and diminishing their support in the belief that domestic support should take over.

Nevertheless, while it has greatly and critically contributed to the development of the third sector, this support has often failed to secure sustainability, and many of the supported organisations and initiatives are currently in a very fragile state. As the BalkanKult report also indicates, the fact that support from international and foreign funders has been directed principally at the third sector has provided an excuse for national and local authorities not to give money to the cultural sector, or at least not to the steadily developing independent sector, a practice which endangers many private initiatives of proven quality and impact.

This unbalanced development represents one of the fundamental challenges which the funding programmes need to address.

³ Ilić, Milica & DeVlieg, Mary Ann - "Every Step Has an Echo (*Jumping to Conclusions*)" (2003)

⁴ BalkanKult - "The present and future role of foundations in cultural funding and policymaking in the Balkans" (2001)

4. Characteristics of funding support for cultural cooperation in and with South East Europe

Before detailing the various funding opportunities which make up the larger part of this report, we will present an overview of the main characteristics of the current provision of support for cultural projects in the countries of South East Europe. What follows is neither a synthesis nor an evaluation, since our survey is not a fully comprehensive one and the collected data is not extensive enough to allow for such an evaluation. Yet, on the basis of the information which we have gathered and tried to coordinate in the following chapters, empirical observations with concrete examples and some recommendations can be made.

Forms of support to cultural cooperation

Direct support provided for cultural projects and artists, cultural operators and organisations in South East Europe take the following general forms:

Grant-giving schemes	This basic form of support, which is certainly the most sought-after by cultural operators, is also the main focus of the present report, which provides examples of the diversity of funding schemes open to applicants from South East Europe and of projects of cooperation in/with SEE. Such schemes are the easiest to identify since grant-giving is done on the basis of open calls for proposals, making them fairly transparent. This category includes both grants for projects and organisations, as well as awards, fellowships and scholarships to individuals.
Cooperation programmes which include a granting component	<p>Many organisations develop and carry out programmes of cooperation which include training, technical assistance, provision of equipment or other types of support besides the provision of financial resources. It must be noted that such programmes have been preferred in medium-term developmental projects which provide support for longer-term projects and also help to build the capacity of the recipient organisation. They are, however, limited in number. There are some positive examples of such programmes designed specifically for the cultural sector detailed in the report:</p> <ul style="list-style-type: none"> • the cooperation projects developed in all the countries of the region in the framework of the Swiss Cultural Programme for South East Europe and Ukraine; • the Living Heritage programme initiated by the King Baudouin Foundation in Belgium; • the 'relations' project initiated by the Federal Cultural Foundation of Germany.
Support consisting exclusively of technical assistance, training or other form of non-financial assistance	This type of support, which is beyond the scope of our survey, plays a particularly important role in the professionalisation and capacity development of the region's cultural sector, both in the private and the public spheres.

When it comes to the *type* of grants provided to organisations, the choice made between the two main kinds of support and the ability to strike a balance between them can be critical in responding to the needs and challenges identified above:

Project grants	The overwhelming majority of the financial support provided takes the form of project grants, particularly grants for short-term projects, with very few funders providing multi-year support.
Institutional support	<p>Very few schemes of institutional support are available to organisations in the region.</p> <p>‘Institutional support’ is understood as support which contributes to the strengthening and sustainability of an organisation. It can take the form of project grants which are long-term and institutionally developmental (such as the cooperation programmes mentioned above) or of purely institutional grants (among the very few examples being the capacity-building grants and regional development grants awarded to several key organisations in the region on the closure of the Arts and Culture Network Program of the Open Society Institute).</p>

Beneficiaries of support

The present report concentrates on the *providers* of funding, with the specific traits and policies of each type of funding institution detailed in a corresponding chapter. However, mention must also be made of the *beneficiaries* of financial support. A key distinction in this respect must be made between beneficiaries in SEE and those outside SEE who nonetheless develop cooperation projects with SEE partners:

Direct support to organisations in SEE	The current survey focuses on this category of support, without, however, ignoring potentially important funding opportunities which are not provided directly.
Direct support to organisations outside SEE which develop cooperation projects with SEE partners	<p>There is a variety of funding sources which are not open – or not directly open – to SEE applicants. They are linked particularly to bilateral cooperation projects and initiatives.</p> <p>This category includes financial support provided by national and local governments, other public agencies and private organisations for the mobility of artists and works out of their country as well as the presence of foreign artists and operators within their country. Some of the specialised public institutions (such as l’Association Française d’Action Artistique in France, Visiting Arts in the UK, the Dutch Funds and the Swedish Institute) as well as the networks of foreign cultural institutes in the countries of SEE and private foundations such as the J.F. Costopolous Foundation in Greece and the Calouste Gulbenkian Foundation in Portugal have been included in the report. These have represented a key source of support for cultural operators from SEE in presenting foreign artists to a local audience or securing the mobility of SEE artists and operators. (Occasionally these agencies provide even direct support to SEE organisations, but such support is linked specifically to bilateral relations promoting the artists and culture from the country/region of the funding body)</p> <p>At times the partner organisations from the funder’s country give technical support to the SEE partner organisation when it is considered that the SEE organisation does not have the capacity to administer the funds provided.</p>

Direct support to organisations outside SEE which develop cooperation projects with SEE partners (*cont.*)

The Social Transformation Programme (MATRA) of the Dutch Ministry of Foreign Affairs, for instance, provides Dutch expertise and knowledge transfer in a variety of fields, including culture, for projects that contribute to the social transformation of SEE societies. SEE organisations thus benefit from both technical and financial assistance via a Dutch partner organisation.

A second critical distinction in the provision of funding for SEE recipients relates to the status of the beneficiary of support, as categorised below:

Support to individuals (artists, managers, researchers)

Support to individuals usually takes the form of travel grants, fellowships and scholarships, and training and placement programmes. Some key funding schemes in these areas are detailed in the report. Among those open directly to SEE participants are the STEP *beyond* mobility fund of the European Cultural Foundation in Amsterdam and the Gulliver Connect programme of the Felix Meritis Foundation, also in Amsterdam.

Support to non-governmental non-profit organisations

As mentioned in the previous chapter, support to NGOs in SEE was very strong in the years after 1990, when the priorities of both public and private foreign funders was the development of civil society and the establishment and development of third sector organisations, including in the field of culture. However, the diminishing support or even total withdrawal of many funders has left behind fragile organisations that are barely able to continue their work, since local funders have not (or not sufficiently) taken over the task of supporting their activities as expected. The situation certainly differs greatly from country to country, but this is the general trend in the region. What is needed therefore is, on the one hand, longer-term support aimed at strengthening NGOs and helping to establish strong independent organisations that can gain legitimacy and sustainability in the local market, as well as support for the development and consolidation of more entrepreneurial-oriented approaches. All of this indicates, on the other hand, the need for systemic change in the countries of SEE (and for support to achieve it), i.e. the reform of public cultural institutions, the development of more transparent and forward-looking cultural policies and the professionalisation of cultural administration.

In recent years innovative strategies have been developed as an answer to these challenges. Many cultural NGOs have become more entrepreneurial in approach, building on their acquired expertise and international competence, accessing funds not dedicated to the cultural sector, etc. Yet these practices remain marginal and remote to the vast majority of organisations.

Some funders have designed long-term programmes which include capacity-building alongside financial support, thus genuinely contributing to the institutional development of NGOs in the region (the programmes referred to in the very first table of this chapter are among the few good examples in this respect). In the field of support for cultural policy development, mention must be made of the Policies for Culture programme initiated by the European Cultural Foundation (Amsterdam) and the ECUMEST Association (Bucharest), and of the programme of the Council of Europe in this field. Yet these initiatives are not enough, and more significant and better-coordinated support is required.

Support to public institutions	<p>First of all, it should be mentioned that support to public sector institutions includes support to national, regional and local authorities or other governmental agencies, as well as to public cultural institutions (e.g. theatres, museums etc.).</p> <p>Providing support to governmental institutions or channelling support through them often involves entering into exclusive relationships with governmental or intergovernmental bodies. In a context in which the EU is the region's most important foreign funder, while many other funders – traditional supporters of the third sector – have cut their support, many voices are critical of this relationship: either asking for a less 'exclusive engagement' with government interlocutors, who are seen as nationalist and corrupt, and increased support to actors of change within the third sector; or else asking the EU to use its 'pressure power' more strongly in the cultural sector, forcing authorities to carry out real reform in this field (arguing that, although cultural policies may not be within the remit of the EU or be the object of negotiation with each country in the region, democratisation and support for civil society – which are inextricably linked to culture – are fundamental EU goals).</p> <p>What appears to be strongly needed in order to achieve sustainable development is balanced support which would both strengthen the non-governmental sector and contribute to the reform of the public cultural sector, at policymaking and implementation level as well as at the level of public cultural institutions.</p>
Support to businesses in the cultural field	<p>This includes support to profit-making organisations active in the field of cultural industries. These are not covered by the present survey.</p>

In advocating the need to support systemic change, the experience of the 'In Transitum' project is illuminating. This is how it was described by one of its initiators:

"KulturKontakt together with the European Cultural Foundation, the Fund for Central and East European Book Projects and Pro Helvetia started a Balkan Translators Mobility Fund to stimulate literary exchange in South East Europe. The goal of the programme was to increase the quality and the quantity of literary translations between the languages of this region. This programme was stopped at the beginning of 2001 – we had to learn that to support the translators alone is not enough. We did not count on the situation of publishing houses, the non-existent book markets in most of the countries." (Annemarie Türk, Head of Department, KulturKontakt Austria)⁵

'East-West' cooperation versus regional cooperation?

As previously stated, support for cultural cooperation is needed just as much for creating links and promoting reconciliation *among* the countries of South East Europe as it is for bridging gaps and facilitating communication and understanding between the countries of the region and other countries, particularly in view of the prospects for EU accession. We can look at how the provision for these two types of cooperation compare.

⁵ Türk, Annemarie - "The Austrian example: How do public funds support contemporary literature and literary exchange in Austria?" (2003)

Cooperation with SEE (‘East-West’ cooperation)	<p>As remarked above, and as the listing which follows clearly indicates, the majority of funding opportunities available cater for East-West cooperation, particularly for bilateral projects and initiatives. Multilateral projects do receive support, however: an example is the specific initiative of the Nordic Council for cultural cooperation with the countries of the Western Balkans.</p>
Cooperation within SEE (Regional cooperation)	<p>The survey confirms that there are very few funding schemes for cultural cooperation within South East Europe. With the closing of the important Soros support for regional cultural cooperation, hardly any funders have stepped in to provide specific financial support for cultural cooperation and mobility in the region (exceptions include the European Cultural Foundation, the Goethe Institutes in the framework of the Stability Pact, and the Swiss Cultural Programme in SEE and Ukraine). Other traditional supporters of bilateral cooperation – such as the networks of foreign cultural institutes active in the region – have become increasingly open to a more regional approach (e.g. the British Council launched the UK-SEE Forum), yet their support is minimal.</p> <p>There are other funding schemes that support regional cooperation (the Balkan Trust for Democracy being one of the most important examples of recently launched schemes), yet culture is not eligible or not a priority for most of them. It must also be noted that EU financial support – either as part of the pre-accession assistance for Bulgaria and Romania, or as part of the stability and association process for the countries of the Western Balkans – provides important resources for cross-border cooperation, including in the cultural field; the actual use of these resources by cultural operators is, however, difficult to evaluate.</p> <p>The recent establishment of the Council of Ministers of Culture of South East Europe certainly represents an important step forward in coordinating efforts within the region. For the moment, this cannot be expected to lead to a significant increase in the provision of funding support for regional cooperation. However, the Council could play an important political role in raising awareness of the importance of regional cultural cooperation and advocating the need for different funding bodies, including the EU, to provide more consistent support in this respect.</p>

‘Non-cultural’ funding

As previously mentioned, the present report includes references to the potential support for arts and cultural projects provided by programmes which are not cultural in scope, but which support other objectives such as democratisation, good governance, conflict prevention and reconciliation, human rights and social inclusion, economic development, EU information and debate, and so on. Such funding sources have been used by the cultural sector, but with foreign support for cultural projects decreasing, their exploration and use should become more marked in the future.

There are particular challenges associated with ‘non-cultural’ funding. On the one hand, cultural operators need to be made aware of these funding sources and their potential, and proactive in identifying and approaching them. On the other hand, cultural operators have themselves identified the potential dangers of instrumentalisation and of artificially modifying the essence of a project in order to fit the funders’ criteria.

A major challenge is to advocate the importance of arts and culture in general, and cultural cooperation in particular, encouraging funders to accept 'arts & culture' as eligible for support in cases where the project meets the objectives of the specific funding scheme. In this respect, it is a very positive sign to see that during its last meeting in 2004, the Grantmakers East Group of the European Foundation Centre addressed the topic of the developmental value of cultural resources, stating in the conference report:

"Although not an easy solution and definitely not the only one, culture offers a powerful instrument to promote diversity and intercommunity dialogue and can therefore contribute to social cohesion as well as to local democracy through the concept of cultural agora where people can meet, interact and participate. Moreover, investing in culture is a source of confidence and welfare for local communities. In this regard, the lessons learned [...] emphasised how important it is to work primarily at the grass-roots level and to make sure that donors do not impose their cultural models."⁶

Informing policymakers

An illuminating comment on the characteristics of funding support for this region was made by one of the respondents to our survey on the responsibilities of cultural operators, in SEE and beyond, within the current context of diminishing support for cultural projects:

"Funding agents are mostly over-asked and support a diverse scope of aims. The cultural sector will need to find the time to keep them informed of the most recent developments so they can respond to the situation." (Joanneke Lootsma, Director, Amsterdam-Maastricht Summer University, The Netherlands)

Whereas the current report aims to provide a clearer – even though not comprehensive – picture of the funding opportunities open to the cultural sector in SEE, some recommendations on the required provision of support are made and will hopefully be considered by the different funders active in the region.

⁶ Grantmakers East Group (GEG) - "Report of the Ninth Annual Meeting" (2004)

5. European Union support in favour of SEE countries and its relevance and use for the cultural sector

This chapter presents the general framework of the European Union's relations with and policies towards the countries of South East Europe and the current mechanisms of support (in place until the end of 2006) that are relevant to the cultural sector. The mechanisms expected to be in place from January 2007, which are currently under discussion within the EU, are briefly referred to as well.

It should be made clear from the outset that very few of the current programmes of financial assistance target arts and culture; yet cultural projects *are* eligible for support within the existing instruments of assistance to the countries of South East Europe.

In line with the EU's own approach, which defines different objectives and policies for different countries, we have to distinguish between, on the one hand, support given as part of the Pre-accession strategy for acceding and candidate countries (Bulgaria, Romania and Croatia); and on the other hand, support given as part of the Stabilisation and Association process for the countries of the Western Balkans: Albania, Bosnia and Herzegovina, Croatia, Macedonia, and Serbia and Montenegro (including Kosovo).

5.1 Current support to the acceding and candidate countries: Bulgaria, Romania & Croatia. The Pre-Accession Strategy

5.1.1 Background

Since 1998, **Bulgaria and Romania** have been fully involved in the process of enlargement. Following the signature of the Treaty of Accession in April 2005⁷, they are expected to join the European Union in January 2007. As candidate countries, Bulgaria and Romania have, from the very beginning, benefited from the Pre-Accession Strategy and instruments, and will continue to do so until their effective entry into the EU.

In February 2003, **Croatia** officially requested EU accession; in June 2004, it was officially granted the status of candidate country for accession. The Foreign Ministers meeting in Luxembourg on October 4, 2005 marked the official opening of the membership negotiations⁸. Croatia is simultaneously part of the process of Stabilisation and Association⁹, which is designed to prepare the future EU accession process for the countries of the Western Balkans, and thus it has benefited from financial assistance in the framework of the CARDS programme since 2000. Croatia will therefore benefit – until December 2006 - from pre-accession financial assistance (detailed below) while remaining eligible for participation in the CARDS Regional programme (see 5.2.2).

⁷ The entry negotiations with Bulgaria and Romania were closed in December 2004, and the Treaty of Accession was signed by the EU member states, Bulgaria and Romania on April 25, 2005.

⁸ Entry negotiations were due to start in March 2005, but were postponed due to a failure to cooperate fully with the International Criminal Tribunal for the former Yugoslavia (ICTY) in the Hague, as stipulated by the EU.

⁹ The Stabilisation and Association Agreement between the EU and Croatia came into force on February 1, 2005.

The EU's Pre-Accession Strategy is founded on the following instruments: a series of framework-setting agreements and documents (the Europe Agreements, the Accession Partnerships, and the National Programmes for the Adoption of the Acquis); pre-accession financial assistance; and participation in Community programmes and agencies. A brief description of the framework agreements and documents which form the basis of the financial support is given below, while the opportunities for financial support represented by the latter two instruments are detailed in the following sub-chapters.

- **Europe Agreements**

The Europe Agreements represent the key instrument for providing the legal framework for bilateral relations between the EU and partner countries. They designate a specific form of association agreement which is meant to pave the way for the future accession of the partner state to the European Union, based on respect for human rights, democracy, the rule of law and the market economy. A Europe Agreement is concluded for an unlimited period and covers political cooperation, favourable trade relations (for establishing a free-trade area), economic activities and cultural cooperation, as well as legal approximation, especially regarding intellectual property and competition rules.

- **Accession Partnerships & National Programmes for the Adoption of the Acquis**

An Accession Partnership (AP) is concluded with every candidate country and states in a single document the overall priorities which the country must address in order to prepare for accession, specifying the resources available to help them achieve this. Each country's Accession Partnership is complemented by its own National Programme for the Adoption of the Acquis (NPAA), which indicates the timetable required to address the identified priorities and problems as well as an estimate of the human and financial resources that need to be allocated for this purpose. The AP and the NPAA are progressively adjusted by the European Commission and the respective country. The NPAA must be endorsed by the European Union, at which point it becomes a **National Development Programme (NDP)**. Financial assistance is thus linked to the identified priorities and the candidate's progress and compliance with the Programme for the Adoption of the Acquis. The APs represent the basis for the planning of the national Phare programmes and the cross-border cooperation programmes.

5.1.2 The financial instruments of pre-accession

The financial instruments of pre-accession include an instrument for general assistance – the Phare programme – and two instruments designed for sectorial objectives – ISPA and SAPARD. ISPA is aimed mainly at supporting investment in the environment and transport infrastructure and will not be detailed in the present paper. Although SAPARD focuses on aid to agriculture and rural development, it is briefly referred to here, since projects that have a cultural impact may be considered under its provision. Only Bulgaria and Romania at present benefit from these instruments of financial support. Croatia is currently preparing for the Phare and ISPA 2005 programmes, which will become operational during 2005.

- **Phare**

<http://europa.eu.int/comm/enlargement/pas/phare/>

The Phare programme is a financial instrument specifically aimed at helping the acceding and candidate countries¹⁰ prepare for accession by focusing its intervention on two essential priorities concerning the adoption of the Community acquis:

¹⁰ Until 2000, the countries of the Western Balkans were also beneficiaries of the Phare programme (an example of its support to the cultural sector is the Phare Cultural Development Programme in Macedonia, details of which are available at www.culture.org.mk/epharecdp.htm). As of 2001, however, EU financial assistance to these countries has been provided through the CARDS programme.

- **Institution Building**, i.e. the reinforcement of candidate countries' administrative and institutional capacity. Activities developed involve investment and/or the transfer of know-how ('twinning' is the main instrument in this respect, as it involves the 'transfer' of EU experts for specific projects that develop the structures, strategies, human resources and management skills needed by institutions in the candidate countries);
- **Economic and Social Cohesion**, i.e. the financing of investment to ensure that the enterprises and infrastructure of candidate countries comply with Community standards; and the establishment of an appropriate institutional and regulatory context for the functioning of a competitive market economy. The measures and priorities are based on each candidate country's National Development Plan (NDP), drawn up by the country concerned as a coherent and integrated overall strategy that takes into account the need to promote competitiveness and reduce internal disparities.

Within these general priorities and means of intervention, the specific Phare programmes and their financing are decided on the basis of Financing Memoranda agreed between the European Commission and the authorities of each candidate country, dealing with the specific priority areas identified in the framework agreements and strategic papers referred to above. It is therefore important to point out that placing culture within the Phare financing lines as an area relevant to accession is first and foremost the responsibility of the authorities in each candidate country, prior to agreement being reached with the European Commission. The Phare programmes are implemented in a decentralised way, by the relevant agencies or special implementation units within each beneficiary country.

The Phare programmes can take the following forms:

• • Phare National Programme

National Programmes account for most of the Phare budget and are agreed bilaterally with each partner country. They lead to the establishment of specific projects of know-how transfer, investment and/or granting schemes which address the specific objectives listed in the respective National Development Plans¹¹.

Although culture is not explicitly listed among Phare's priorities, the participation of the cultural sector is possible within the programmes of support for the consolidation of civil society; for the process of democratisation and human rights; for support to minorities, particularly Roma communities, and social inclusion; and for access to education. It is also possible within small projects aimed at paving the way for accession and reinforcing European integration (on the basis of open calls for projects).

It must also be noted that both Bulgaria and Romania developed a few projects which directly address the cultural and audiovisual fields (see box opposite).

Noteworthy among the Phare projects developed in Bulgaria are:

- **'Development of Bulgarian cultural tourism'** 2001- which included a EUR 5 million grant scheme for the restoration of cultural heritage sites and other public tourism infrastructure and marketing development;

And among the Phare projects developed in Romania:

- **'Enhancement and development of the professional expertise of the Romanian audiovisual sector'** 2004-2006 – besides activities of institutional development, research and workshops for media professionals, this includes a grant scheme of EUR 300,000 for the development of productions projects for independent producers, and a grant scheme of EUR 250,000 for the circulation of European works.
- **'Cultural dimension of democracy'** 1997-2001 – which included an institutional strengthening component that targeted the Ministry of Culture, and a EUR 850,000 grant scheme entitled 'Euroart – Fund for Development of Arts and Civil Society'.

¹¹ To consult the full list of Phare projects for each country, visit http://europa.eu.int/comm/enlargement/fiche_projet/. To view the current calls for proposals open in the framework of different Phare projects in each country, visit the webpage of the EC Delegations in each country (see Annex 1). Concrete details on planned grants schemes can be found in the annual work programme of the DG for Enlargement. The 2005 programme is available for consultation at http://europa.eu.int/comm/enlargement/work_pgr_2005/pdf/project_list_en.pdf.

Moreover, it is worth mentioning that Bulgaria ran a project within the Economic and Social Cohesion priority which helped to create long-term employment opportunities for young people by such means as investing in the restoration of cultural heritage sites.

Phare project in Bulgaria addressing Economic and Social Cohesion:

- **'Clearing the path to employment for youths' 2002-2004** – among its various components, this included a grant scheme for local employment initiatives, supporting infrastructural projects such as cultural heritage refurbishment and art-related initiatives that promoted youth employment and participation.

• • **Phare Cross-Border Cooperation (CBC) programme**

The Phare programme for cross-border cooperation is primarily aimed at helping the border regions overcome their specific development problems, achieving greater cohesion within their own national economies and closer integration with the European Union and with other countries of Central and Eastern Europe. A long-term aim of CBC is thus to accelerate the economic convergence of applicant countries with the European Union in a balanced manner and to prepare candidate countries for future participation in the INTERREG initiative¹².

Until 2003, the Phare cross-border cooperation programme was only applicable at the frontiers of candidate countries included in the Phare programme with their EU neighbours. With the accession of eight Phare countries in 2004, the Phare CBC Regulation was amended in order to update the list of eligible countries (i.e. Bulgaria and Romania); at the same time, the scope of the programme was extended for the period 2004-2006 to cover the Bulgarian border with Turkey and the Bulgarian and Romanian borders with their adjacent TACIS and CARDS countries (Ukraine, Moldova, Macedonia, and Serbia and Montenegro).

A new instrument of cross-border cooperation has added an extra impulse. This provides for the organisation in 2004-2006 of **Neighbourhood Programmes**¹³ at the external frontiers of the extended European Union. This is achieved through improved coordination of existing instruments, such as Phare CBC and CARDS.

In practice, Joint Programming Documents are bilaterally agreed between two border countries, and, on the basis of these, Financing Memoranda are finalised between the European Commission and the national authority of each country. The Memoranda specify the specific priorities of cross-border cooperation which need to be addressed (in the form of investment, technical assistance or grant schemes) and the corresponding financial means that are made available. CBCs are always bilateral and are implemented in each country by the relevant authority (e.g. the Ministry of Regional Development and Public Works in Bulgaria and the Ministry of European Integration in Romania).

One form of support offered is the provision of grant schemes directed at the priorities identified within the target region; another is the setting up of specific funds (Joint Small Projects Funds) in each of the respective regions to encourage common small projects that involve local actors (from the cultural field also) – a type of support present in almost all CBC programmes. Programmes of cross-border cooperation almost invariably include culture among their priorities.

¹² The INTERREG initiative, designed within the context of the European Regional Policy, is a specific instrument for supporting interregional and cross-border cooperation within the EU.

¹³ The Neighbourhood Programmes 2004-2006 represent the first landmarks on the path towards the creation of a new Neighbourhood Instrument after 2006 (see details at 5.3.); they are meant to encourage cooperation with non-candidate neighbouring countries by means of improved coordination of existing instruments, such as the Phare programmes of cross-border cooperation, the TACIS programmes of cross-border cooperation and the CARDS programmes. For the period 2004-2006, the main source of financing is INTERREG, the other sources being Phare, CARDS and TACIS.

At present Bulgaria is carrying out CBC programmes with Greece and Romania and, since 2004, CBC/Neighbourhood programmes with Macedonia, Serbia and Montenegro, and Turkey. Romania is currently carrying out CBC programmes with Bulgaria and Hungary, and, since 2005, CBC/Neighbourhood programmes with Serbia and Montenegro, Moldova and Ukraine.

- The **CBC Programme for Bulgaria-Greece** 2004-2006 has as one of its priorities the establishment of a grant scheme for the "Promotion of cultural, tourist and human resources in the cross-border region".
- The **CBC Programme for Bulgaria-Romania** 2004-2006 included a joint small project scheme – "People to people actions", aimed at supporting small projects in the border region which deal with, among other things, cultural exchange, tourism, and local democracy.

• • Phare Multi-Beneficiary programmes

These bring together the **Horizontal programmes** (focusing particularly on nuclear safety) and **Country programmes** (where national and cross-border cooperation programmes do not adequately respond to the identified needs or do not represent the most effective instrument for promoting regional cooperation or other aims). Such programmes promote, among other things, small and medium-size enterprises as well as municipal infrastructure, and provide other forms of technical assistance. As such, they are hardly relevant for cultural cooperation projects. It is, however, worth mentioning a Bulgaria-Romania-Turkey Small Projects Programme (2004-2005) which supports small-scale projects of awareness-raising and information-provision related to the enlargement and accession processes.

• **SAPARD – Special Accession Programme for Agriculture & Rural Development**

www.europa.eu.int/comm/enlargement/pas/sapard.htm

The SAPARD programme seeks to establish the framework for Community assistance for agricultural and rural development in candidate countries. The assistance is focused on the priority needs identified within the Accession Partnerships. The measures come into effect on the basis of National Plans, allowing the financing of targeted projects of integrated development which support local initiatives. The programme's relevance to the cultural sector lies in measures for the development and renovation of villages, as well as for the protection and conservation of rural heritage. Bulgaria and Romania have been benefiting from SAPARD support since 2000.

- Within the SAPARD-Bulgaria National Plan, measure 2.2 refers to the "Renovation and Development of Villages: Protection and Conservation of the Rural Heritage and Cultural Traditions".
- Within Romania's National Plan, a measure relevant to the cultural sector is 3.4: "Development and diversification of economic activities, providing for multiple activities and alternative incomes". Rural heritage and traditional crafts are eligible fields.

Croatia's participation has not been defined as yet.

5.1.3 The participation of acceding & candidate countries in Community programmes

<http://europa.eu.int/comm/enlargement/pas/ocp/index.htm>

Community programmes represent an integrated set of action programmes adopted by the European Union in order to promote cooperation between the Member States over a period of several years in various fields related to EU policies. They have been conceived, in principle, exclusively for Member States (unlike those programmes conceived specifically for third countries, including the countries of Central and Eastern Europe) and require that each participating country contributes to the budget of the programme. Projects submitted for funding are selected on the basis of a call for proposals – published in the Official Journal of the European Communities – which seek transnational cooperation. Consequently, the projects are based on a partnership among legal entities of the various countries participating in the programme, and require co-financing from these entities, with the Community covering only a part of the eligible costs.

In view of the enlargement process, the Community programmes have gradually become open to candidate countries in order to support their accession while familiarising future member states and their citizens with the policies and working methods of the European Union.

Bulgaria and Romania can participate in all Community programmes that are open to them. Their participation in the programmes is fixed according to the same conditions, rules and procedures as the ones prescribed for the participants of member states. The main condition on full participation by a candidate country is that it should contribute to the programme's budget. The terms and conditions of their participation in each community programme, and their financial contribution in particular, are established by the Commission and by the competent authorities in each country (as set out in a memorandum of understanding for each programme). Generally, the contribution made by candidate countries to the programmes' budget is proportionate to their own resources, and Phare support is used to help co-finance their participation.

Croatia does not at present participate in any Community programme. In line with the gradual and selective approach envisaged for the Western Balkan countries, Croatia will be eligible to participate in nine Community programmes from 2006, of which only the FP6 can be considered relevant to the cultural sector. Croatia's financial contribution to each programme might also be partly financed by means of Phare.

Community programmes of potential relevance for cultural cooperation projects are detailed below:

- **Culture 2000**

http://europa.eu.int/comm/culture/eac/index_en.html

The Culture 2000 programme (2000-2006) is the only Community programme designed specifically for the support of culture – in particular, cultural cooperation. It aims to encourage creativity and the mobility of artists, public access to culture, the dissemination of art and culture, intercultural dialogue, and knowledge of the history and cultural heritage of the peoples of Europe. It also recognises culture's role in relation to social integration and socio-economic development. The programme provides grants for cultural cooperation projects in all artistic and cultural fields (the performing arts, the plastic and visual arts, literature, heritage, cultural history, etc.). Created to promote artistic and cultural cooperation in Europe and to move towards a common cultural area, the Culture 2000 programme supports artistic and cultural projects with a European dimension, at the level of their creation, organisation and implementation. Three main categories of projects are eligible: specific annual activities, multi-annual activities, and special cultural events (such as the European Capitals of Culture). 'Cultural Contact Points', present in every participating country, have the function of providing useful information concerning participation in the programme¹⁴.

Participation. Bulgaria: since 2001; Romania: since 2001¹⁵.

- **MEDIA Plus**

http://europa.eu.int/comm/avpolicy/mediapro/media_en.htm

The MEDIA Plus programme (2001-2006) aims to strengthen the competitiveness of the European audiovisual industry through a series of support measures. These measures relate to professional training, the development of production projects, the distribution and promotion of films and audiovisual programmes, and support for film festivals. MEDIA

¹⁴ See Annex 1 for a list of Cultural Contact Points in the countries of South East Europe.

¹⁵ The brief report of the Budapest Observatory - "Culture 2000 with Eastern Eyes" (2004) - provides a statistical analysis of the participation of Central and Eastern European countries (including Bulgaria and Romania) in the 'Culture 2000' programme.

information offices (MEDIA Desks) provide information on the opportunities offered by the MEDIA programme.

Participation. Bulgaria: since 2004; Romania: not participating as yet¹⁶.

- **Socrates**

http://europa.eu.int/comm/education/programmes/socrates/socrates_en.html

Socrates II (2000-2006) is the European Community action programme in the field of education. It is intended to improve the quality of education and training and to promote European cooperation in all areas of education. This cooperation takes different forms: mobility, organising joint projects, setting up European networks, and conducting studies and comparative analyses. The programme involves eight separate actions, three of which, taken together, match the full course of lifelong education: Comenius, targeted at school education; Erasmus, targeted at higher education; and Grundtvig, targeted at adult education. Although the programme aims particularly at the educational community, cultural actors can be partners in the Socrates projects, and projects with a cultural focus can be eligible for support. Socrates Agencies have been established in each participating country to provide information on the programme.

Participation. Bulgaria: since 2001; Romania: since 2001.

- **Erasmus Mundus**

http://europa.eu.int/comm/education/programmes/mundus/index_en.html

The Erasmus Mundus programme (2004-2008) is a cooperation and mobility programme in the field of higher education. It promotes the European Union as a centre of excellence in learning around the world; supports European top-quality Masters Courses; and enhances the visibility and attractiveness of European higher education in third countries. It also provides EU-funded scholarships for third country nationals participating in these Masters Courses, as well as scholarships for EU nationals studying in third countries.

Participation. Candidate and acceding countries have a similar status within the programme to that of EU members, whereas the countries of the Western Balkans belong to the category of 'third countries'. At present, both Bulgaria and Romania participate in the programme on an ad hoc basis (i.e. not fully, and without having to make a financial contribution).

- **Leonardo da Vinci**

http://europa.eu.int/comm/education/programmes/leonardo/new/leonardo2_en.html

The Leonardo da Vinci II programme (2000-2006) develops quality, innovation and a European dimension in vocational training systems and practices through the support of transnational cooperation. In particular it supports innovative transnational initiatives which promote the necessary knowledge, aptitudes and skills for the successful integration of individuals into working life and the full exercise of citizenship. Vocational training projects connected with the cultural sector can benefit from financing within the framework of this programme. In participating countries, Leonardo da Vinci national agencies provide information and assistance.

Participation. Bulgaria: since 2000; Romania: since 2000.

- **Youth**

<http://europa.eu.int/comm/youth/>

The Youth programme (2000-2006) is the EU's mobility and non-formal education programme for young people aged between 15 and 25 years. The programme's goal is to increase the number of opportunities available to young people for discovering Europe and participating in its construction as active and responsible citizens. These opportunities take the following forms: group exchanges; individual voluntary work (with the European

¹⁶ Romania does not yet participate in the MEDIA Plus programme because of a problem of acquis implementation regarding European works (i.e. the minimum quotas of European works to be broadcast, as provided for in the 'Television without frontiers' Directive). This problem arises from prior commercial agreements with the World Trade Organisation, which provide for a completely liberalized audiovisual market. Romania will fully participate in the programme once it joins the EU.

Voluntary Service); youth initiatives; and support activities. Culture is one of the most frequently chosen objectives and themes within the framework of the Youth programme. The Youth national agencies in each participating country play a key role not only in the promotion but also in the implementation of the programme (selecting and supporting projects).

Participation. Bulgaria: since 2001. Romania: since 2001.

The Youth Programme also supports international cooperation activities with the countries of the Western Balkans.

- **FP6 – 6th Framework Programme for Research and Technological Development**

www.cordis.lu

The Sixth Framework Programme (2002-2006) aims primarily to boost the competitiveness of enterprises and help research serve the ordinary citizen. Certain thematic research areas touch on cultural action. Of most relevance is the area of activity called "Citizens and governance in a knowledge-based society", which aims to stimulate European research capacity in the economic, political, and social sciences, as well as the humanities, in order to assist in the building of a knowledge-based society.

Participation in FP6 is open to any country in the world, but different modalities for participation and funding apply to different categories of countries. Romania has had full access to all programme components since 2002, and Bulgaria since 2003.

- **eContentplus**

http://europa.eu.int/information_society/activities/econtentplus/

The eContentplus programme (2005-2008) co-finances transnational projects which aim to improve the accessibility and usability of digital material in a multilingual environment. The programme addresses specific market areas where development has been slow: geographical content (as a key constituent of public sector content); educational content; and cultural, scientific and scholarly content. The programme also supports the EU-wide coordination of collections in libraries, museums and archives and the preservation of digital collections so as to ensure the availability of cultural, scholarly and scientific assets for future use.

Participation. As yet, none of the acceding or candidate countries participate in this programme, which was launched only recently (March 2005). Bulgaria and Romania participated in the eContent programme which ended in 2005.

5.2 Current support to the Western Balkans: Albania, Bosnia and Herzegovina, Croatia, Macedonia, and Serbia and Montenegro (including Kosovo¹⁷). The Stabilisation and Association Process

5.2.1 Background

The EU's objective in relation to South East Europe is to bring peace, stability and economic development to the region and to offer the prospect of EU membership to all the countries in the region – i.e. Albania, Bosnia and Herzegovina, Croatia, Macedonia, and Serbia and Montenegro (including Kosovo) – once all relevant conditions have been met. This policy is entitled the **Stabilisation and Association process (SAP)**. It is a long-term process which accompanies and supports the process of domestic reform within these countries as they advance – step by step – on the path towards EU membership. It is based on aid, trade preferences, dialogue, technical advice and, ultimately, contractual relations. SAP provides a

¹⁷ As defined by the UN Security Council Resolution 1244.

framework for the development of privileged political and economic relations between these countries and the EU. It combines the preparation for and conclusion of contractual relations with each of the five countries of the region in the form of Stabilisation and Association Agreements (SAA) with a programme of assistance (CARDS).

SAP is both bilateral and regional at the same time. Not only does it seek solid relations between each country and the EU; it also firmly encourages regional cooperation between the countries themselves and between the countries and their regional neighbours.

- **Stabilisation and Association Agreements (SAA)**

These agreements represent a key step in the Stabilisation and Association process. They are concluded once a country demonstrates the ability to implement an agreement on trade and cooperation and once it meets certain political standards. They represent a new kind of contractual relationship between the EU and each of the five countries of the region, which offers for the first time a clear prospect of integration into the EU's structures in return for compliance with established criteria. The conclusion of Stabilisation and Association Agreements represents the signatories' commitment to complete, over a transitional period, a formal association with the EU, based on the gradual implementation of a free trade area and reforms designed to achieve the adoption of EU standards. So far, two countries have signed a SAA – Croatia and Macedonia.

- **European Partnerships**

Following the 2003 Thessaloniki European Council, European Partnerships were put in place in 2004 with each of the five countries, using a similar methodology to that of the pre-accession process. These regularly identify and present within a coherent framework the main priority areas for preparing further integration into the European Union, according to each country's specific needs and stage of preparation. Defining short and long term priorities results in specific measures which serve as a point of reference both for measuring progress and for guiding the assistance offered within the framework of the CARDS programme.

The specific priorities and advancement of the countries in this process is different. The status at 4 October 2005 is as follows¹⁸:

- **Albania** has, since 2003, been involved in negotiations with the EU towards closing a Stabilisation and Association Agreement (SAA);
- **Bosnia and Herzegovina** will be invited to negotiate a SAA in the future;
- **Croatia** signed a SAA with the EU in 2001, which entered into force in February 2005. Croatia is the only Western Balkan country already to have achieved candidate status (in June 2004) and officially opened membership negotiations (on 4 October 2005);
- **Macedonia** signed a SAA with the EU in 2001, which entered into force in April 2004. An application for membership, submitted by Macedonia in March 2004, is being examined by the European Commission, which will decide whether or not the country is ready to begin entry negotiations;
- **Serbia and Montenegro** has been invited on October 4, 2005 to start negotiating a Stabilisation and Association Agreement (which will not apply to Kosovo).

¹⁸ Detailed information on EU relations with the countries of the Western Balkans is available at http://europa.eu.int/comm/external_relations/see/.

5.2.2 The CARDS programme (Community Assistance for Reconstruction, Development and Stabilisation)

<http://europa.eu.int/comm/enlargement/cards/>

The CARDS programme represents the instrument of technical and financial assistance to the Stabilisation and Association process. Strategy papers and Multi-annual Indicative Programmes (MIP), at both regional and national levels, provide the strategic framework in which assistance is provided.

The following sectors receive this assistance: Justice and Home Affairs; Economic and Social Development; Democratic Stabilisation; The Environment and Natural Resources; Administrative Capacity Building; and Infrastructure. As each country moves deeper into the Stabilisation and Association process, the focus of assistance moves away from rebuilding infrastructure and fostering reconciliation towards reform, institution-building, gradual approximation with European norms, and eventually harmonisation with EU *acquis*. At present, financial support is directed at reinforcing democracy and the rule of law, human rights, civil society and the media, and the operation of a free market economy; at helping generate sustainable economic recovery and aiding social development and structural reform; and at promoting regional cooperation between the Western Balkan countries themselves and between the region, EU member states and candidate countries.

Assistance is provided through national programmes specifically designed for each country or through the Regional CARDS programme.

- **CARDS National Programme**

A strategic framework was established for 2000-2006, with the goal of defining the long-term objectives and the priority fields of intervention for the programme. On the basis of this framework, Multi-annual Indicative Programmes are set up for each country for a three-year period. These indicate the reforms that need to be undertaken, provide an assessment of the progress that has been made, and specify budgets. Yearly action programmes are then defined¹⁹, which provide more detail of objectives, the fields of intervention and the budget, as well as the specific projects that are to be financed. Support to cultural activities therefore depends on the priority areas of assistance as defined by each country. Support is granted through technical assistance, investment or grant schemes, on the basis of open calls for proposals.

Culture is not defined as a specific field of support or as an objective for any of the countries, yet cultural projects are potentially eligible within the following categories of support: democratic stabilisation (return of refugees, minority rights, civil society development, media); reconstruction; economic development (e.g. rural development, tourism and heritage sites); and information and awareness-raising about the European Union.

The management of the CARDS programme (as well as other EU assistance instruments) in Albania, Bosnia and Herzegovina and Croatia is carried out by the Delegation of the European Commission in each country. Assistance for Macedonia and Serbia and Montenegro (including Kosovo) falls within the remit of the **European Agency for Reconstruction** (www.ear.eu.int). The latter is based in Thessaloniki, with operational centres in Belgrade, Podgorica, Pristina and Skopje (see Annex 1 for full contact details).

- **CARDS Regional Programme**

Complementary to the support provided to each country, the Regional programme supports enhanced regional cooperation as well as cooperation with member states and candidate countries. The Regional Strategic Paper for 2002-2006 provides the programme's strategic

¹⁹ Distinct annual programmes are defined for Montenegro, Serbia and Kosovo, along with an annual programme for the State Union of Serbia and Montenegro (corresponding to their specific responsibilities).

framework, which is detailed in Multi-annual Indicative Programmes. For 2005-2006, the priority areas for regional CARDS assistance are: Institution Building; Justice and Home Affairs; Cross-border Cooperation; Private Sector Development; and Infrastructure Development. Particularly relevant to the cultural sector is the 'Cross-border cooperation' priority, which aims to promote economic and social cooperation in border regions, and gives support for networking activities and civil society involvement. Projects are selected directly or through open calls for proposals.

The 2005-2006 programme has two components and, correspondingly, two approaches:

- An internal one, i.e. the Cross-border Programme within the region of the Western Balkans;
- An external one, i.e. the **Neighbourhood Programmes**, which were established in 2004 to encourage joint projects between the countries of the region and EU members or candidate countries (see 5.1.2 for more details). More than ten Neighbourhood Programmes have already been launched throughout the region, either bilateral (e.g. Albania-Greece, Romania-Serbia and Montenegro) or multilateral (e.g. the Adriatic New Neighbourhood Programme: Albania-Bosnia and Herzegovina-Croatia-Serbia and Montenegro-Italy).

The 2005-2006 Indicative Programme does not specifically mention culture among the areas to be supported. Yet culture is a 'traditional' field of cross-border cooperation, and is included in the calls for projects already launched in the framework of such cross-border cooperation programmes (see box).

Within the **Neighbourhood Programme for Slovenia-Hungary-Croatia** 2004-2006, a call for proposals launched in December 2004 includes 'Joint tourism and culture space' as one of the six priority measures benefiting from the largest budget. The call is open to non-profit public or private legal entities in the targeted region.

In terms of participation in the programme, mention must be made of Croatia which, like all Western Balkan countries, has been benefiting from the CARDS programme since 2001. Having achieved candidate status, Croatia is expected to benefit, as mentioned in the previous chapter, from pre-accession financial assistance. Given its candidate status, Croatia is from 2005 no longer able to submit new project proposals in the framework of the National CARDS programme (all previously approved CARDS projects will be implemented in the coming years); it will, however, remain a beneficiary of the Regional CARDS programme in 2005 and 2006.

5.2.3 Participation of Western Balkan countries in Community programmes

Following the Thessaloniki European Council in 2003, it was decided that Community Programmes should become open to countries that are part of the Stabilisation and Association Process (SAP) for full participation, i.e. under the same terms and conditions that apply to member countries. The purpose of this development is to strengthen relations between the Western Balkans and the European Union in a concrete and operational manner. A progressive and selective approach which takes into account the needs and priorities of each country is envisaged.

Framework Agreements signed in November 2004 between the European Commission and Albania, Bosnia and Herzegovina, Croatia, Macedonia and Serbia and Montenegro establish the general principles as well as the general terms and conditions applicable to participation in Community programmes, including a financial contribution for participation in each programme. These agreements are due to come into force in 2005. Following this, memoranda detailing the specific terms of participation in each Community programme will be concluded between the participating country and the European Commission.

Among current Community programmes which are open to full participation, provided the country expresses its interest in participating and the above-mentioned memoranda have been

concluded, are: Culture 2000, MEDIA Plus, Socrates II, Erasmus Mundus, Leonardo da Vinci II, Youth, FP6 (Framework Programme for Research and Technological Development), e-Contentplus (for more details, see 5.1.3). Moreover, future programmes adopted within the 2007-2013 financial perspective should include a clause that allows for the participation of Western Balkan countries.

5.2.4 EU programmes directed at third countries, for which Balkan countries are eligible

Certain EU programmes are specifically directed at third countries. The following are relevant to this survey:

- **EIDHR (European Initiative for Democracy and Human Rights)**
<http://europa.eu.int/comm/europeaid/projects/eidhr/>
EIDHR is an EU programme that aims to promote and support human rights, democracy and conflict prevention in third countries. Carried out primarily in partnership with NGOs and international organisations, it is managed by the EuropeAid Cooperation Office of the European Commission.
Participation. Support, targeted particularly at NGOs, is granted in the framework of either regional or national calls for proposals. In principle, all Western Balkan countries are eligible to apply; however, yearly priorities and the type of support provided (for macro- or micro-projects) may differ from country to country.
- **Tempus**
http://europa.eu.int/comm/education/programmes/tempus/index_en.html
In the field of higher education, the Tempus III (2000-2006) programme aims to strengthen cooperation between the European Union and its partner countries from the Western Balkans, Eastern Europe, Central Asia, and the Mediterranean region, enhancing understanding between cultures. Tempus finances three types of instruments to support the modernisation of the higher education sector in the partner countries: Joint European Projects (cooperation and network-building between actors in higher education in EU Member States and partner countries); Structural and Complementary Measures (short-term policy advice interventions); and Individual Mobility Grants. Although the programme targets the educational community, cultural actors can be partners in Tempus projects, and projects with a cultural focus can be eligible for support.

In addition, some Community programmes involve an external component which relates to third countries, including Western Balkan countries, or allows for the participation of third countries under different conditions from those that apply to member countries. Among such programmes of possible relevance to the cultural sector are the following:

- **Culture 2000**
http://europa.eu.int/comm/culture/eac/index_en.html
The Culture 2000 programme (2000-2006) is the only Community programme designed specifically for the support of culture – in particular, cultural cooperation (for details, see 5.1.3 above). Participation is open to organisations from third countries either within those components which target international cooperation in order to promote European culture beyond the EU (events taking place outside the programme's participating countries); or else within the framework of the programme's general priorities, but only if the minimum consortium composition of fully participating countries has already been reached. In the latter case, no financial support is given directly to organisations from third countries; however, costs incurred by the project leader or co-organisers for activities taking place in third countries, which should amount to maximum 10% of the global budget, are eligible for support.

- **Youth Programme**
<http://europa.eu.int/comm/youth/>
The Youth Programme (2000-2006) is the EU's mobility and non-formal education programme, and is aimed at young people between the ages of 15 and 25 (see 5.1.3 above for more details). The programme also supports international cooperation activities with other partner countries, including all Western Balkan countries. The SALTO-YOUTH South East Europe Resource Centre, based in Ljubljana (www.salto-youth.net/see), provides information and assistance for the development of projects between the Youth Programme countries (i.e. member and acceding countries) and the countries of the Western Balkans.
- **Erasmus Mundus**
http://europa.eu.int/comm/education/programmes/mundus/index_en.html
For details, see 5.1.3 above.
- **Jean Monnet Action**
http://europa.eu.int/comm/education/programmes/ajm/index_en.html
This Community initiative aims to promote knowledge of European integration. Its grants assist academic institutions by funding the setting-up of teaching and research activities and providing support for young researchers in the field of European integration studies. 'Peace, international relations and the dialogue of peoples and cultures' is a priority theme of the 2005 call for proposals.
- **FP6 – 6th Framework Programme for Research and Technological Development**
www.cordis.lu
For details, see 5.1.3 above.
All Western Balkan countries can participate in this programme (but only above the minimum consortium composition) within the limits of the budget available for specific measures in support of international cooperation.

5.3 External assistance from the European Community and its support from 2007

5.3.1 New instruments of external assistance from 2007. Assistance for the Western Balkans

In the context of the new financial perspective 2007-2013, the Commission proposed a simplification of EU external assistance in order to improve the efficacy of the Community's support. Instead of the current wide range of geographical and thematic instruments, three **general instruments** would directly support European external policies, namely:

- **the Pre-Accession Policy**, addressing EU relations with the countries that currently have a prospect of EU membership, i.e. the Western Balkans and Turkey;
- **the European Neighbourhood Policy (ENP)**, addressing relations with the neighbours of the enlarged Union which do not have at present the perspective of EU membership. ENP therefore targets the Eastern neighbours (Ukraine, Moldova and Belarus), the Southern Caucasus countries (Armenia, Azerbaijan and Georgia) and the countries of the southern and eastern shores of the Mediterranean (MEDA countries). It will equally support the strategic partnership with Russia;
- **the Development Policy**.

Additionally, three **thematic instruments** would deal with crisis situations: the Stability Instrument; the Human Aid Instrument; and the Macro-Financial Assistance Instrument.

Relations between the EU and the countries of the Western Balkans are addressed by the Pre-Accession Policy, whose framework instrument for implementation is the Instrument of Pre-Accession Assistance. The brief information given below refers to the European Commission's draft proposal, which is currently under discussion and will be decided upon in 2006.

- **The Instrument of Pre-Accession Assistance (IPA)**

This aims to support the implementation of the Pre-Accession Policy which addresses EU relations with the countries that currently have a prospect of EU membership. IPA divides these countries as follows: candidate countries (Croatia and Turkey) and potential candidate countries (Albania, Bosnia and Herzegovina, Macedonia, Serbia and Montenegro). It replaces the existing instruments, Phare, ISPA, SAPARD, and CARDS, as well as a number of other regulations. Projects come under five broad categories: Transition and Institution Building; Regional and Cross-border Cooperation; Regional Development; Human Resources Development; and Rural Development. Under the present Draft IPA, the provision of assistance differs according to the country's status:

- **Potential candidate countries** will continue to receive assistance similar to the kind they receive through CARDS: Institution Building and Democratisation, Economic and Social Development, Regional and Cross-border Cooperation, and some alignment with the *acquis communautaire*;
- **Candidate countries** will receive the same type of assistance and will also be assisted in preparing for the implementation of Structural and Rural Development Funds after accession, and for the full implementation of the *acquis communautaire*.

This different approach and level of support has been criticised by many analysts who advocate that all Western Balkan countries should receive stronger support and have clearer prospects of EU integration²⁰. On the other hand, the current debates within the European Union following the results of the Dutch and French referenda on the European Constitution could lead to significant changes in the strategy towards enlargement and therefore the Instrument of Pre-Accession.

5.3.2 Support for the new member states: Bulgaria and Romania

The accession of Bulgaria and Romania is due to take place on 1 January 2007²¹. From this point onward, the two countries will benefit as member states from all Community programmes, including those connected with regional policy (to which they do not now have access), which are currently under development for the 2007-2013 perspective.

- The future planning, in the framework of the **Cohesion Policy 2007-2013**, centres around three objectives:
 - **Objective 1: convergence.** 79% of the overall spending would be dedicated to reducing the gap between poorer and richer regions, addressing the less developed regions especially (those with a GDP below 75% of the Community average);

²⁰ For a critical analysis of the Commission's proposal for the Instrument of Pre-Accession Assistance, see the report by the European Stability Initiative, "Breaking out of the Balkan Ghetto: Why IPA should be changed" (2005)

²¹ Or, at the latest, 1 January 2008.

- **Objective 2: regional competitiveness and employment.** The aim would be to increase competitiveness and create jobs in poor regions other than those targeted by Objective 1 (17% of the budget);
- **Objective 3: territorial cooperation.** The focus here would be on cross-border and transnational cooperation, following the model of INTERREG (4% of the budget).

Bulgaria and Romania would thus be involved with objectives one and three. The implementation of this policy is to be achieved by means of four structural funds, among which the most important and relevant for the present survey is the European Regional Development Fund²².

However, whereas the current EU Regional Policy (2000-2006) explicitly recognises culture as an element of economic and social cohesion and consequently as a potential field of intervention, the Commission's new proposals for the 2007-2013 perspective make reference to culture only in relation to the conservation and restoration of cultural heritage.

- Also potentially relevant to the cultural sector is the planned **Rural Development Policy**, which will be funded by a new instrument – the European Agricultural Fund for Rural Development. Within the proposal, references to culture are similarly limited to the notion of heritage.

It is important to point out that these policies and instruments are currently under discussion and that attempts are being made to place culture more firmly within development policies. The final formulation will be decided in 2006.

It is also worth noting that, unlike the centralised Community programmes such as Culture 2000 – in which all countries participate on the same terms and Brussels makes the decisions on which projects receive support – the development of these programmes and the use of structural funds are made in a decentralised way. Thus, the use of structural funds by both Bulgaria and Romania, and the different regions within these countries, will be made on the basis of the National Development Plans developed by these two countries and the subsequent Regional Development Action Plans made by each region within them. It is therefore the responsibility of Bulgaria and Romania to place culture among their priorities within the programme documents that are currently in development in both countries (to be finalised in 2006). Within this process, cultural actors themselves have a role to play – in presenting to the authorities the case for culture as an agent of development and advocating the need to place it among their priorities.

Equally important and urgent is the need to make cultural operators and local and regional authorities aware of the possibilities which the structural funds present to the cultural sector. They should know how cultural projects can attract funds which would contribute to the overall development of the various regions of Bulgaria and Romania.

²² The four funds are the European Regional Development Fund, the European Social Fund, the Cohesion Fund, and the European Grouping of Cross-border Co-operation.

6. Intergovernmental organisations and initiatives

The list below includes the main intergovernmental organisations and initiatives, other than the European Union, which provide financial support relevant to the current survey. Other forms of international assistance (technical cooperation, equipment, fellowships, etc.) are beyond the scope of this report.

Agence Intergouvernementale de la Francophonie (AIF)

www.agence.francophonie.org

The main operator of the 'Organisation Internationale de la Francophonie', which brings together fifty-three states and governments which share a language and common values. Culture is one of the agency's areas of cooperation (alongside education, the media, the economy and good governance) with the key mission of empowering the countries of the South to engender a sustainable development process. Within the field of arts and culture, financial support relevant to individuals and organisations in SEE includes support for the international circulation of artists and works in the performing arts and the conferring of literary awards.

SEE Member Countries: Albania, Bulgaria, Macedonia, Romania. SEE contact: Antenne régionale de l'AIF pour les pays de l'Europe centrale et orientale, Bucharest, eric_thibeault@francophonie.net

The Central European Initiative

www.cei-es.org

Regional initiative with, at present, seventeen member countries (including all the countries considered by this survey) and with the main aim of bringing the countries of Central and Eastern Europe closer together and assisting them in their preparation for EU membership²³. The accession in 2004 of five CEI member states to the EU shifted the CEI's interest towards the ten member states outside the Union. A priority for support has thus become the transfer of know-how²⁴.

Although the CEI is not a major donor organisation, it has several funds at its disposal. These are used to promote projects in its various sectors of activity, including culture and education. The CEI Cooperation Fund, which was established in 2001, allows the CEI to finance cooperation activities initiated and carried out in various CEI member countries. The 2004-2006 action plan includes two priorities in the field of culture: the conservation of tangible and intangible heritage and the transfer of cultural management know-how. Other relevant areas are education, information and the media, minorities, and cross-border cooperation. For all cooperation activities, at least half of any project budget should be provided by another donor.

The CEI has recently granted additional opportunities to its members by offering partial support to non-EU CEI countries, enabling them to participate in EU project proposals. For example, the CEI is willing to promote the participation of CEI countries in the European Town Twinning scheme.

²³ The basis of the CEI was formed in November 1989 when Italy, Austria, Hungary and Yugoslavia established a platform for mutual political, economic, scientific and cultural cooperation called Quadrilateral Cooperation. In the latter half of the 1990s, membership became open to South East Europe and Eastern Europe, thus refocusing its priorities on countries in special need.

²⁴ At present, the CEI has two old EU members (Italy, Austria), five new EU members (Slovenia, Hungary, Slovakia, Czech Republic, Poland), three EU candidate countries (Bulgaria, Romania, Croatia), four Western Balkan countries (Bosnia Herzegovina, Serbia Montenegro, Albania, Macedonia), and three NIS countries (Moldova, Ukraine, Belarus).

The Council of Europe

www.coe.int

The Council of Europe is Europe's oldest political organisation. It was founded in 1949, and currently brings together forty-six countries, including all the countries of South East Europe. It is not a funding but a political organisation. Its four main areas of focus at present are: democracy and human rights; social cohesion; the security of citizens; and democratic values and cultural diversity, with a specific focus on providing assistance for the consolidation and monitoring of Eastern European post-communist democracies. Information Offices or Offices of the Special Representative of the Secretary General of the Council of Europe are established in all SEE countries.

The framework of the Council of Europe's work on culture and heritage is the European Cultural Convention, which was adopted in 1954. This deals with the following key areas: intercultural dialogue and conflict prevention; cultural diversity and cultural citizenship; cultural policy; support for the co-production, distribution and exhibition of European films; European art exhibitions; and cultural heritage.

Within each of these areas, the Council of Europe carries out a variety of activities, such as information provision, promotion, networking, training, technical assistance, and research. With very few exceptions, one of which is detailed below, it does not provide direct funding for activities in the cultural field.

- **Eurimages**

www.coe.int/T/E/Cultural_Co-operation/Eurimages

Eurimages is the Council's partial agreement, established in 1989, for the co-production, distribution and exhibition of European films. It has thirty member states and annual funding of some 20 million euros. So far, Eurimages has supported the co-production of around a thousand full-length feature films and documentaries. Two schemes have recently been set up: one for films with real circulation potential and one for films reflecting the cultural diversity of European cinema. Support for distribution and cinemas is available to member states which do not have access to the European Union's MEDIA programme. All SEE countries, except for Albania, are members of the agreement and therefore have access to funding (Serbia and Montenegro and Bosnia and Herzegovina joined in 2005).

The Council of Ministers of Culture of South East Europe

The Council was officially established in March 2005 with the aim of creating a new forum for dialogue and interaction between the Ministers of Culture and other government and non-governmental structures. Joint cultural strategies, opportunities and projects, and the exchange of information and experience are intended to result from this. The Council foresees its involvement in a number of activities, such as: "undertaking joint cultural projects; creating joint programmes to facilitate mobility for artists and cultural professionals, as well as the exchange of cultural artefacts and art works in the region; employing the potential of the existing programmes of the Council of Europe, UNESCO, EU and other non-governmental and intergovernmental organisations, in order to achieve synergy between the different international initiatives to the advantage of South East Europe"²⁵.

How it will function in practice and whether it will also provide funding opportunities for cultural cooperation projects remains to be seen²⁶.

The Charter marking the establishment of the Council has so far been endorsed by Ministers of Culture in Albania, Bulgaria, Croatia, Greece, Macedonia, Montenegro, Romania, Serbia and Turkey. For further information, contact the International Relations Department

²⁵ More details about the Council are available in the informative periodicals of the Policies for Culture programme at www.policiesforculture.org.

²⁶ It is worth mentioning in this context the International Visegrad Fund. Although the SEE Council was not established primarily as a funding body, it could usefully draw on the experience of the International Visegrad Fund, which was initiated in 2000 by the governments of the Czech Republic, Hungary, Poland and Slovakia in order to promote regional cooperation by supporting common cultural, scientific and educational projects, youth exchanges and tourism promotion. For more information, visit www.visegradfund.org.

within the Ministry of Culture of any participating country (contact details are given in 7.1) or the Ministry of Culture and Tourism (former Ministry of Culture, Youth and Sport) of the Republic of Albania. The latter holds the presidency of the Council until March 2006.

The Nordic Council of Ministers

www.norden.org

Established in 1971, the Nordic Council of Ministers is the forum for Nordic governmental cooperation between Denmark, Iceland, Norway, Sweden and Finland. It also operates in close cooperation with several international, regional and national organisations outside the Nordic countries (priority is given to the Adjacent Areas Programme, which is directed at the Baltic States, Russia and the Arctic area). Since the 1980s, the Nordic Council of Ministers has initiated and organised cultural projects with countries and regions outside the Nordic region. These are designed and executed in close cooperation with Nordic and national institutions and organisations and in collaboration with the organisers in the host countries. The following are relevant to this survey:

- **Norden Balkan Culture Switch**

www.balkankult.org/nb/aboutus.php

Cultural exchange project with the Western Balkans (i.e. Albania, Bosnia and Herzegovina, Croatia, Macedonia, and Serbia and Montenegro), initiated in 2003 and to be continued throughout 2005. The goal of the project, which focuses on young professionals, is to build new cultural networks between the Nordic countries and the countries of the Western Balkans. All projects must be multilateral, which means every project must include participants from at least three Nordic countries and at least three countries from the Western Balkans. The planning and implementation of the project were organised through the Nordic institutions and committees, along with institutions and individuals from the Western Balkans, and in partnership with BalkanKult (Belgrade).

- **Nordic Cultural Fund**

www.nordiskkulturfond.org

The Fund's aim is to further cultural cooperation between the Nordic countries (Denmark, Finland, Iceland, Norway, and Sweden), as well as the self-governing areas (the Faroe Islands, Greenland, and the Åland Islands). The Fund supports cultural cooperation both within and outside the borders of the Nordic countries. It covers a wide range of areas connected with arts and culture, involving both professionals and amateurs. Contributions can be made towards supporting conferences, concerts, tours, exhibitions, festivals, general education, higher education, research, etc. A project may be completed both within and outside the Nordic countries. Private persons, associations/networks, organisations, as well as private and public institutions may apply for contributions. The applicant may live or work within or outside the Nordic countries. For participation in Nordic/international events, the organiser of the event, not the individual participant, should apply.

The Stability Pact for South Eastern Europe

www.stabilitypact.org

Launched in 1999 on the initiative of the European Union, the Stability Pact for SEE is the international community's first comprehensive conflict-prevention strategy in the region. It aims to encourage the states of SEE in their efforts to foster peace, democracy, respect for human rights, and economic prosperity. The Stability Pact is not a new international organisation, but a political declaration of commitment and a framework for developing a shared strategy for all committed partners (ranging from national governments to intergovernmental organisations).

In terms of potential financial support, it must be stressed that the Stability Pact does not have any independent financial resources or implementing structures. Rather, it seeks to bring the participants' political strategies in line with one another, to coordinate existing and new initiatives in the region and to help avoid duplication of work.

Organisationally, the Stability Pact relies on the Special Coordinator, Erhard Busek, and the Pact's Brussels-based secretariat. The latter is organised in three units, with none having a specifically formulated place for culture. However, within Democratisation and Human Rights (Working Table I), there are three (out of five) task forces that are potentially relevant to our survey: those dedicated to Media; Education and Youth; and Local Democracy and Cross-border Cooperation. Indeed, some Stability Pact partners have dedicated part of their support for the region to culture and/or media.

- An example in this respect is the German Federal Foreign Office, which has, since 2000, directed part of its contribution to the Stability Pact²⁷ via German institutions such as the Goethe Institutes for SEE projects of regional scope in the fields of culture and education (conferences, workshops, festivals, etc.); it also directs support to media projects through the Institute for Foreign Relations (ifa), as detailed in 7.2 below.

The word 'culture' is not in the Stability Pact. This is very interesting, but it is not necessary for the word to be there, because in many cases we profit from it... Culture is related to all issues addressed by Working Table I: human rights and national minorities, good governance, gender issues, media, education and youth, parliamentary cooperation, refugee matters, etc... So, when you talk now [2002] of Germany, I think that 80% of what comes from Germany in the field of culture, education and media is financed through the Stability Pact... I think that the Stability Pact generally aims at: first, strengthening local infrastructure in culture; second, networking and cultural cooperation in the region; and third...opening, strengthening the way to Western Europe. (Herwig Kempf, former Director of the Goethe Institute in Belgrade)²⁸

Past projects organised by Goethe Institutes with local partners in SEE and supported in the framework of the Stability Pact include:

- The international symposium "Cultural magazines - platforms of dialogue in the countries of South East Europe", Bucharest, 2003
- Sarajevo International Jazz Workshop
- "Last exit/Sofia S.P." - Theatre production addressing questions of EU integration and identity from the perspective of the year 2046. Premiere in Sofia and guest performances in the region, 2004
- "Balkan Boom Festival" - film week of SEE young directors, Bucharest, 2004

UNESCO

www.unesco.org

The principal mission of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) is not the funding of projects and fellowships. Rather, its activities focus on the sharing of knowledge, realising prospective studies, preparing and adopting international instruments and statutory recommendations, providing expertise in the form of technical cooperation, etc. Nevertheless, within its fields of competence (education, sciences, social sciences, culture and communication), UNESCO finances many pilot projects, for which applications should generally be submitted to the competent national authorities of each Member State (i.e. the National Commission for UNESCO, established in all SEE countries)²⁹. It also proposes a limited number of funding schemes (funds and fellowships). In SEE, after the changes of 1989 and the ensuing disintegration of Yugoslavia, UNESCO gave priority to the protection and restoration of cultural heritage. Some funding schemes relevant to SEE cultural operators are listed below.

- **The South-East European Culture Heritage Trust Fund**

<http://portal.unesco.org/venice>

Established in 2004, following the International Conference of Ministers of Culture of South-Eastern Europe, which was held in Mostar, Bosnia and Herzegovina, in July 2004. The Trust Fund seeks to contribute to the political stability and the social and economic development of South East Europe by enhancing regional cooperation in culture and cultural heritage. In 2004, the Italian Government made a voluntary contribution of EUR 800,000 to this fund in

²⁷ For more details on the support provided by Germany in the framework of the Stability Pact visit www.stabilitaetspakt-soe.de.

²⁸ Kempf, Herwig (2002)

²⁹ The Directory of National Commissions for UNESCO may be consulted at http://erc.unesco.org/cp/nclist_portal.asp?language=E

order to ensure that it could operate immediately. The sum was allocated to the definition and implementation of a pilot project for the development of cultural tourism within the region. The Trust Fund is intended to be an international, subsidiary tool, complementing the Mostar Action Plan (which involves all SEE countries addressed by the present report and Moldova) in ensuring that state budgets allow adequate resources for cultural cooperation and cultural heritage preservation and management. The Fund is administered by the Section for Culture of the UNESCO-ROSTE (Regional Bureau for Science in Europe) in Venice. Set up in 2002, this has as its mission the strengthening of European cultural cooperation in favour of Central and South East Europe, in close cooperation with national, regional and local authorities (and with particular attention to the safeguarding and restoration of heritage damaged in recent conflicts in the Balkans).

- **The UNESCO-Aschberg Bursaries for Artists Programme**
www.unesco.org/culture/aschberg
UNESCO's main mobility programme for artists, established in 1994 in order to open up new career prospects for young artists and provide them with further training in specialised institutions in countries other than their countries of origin. The programme is open to young professional artists from all over the world (although each partner institution has specific eligibility criteria) in a large variety of arts disciplines (for 2005/2006: visual arts, music, dance, creative writing, the performing arts and media arts). For 2005/2006, the programme proposes to have sixty-two fellowships offered by fifty partner institutions in thirty countries (none of which is in SEE). Applications to be made directly to the programme secretariat.
- **The International Fund for the Promotion of Culture (IFPC)**
www.unesco.org/culture/ifpc
Created in 1974, the IFPC has developed into a financial fund that supports cultural development projects worldwide and aims to help creators and cultural entrepreneurs to find additional funds. IFPC part-finances projects which pursue a development strategy through cultural activity, with a focus on safeguarding cultural diversity; on making a modest contribution to the economic, social and educational welfare of an underprivileged social group (notably by the creation of stable jobs, and through training to improve cultural management know-how), and on the innovative use of new technologies. The fund is open to institutions, organisations, associations and individuals (operators from all SEE countries are eligible to apply). Applications are to be made directly to IFPC Secretariat.
- **The UNESCO Fellowships Programme**
www.unesco.org/general/eng/about/fellowship.shtml
A limited number of general fellowships, study and travel grants (with no specific focus on culture) are made available by this programme. Applications to the National Commission in one's respective country.
- For more details concerning cooperation between UNESCO and its South-East European Member States, consult the publication bearing this title at:
http://erc.unesco.org/SEECConference/docs/publication_unesco_see.pdf

The World Bank

www.worldbank.org

The World Bank is a Development Bank that provides loans, policy advice, technical assistance and knowledge-sharing services to low and middle income countries in order to reduce poverty and improve the living standards of people in the developing world. The provision of this support is based on bilateral agreements between the World Bank and the recipient country's government and on the basis of the needs and policy of the latter. Thus, several countries in SEE have made use of such loans to invest in the cultural sector, particularly in the field of cultural

heritage (e.g. for local development), and infrastructure development related to tourism (see box for some examples).

Additionally, each national World Bank office in the countries of the region directly awards small grants for projects initiated by NGOs in the field of civil society development, with possible specific country priorities. Even though arts and culture are not specifically eligible, projects using arts and culture in a developmental approach could potentially be eligible for small grants, usually of USD 5,000 maximum.

Past projects carried out on the basis of World Bank loans include:

- Community Development and Culture Project in Macedonia, aimed at developing cultural industries and activities in several regions, through priority investments, conservation measures, capacity strengthening, institutional development at national level by developing integrated tourism and handicrafts policies, etc.
- Cultural Heritage Project in Romania, aimed at the restoration and future use of three of the country's heritage sites.

Finally, it is worth mentioning that other intergovernmental organisations, such as **UNDP** (The United Nations Development Programme – www.undp.org) and **OSCE** (The Organisation for Security and Co-operation in Europe – www.osce.org) have also provided limited and sporadic support in the framework of projects in the countries of South East Europe to actions related to the cultural field and to the use of cultural resources for development. These projects seek to promote democratic governance, human rights, poverty reduction, etc.

Among the projects supported by UNDP Albania:

- "Beautiful Albania - Gjirokastra" - aimed at enhancing local government capacity for planning and implementing projects related to cultural, historical and archaeological heritage areas which combine efforts to provide temporary employment with local economic development (2004-2005)

7. Governmental agencies and initiatives

Those national public bodies in the countries of South East Europe which have a mandate for international cooperation in the field of culture are listed below. Usually these will be the Ministry of Culture and the Ministry of Foreign Affairs in each country. Among other things, these ministries provide support for international mobility and cooperation projects developed by or involving their own citizens.

The chapter also includes the most important non-SEE governmental bodies and agencies, as well as specialised public and semi-public organisations, which provide direct support to SEE cultural operators or to projects of cooperation with the countries of the region. Generally, such support for SEE is provided by foreign governments as part of a policy of:

- support to international cultural cooperation, designed either as a component of foreign policy or of the country's cultural policy, or both. Whatever the case, the support is focused primarily on promoting the culture and cultural actors of the country concerned, and usually promotes and supports bilateral cooperation.
- development cooperation/aid, which is usually a part of, or linked to, their international affairs policy. Depending on the design of the development assistance in each country, some SEE countries may be considered as 'developing countries' and thus eligible for assistance, which may also include support to cultural projects and infrastructure.
- support for European cooperation or specific support to the countries of Eastern Europe. After the fall of the Berlin wall, many Western governments established specific programmes of support (either bilateral or multilateral) to the countries of Eastern Europe. The programmes were especially designed for each country or addressed specific regions within what was considered the former Eastern block. The general aim of the programmes is to support the transformation of post-communist societies in Eastern Europe, reforming the public sector there, building institutions, and developing civil society. They facilitate the transition to a market economy and the process of democratisation and democratic governance. Support to cultural projects and cultural actors is often included, either in the framework of programmes targeting the cultural sector (such as the Swiss Cultural Programme for South East Europe and Ukraine) or general programmes of support (such as the MATRA programme of the Dutch Ministry of Foreign Affairs).

As mentioned above, the list which follows includes not only national authorities, but, depending on the specific design of the public system in each country, also those 'delegated' organisations – public, semi-public or even private, with smaller or larger degrees of autonomy – which function as the operating actors, putting in place (and sometimes even designing) the policies of international cooperation in the various countries. It must be stressed that the inclusion of such organisations in this category rather than the category of private funders is at times difficult to decide, since funding organisations display traits of both categories.

7.1 National public bodies in the countries of SEE with a mandate for international cooperation in the field of culture

In each SEE country, the central public bodies with a mandate for international cultural cooperation are generally the Ministries of Culture and/or the Ministries of Foreign Affairs. In principle, the two ministries cooperate in the design and implementation of an international cultural cooperation policy for the country concerned. However, in many cases the specific responsibilities and mandate of each are not clearly defined, nor are they shared (especially in countries such as Bosnia and Herzegovina and Serbia and Montenegro, where the relationship between the various state levels and agencies is problematic and there is a lack of shared and assumed responsibility). Cultural cooperation policies are barely articulated in such instances.

The implementation of cultural cooperation policy also depends on the network of embassies (with their cultural departments), consulates and other missions abroad. Cultural centres and institutes established in foreign countries can play an important role, although it should be noted that there are very few of these in other South East European countries. In some countries, specific national agencies with a responsibility in the field have been set up, e.g. the Romanian Cultural Institute.

Politically bilateral agreements regarding cultural cooperation at national level are potentially important as policy instruments, insofar as they identify priority areas and provide the means for dealing with them. The 2003 Interarts-EFAH report on cultural cooperation in Europe³⁰ (which included Bulgaria and Romania among the thirty-one countries analysed) observed that, even though many such political agreements exist in Europe, very few are used by cultural operators; the multitude of existing schemes do not come close to meeting the present needs. The creation in March 2005 of the Council of Ministers of Culture of South East Europe thus represents an opportunity to conceive and coordinate such agreements regionally and make them more effective. They should certainly be accompanied by the creation of support schemes which respond better to current needs and cultural cooperation practices.

The above-mentioned institutions provide very little practical information on their specific support for cultural cooperation and exchange activities – with countries in or outside SEE. We have therefore listed only the main institutions that have a mandate in the field, and included details of their relevant programmes of support only where such information is available.

Albania

- Ministry of Culture and Tourism
1 Dëshmorët e Kombit Blvd., Tirana
kabkult@mkrs.gov.al
- Ministry of Foreign Affairs
www.mfa.gov.al/english

Bosnia and Herzegovina

The mandates for international and cultural cooperation are split between different levels, but without a clear distinction of responsibilities. Thus, foreign affairs (including cultural cooperation) are the responsibility of the state of Bosnia and Herzegovina, whereas responsibility for the support for culture (including international cultural cooperation) lies with its two entities:

³⁰ Interarts Foundation & EFAH - "The State of Cultural Cooperation in Europe" (2003)

the Federation of Bosnia and Herzegovina and the Republic of Srpska. It should also be mentioned that financial support for international exchange and cooperation projects can also be provided by the ministries of culture of the ten cantons of the Federation of Bosnia and Herzegovina.

- Ministry of Foreign Affairs of Bosnia and Herzegovina
www.mvp.gov.ba
- Ministry of Culture and Sports of the Federation of Bosnia and Herzegovina
2 Obala Maka Dizdara, 71000 Sarajevo
www.fbihvlada.gov.ba/engleski/index.html
ggrahovac@fbihvlada.gov.ba
- Ministry of Education and Culture of the Republic of Srpska
www.vladars.net/en/min/mp.html

Bulgaria

- Ministry of Culture and Tourism
www.culture.government.bg
The ministry also coordinates a network of cultural institutes outside Bulgaria, in Berlin, Bratislava, Budapest, Paris, Prague, Moscow, Vienna and Warsaw, and the Accademia Bulgaria di Arte e Cultura in Rome.
- Ministry of Foreign Affairs
www.mfa.government.bg

Croatia

- Ministry of Culture
www.min-kulture.hr
- Ministry of Foreign Affairs and European Integration
www.mfa.hr

Macedonia

- Ministry of Culture
www.kultura.gov.mk
- Ministry of Foreign Affairs
www.mfa.gov.mk

Romania

- Ministry of Culture and Religious Affairs
www.cultura.ro
Significantly, in this context, Romania will be the first SEE country (and the first in Eastern Europe after the 2004 EU enlargement) to host a European Cultural Capital, in 2007. This is expected to bring important financial resources, not least for cooperation projects with other countries in South East Europe and beyond. Details can be obtained from the Commissariat established within the Ministry of Culture.

- Ministry of Foreign Affairs
www.mae.ro
The ministry also coordinates, in cooperation with the Romanian Cultural Institute, the activities of the Romanian cultural institutes abroad (in Berlin, Budapest, Istanbul, New York, Paris, Prague, Rome, Tel Aviv, Venice and Vienna)
- Romanian Cultural Institute
www.icr.ro
This is an autonomous national body established in August 2003 after the restructuring of the Romanian Cultural Foundation and the Romanian Cultural Foundation Publishing House, which had been set up in 1990. Its main aim is to promote Romanian culture and civilization throughout the world, and maintain ties with Romanians in the neighbouring countries and diaspora, with a view to preserving their cultural identity. It has no offices outside the country, but it does coordinate the programming of the Romanian Cultural Institutes abroad, which are under the administrative control of the Ministry of Foreign Affairs.

Serbia and Montenegro, including Kosovo

As mentioned above, there is currently a lack of coordination and clear sharing of responsibilities in the field of cultural cooperation in Serbia and Montenegro. Responsibilities in the cultural field (including international cooperation) lie at the level of the two republics (i.e. their Ministries of Culture), and foreign affairs are dealt with both at the level of the State Union (by the Ministry of Foreign Affairs of Serbia and Montenegro), and at the level of the republic – more precisely, the Republic of Montenegro and its Ministry of Foreign Affairs, which does not have a correspondent within the Government of the Republic of Serbia.

The status of Kosovo and the replacement of the Interim UN Administration in Kosovo remain to be decided. Provisional Institutions of Self-Government in Kosovo – including a Ministry of Culture, Youth and Sports – have been established, and the transfer of responsibilities from UNMIK to these Provisional Institutions has begun. However, the development of a functional governing structure has a long way yet to go.

- Ministry of Culture and Media of the Republic of Montenegro
www.gom.cg.yu/eng/minkult/
- Ministry of Culture of the Republic of Serbia
www.kultura.sr.gov.yu
- Ministry of Foreign Affairs of Serbia and Montenegro
www.mfa.gov.yu
- Ministry of Foreign Affairs of the Republic of Montenegro
www.vlada.cg.yu/eng/mininos/
- Provisional Institutions of Self-Government in Kosovo
Ministry of Culture, Youth and Sports
www.pm-ksgov.net

7.2 National cultural diplomacy and cultural cooperation institutes and agencies outside SEE

Below are listed the most important government-funded agencies responsible for, or with a mandate for, cultural promotion and exchange internationally. The list includes the (network of) cultural institutes outside the respective countries, as well as the national agencies located within these countries which have a specific mandate for international cooperation, exchange and/or representation.

Although differing in scope and function, these institutions usually develop, carry out and/or support – on a bilateral basis – projects and initiatives which promote national artists and works abroad; they also often support foreign artists and works visiting or touring their own countries. However, in the countries of SEE and in Eastern Europe generally, some of these agencies have also become facilitators and supporters of new local initiatives in the cultural field, of innovative artistic and managerial practices which contribute to the development of the local cultural context. The most important bodies are listed below.

Wallonie-Bruxelles Relations Internationales: The Administration of International Relations of the French Community of Belgium (CGRI-DRI)

www.wbri.be

International cultural cooperation is included in this body's mandate, with a primary focus on providing support to individuals and organisations in Belgium's French Community for international events taking place in Belgium as well as for the promotion of Wallonia-Brussels artists, initiatives and cultural products abroad (the latter along with specialised agencies such as Wallonie-Bruxelles Musiques and Wallonie-Bruxelles Théâtre).

Institut Français & the Cultural Action and Cooperation Network, France

www.diplomatie.gouv.fr & www.france.diplomatie.fr/annuaire/index.asp?code_theme=CULTURE

France's international cooperation and development policies in the field of culture are developed and monitored by the Ministry of Foreign Affairs, and are put in place in collaboration with a large network of cooperation and cultural agencies, with offices in most of the countries of South East Europe, namely:

- The **Centres Culturels & Instituts Français** (one office in Croatia, Macedonia, and Serbia and Montenegro; three antennas in Bulgaria; and four offices in Romania). These agencies provide information, documentation, and language training; they also initiate and organise artistic and cultural events, as well as conferences and seminars, with a focus on presenting contemporary artistic works from France.
- The **Services of Cooperation and Cultural Action within the French Embassies** (in all countries in the region). Active in the fields of academic, cultural, scientific and technical cooperation, they provide information and administer the scholarships, residencies, travel grants etc. awarded by the French government for the citizens of the countries in which they are based; they facilitate the travel of French artists, academics, researchers and cultural operators to the host country; and they administer nationally a programme promoting French books and facilitate cultural exchanges between France and the host country. The services also facilitate and provide support for the development and professionalisation of the cultural sector in the host country.
- The network of **Alliances Françaises** (in all SEE countries, except Bosnia and Herzegovina and Serbia and Montenegro). This gathers together local associations working principally in the field of language education. For a list of all institutions in the region, visit www.alliancefr.org.

L'Association Française d'Action Artistique (AFAA), France

www.afa.asso.fr

Established in 1922, AFAA has a mandate from the Ministry of Foreign Affairs and the Ministry of Culture and Communication to carry out international cultural exchanges and provide development assistance in all cultural fields. It initiates, coordinates and carries out programmes of support for French artists, operators and works to travel abroad (tours, exhibitions, training, residencies, etc.), as well as programmes for the promotion of other cultures in France (i.e. the foreign cultural seasons). AFAA thus provides direct support to French artists and organisations for their travel and participation to cultural events in any SEE country. A specific programme of relevance in this context is:

- **25 ++. Artists and independent structures in Europe**

A programme launched in 2004 in cooperation with the Council of Europe. Within its pilot phase (2004-2007), the programme will use a multilateral approach to develop, support and facilitate the networking of independent cultural operators from the new EU countries, the countries of South East Europe and of the Caucasus, as well as Turkey and Ukraine. A grants scheme for projects is expected to be established in 2006.

L'Office National de Diffusion Artistique (ONDA), France

www.onda-international.com

Established in 1975, ONDA is an association subsidised by the French Ministry of Culture and Communication whose aim is to support the presentation and touring of performances in contemporary art forms in France, by providing finance, information, advice and logistical support. Financial support takes the form of guarantees to venues supported by public authorities, as well as specific support such as subtitling and international transport for foreign productions touring in France; support enabling French professionals to travel abroad is also provided.

Goethe-Institut, Germany

www.goethe.de

Germany's Goethe-Institut is a cultural institution which operates worldwide through a large network. It functions as an independent cultural organisation on the basis of a general agreement with the Federal Foreign Office. It has three central tasks: organising cultural programmes, promoting knowledge of the German language, and enabling people to gain insight into German life. The network encourages cultural collaboration across the globe by initiating and organising programmes of events and making contributions to various festivals and exhibitions in the fields of film, dance, theatre, the visual arts, literature and translation. Besides arranging performances by German artists abroad, it supports guest appearances in Germany by outstanding ensembles from developing and transition countries, working in close collaboration with German festivals and organising committees, as well as facilitating individual and group trips to Germany.

Since 1990, the Goethe-Institut's activities have been strongly centred on Eastern Europe, with new institutes being set up as a result. In SEE, the network includes the Goethe-Institutes of Belgrade, Bucharest, Sarajevo, Sofia and Zagreb, and the Goethe-Zentrum in Iași (Romania). There are as yet no institutes in Albania or Macedonia. As mentioned in chapter 6, the Goethe-Institutes in SEE have been administering some of the support provided by Germany in the framework of the Stability Pact, organising, in partnership with local organisations, events of regional scope in the field of culture, education and the media (conferences, workshops, festivals, etc.).

"Being a national cultural institute, the Goethe-Institut primarily points its attention towards bilateral cultural exchange, but it has meanwhile enlarged this scope and aims furthermore towards a fostered regional cooperation and construction of networks in South East Europe." (Sabine Hentzsch, Director of the Goethe-Institut Bucharest)³¹

³¹ Hentzsch, Sabine - "European Uni(on)ty in linguistic Diversity" (2004)

Institut für Auslandsbeziehungen – ifa (Institute for Foreign Cultural Relations), Germany

www.ifa.de

The task of 'ifa', a mediator of German foreign cultural policy on behalf of the Federal Foreign Office, is to foster cross-cultural understanding through international cooperation in all aspects of culture, and to further peace. Its activities include exhibiting German and German-based artists worldwide, and exhibiting artists from developing and transition countries in the ifa galleries in Germany. It also provides information and documentation on cultural relations. Potentially relevant funding programmes are:

- **Media-Im-Pakt – Media Support for South Eastern Europe**

'ifa' promotes a free media landscape in the countries of SEE by devising a support programme and distributing the funding made available by the Federal Foreign Office within the framework of the Stability Pact for SEE. Focus countries in 2005: Albania, Bosnia and Herzegovina, Macedonia, Moldova, Serbia and Montenegro (including Kosovo).

"When mentioning our countries of focus, this means that they are a priority, but we also support projects in other countries, e.g. Bulgaria, Romania, Moldova. It is foreseen that the Media Support for SEE will continue in 2006, but for the moment we cannot give you any details." (Michaela Buschmann, Project coordinator)

Past projects supported include:

- Screenplay writer workshop during the Sarajevo Film Festival in order to improve the network between screenplay writers and producers from SEE
- Crossings – regional project of workshops, seminars and conferences for young script writers and producers in Serbia-Montenegro, Romania and Albania (Script House). Developing of networking and communication between producers and young directors, developing of marketing strategies and copyrights
- Support for documentaries, TV productions etc.

- **zivik – Civil Conflict Resolution**

Under the 'zivik' programme, 'ifa' administers Federal Foreign Office support for innovative projects of German and foreign NGOs in the areas of individual conflict management, crisis prevention and post-conflict peace-building. These can include projects with a cultural component. The countries of South East Europe are eligible but not a priority area.

Fund for support of French-German cultural programmes in third countries

Ministry of Foreign Affairs of France & Federal Foreign Office of Germany

www.diplomatie.gouv.fr & www.auswaertiges-amt.de

The Fund, launched in 2003 on the 40th anniversary of the Elysée Treaty, provides support to Franco-German cooperation projects in foreign countries across the world. Projects can be developed by the diplomatic missions of the two countries, by their cultural cooperation networks (such as the French Institute and the Goethe Institute), and by cultural institutions in France and Germany. The French-German initiators must work together with local partners in the host country (whose financial contribution is appreciated in the assessment of proposals received), yet the application must be submitted jointly by the French-German partners via the diplomatic mission in the host country. Financial support, amounting to a maximum of EUR 30,000, is granted on the basis of a yearly call for projects.

Japan Foundation

www.jpf.go.jp

The Japan Foundation is a special legal entity under the auspices of the Ministry of Foreign Affairs. Its mission is to promote international cultural exchange in Japan. It works in three main areas: arts and cultural exchange, language training, and academic and intellectual exchange. Within the first area, it provides financial support to the visual arts (exhibitions abroad and in Japan) and to the performing arts (exchanges as well as joint international productions). The Foundation also offers travel grants, technical assistance and exploratory trips in Japan for distinguished visitors. The grants available for overseas applicants are open to all SEE countries. The foundation has nineteen offices outside Japan, with only one in Eastern Europe (Budapest, Hungary).

The Swedish Institute, Sweden

www.si.se

The Swedish Institute has the task of informing the world about Sweden and organising exchanges with other countries in the spheres of culture, education, research and public life in general. Much of the Institute's work is carried out in cooperation with Swedish embassies and consulates-general around the world, with no offices outside Sweden except for a branch in Paris. It initiates and organises various projects and events presenting Swedish artists and productions abroad, such as the Swedish days in Romania in 2004, organised in partnership with local organisations.

The British Council, United Kingdom

www.britcoun.org & www.britcoun.org/arts

Established in 1934 and operating as a public body at arm's length from government, the British Council is the key promoter of cultural relations between the UK and the world. In SEE, the network includes at present thirteen offices and centres with one or more offices in each of the SEE countries, including Kosovo. Their activities are focused on four main areas: English Language Learning; Library and Information; Arts and Culture; and Society and Governance. All offices support and facilitate the development of bilateral cultural relations between partners in each SEE country and the UK on a project basis. Funding is not the main function of the offices, and the level of support provided does vary. However, since 1990 these British Council offices and centres have represented an important source of support for developing new and innovative cultural practices throughout the region.

Following the launch in 2004 of its 'UK – SEE Forum' initiative (www.uksee.net), stronger collaboration with UK partners and also within the region is promoted in three main areas. Cultural industries constitute one area of focus, for which there is a networking and development programme that includes a granting component.

Visiting Arts, United Kingdom

www.visitingarts.org.uk

Visiting Arts is the national agency for promoting the flow of international arts into the UK and developing related cultural links abroad to help build cultural awareness and positive cultural relations. It provides information and assistance, financial support (the Visiting Arts Project Development Awards, which are open only to British-based promoters and venues promoting foreign work), as well as training/placements, visits and residency programmes for international artists, arts managers and practitioners from a wide range of countries, enabling them to come to the UK and work within an arts environment (Eastern Europe and the Baltic States figure among the geographical areas of current interest).

There are a variety of other national cultural cooperation agencies which provide support (international promotion, touring, presentation, etc.) to artists and artistic productions from their own countries or from abroad, and which address or could potentially address SEE countries. These range from the 'Istituto Italiano di Cultura' and 'Istituto Cervantes' to Central and Eastern European cultural institutes and centres (e.g. the Austrian Institute, the Czech Cultural Center, the Hungarian Cultural Center and the Polish Institute) which are present in many SEE countries. There is also the case-by-case support provided by the various embassies in the region. For more examples of such institutions and programmes, consult the "Artists' International Mobility Programs" report written by Judith Staines³².

³² Staines, Judith - "Artists' International Mobility Programs" (2004)

7.3 Other national public bodies and initiatives outside SEE

There follows a list of the most relevant national public bodies and initiatives outside South East Europe other than those with a specific mandate for cultural diplomacy and cultural cooperation. They include organisations and initiatives providing development aid and general support for social and economic transformation in the region, where cultural projects may also be eligible for support. Specialised organisations in the cultural field whose primary function is not that of international cooperation are also included.

KulturKontakt Austria

www.kulturkontakt.or.at

An independent association active in the fields of cultural education, promotion, and cooperation, KulturKontakt has also since 1990 been promoting artistic exchanges between Austria and the countries of Central and Eastern Europe. Under contract to the State Secretary for the Arts and Media in the Federal Chancellery of the Republic of Austria, KulturKontakt has been supporting or cooperating with innovative artistic projects in and with Central, Eastern and South Eastern Europe in the following areas: Artists & Writers in Residence; Fine Arts, Photography, Film, New Media; Literature; Music, Theatre, Dance; and Cultural Management.

Ministerie van de Vlaamse Gemeenschap (Ministry of the Flemish Community of Belgium) Department of Welfare, Public Health and Culture

www.wvc.vlaanderen.be

The Flemish Government provides support for Flemish artists and organisations for short or long-term visits and working trips abroad and projects with an international dimension (which can be developed in partnership with or in SEE, although projects in Northern and Southern Africa currently receive priority). It also supports residencies for translators of Flemish texts.

Past projects supported include:

- Support for initiatives carried out in the framework of the Balkan Express network, active in the field of the performing arts in 2005, and developed by Flemish and other partners in South East Europe.

Ministère de la Culture et de la Communication (Ministry of Culture and Communication), France

www.culture.gouv.fr/culture/dai/etrangers/en/welcome.html

The Department of European and International Affairs (DAEI) coordinates a series of programmes of visits, internships and training opportunities in France, in all artistic and cultural fields, for artists and culture professionals from abroad. Eligibility criteria differ from one field to another and depend on the partner or implementing organisation in France, with many opportunities open to SEE artists and cultural operators.

Kulturstiftung des Bundes (Federal Cultural Foundation), Germany

www.kulturstiftung-des-bundes.de

The foundation was established in 2002 by the German Government with the aim of promoting and funding art and culture within the framework of federal responsibility. The foundation invests in new ways of maintaining the country's heritage and draws on the expertise of artists and cultural activists to inform the debates surrounding social issues; it also supports cultural exchange and cross-border cooperation. Support is provided in two ways: the general project funding scheme, which, on the basis of submitted applications, supports a broad range of artistic and cultural projects and initiatives; the Foundation also develops special thematic and regional programmes of its own, which are more narrowly focused. Notable among the latter is the Eastern and Central Europe Programme. The following are of SEE relevance:

- **The general project-funding scheme**

This scheme promotes innovative programmes and projects in an international context and is open to applications from organisations from both Germany and abroad. The Foundation makes it a rule, however, only to fund projects that can also be viewed in Germany. Individual artists are not eligible.

- **'relations' project**

www.projekt-relations.de

'relations' was initiated by the German Federal Cultural Foundation within the framework of its Eastern and Central Europe Programme. In cooperation with partners and in collaboration with curators, social researchers and artists, 'relations' has, since 2003, been developing cultural and artistic projects in various countries in Eastern Europe. The aim is to formulate overarching transnational questions (arising from the local context) which further relations between art, everyday life, social research, politics and history, thus transcending national boundaries and reaching an international audience. The project provides long-term support to its partners in Eastern Europe, helping them to set up legally secure, stable organisational structures and facilitating the exchange of ideas, initiatives and information. Another focus of 'relations' is the mediation of collaboration with German partners and the presentation of the projects' results to a German and international audience. Within SEE, the project has been working together with initiatives in Bosnia and Herzegovina, Bulgaria, Croatia and Kosovo. 'relations' is itself a project which curates and initiates cooperation; it does not process project applications from third parties.

Ministry of Foreign Affairs & Royal Netherlands Embassies in SEE, The Netherlands

www.minbuza.nl

Without having specific public agencies or institutes for cultural cooperation, the Netherlands has developed an important framework of support to the countries of South East Europe, which encompasses the cultural field also. The Ministry of Foreign Affairs, either directly or via the embassies within each country in the region, can provide support for cultural projects in the framework of the following programmes:

- **Support for small-scale local cultural projects, provided by the Cultural Section of the Embassy** in SEE countries for initiatives carried out by local organisations which promote Dutch culture and bilateral cultural cooperation.

- **The Embassy's PKP-Grants Programme for small local projects** – a general grants scheme through which small-scale cultural projects initiated by local organisations can be considered and supported by the embassies in all SEE countries.

- **Netherlands Culture Fund**

The Fund supports large-scale international events (both in the Netherlands and abroad) which promote Dutch culture. Relevance for SEE countries According to the current guidelines (which are due to be revised in 2005), the support most relevant to SEE countries is: for projects in priority countries, which so far has included EU candidate countries, although no other SEE countries; and for large-scale cultural events in any country. Applications should be submitted by a Dutch organisation.

- **The Social Transformation Programme (MATRA)**

MATRA, a wide-ranging programme of the Dutch Ministry of Foreign Affairs, is designed to promote social transformation in Central and Eastern Europe. It supports existing private initiatives that help develop a pluralist and democratic society as well as interaction between national governments, local authorities and civil society. Within SEE, the programme has targeted Bulgaria, Croatia, Romania and Serbia and Montenegro (Albania, Bosnia-Herzegovina and Macedonia have been development cooperation partners, with bilateral aid being provided by the Netherlands through other programmes and partners, including

some Dutch NGOs mentioned below). At present, following the 2004 enlargement, the MATRA programme is being redesigned, and changes within its framework could be announced by the end of 2005. Current relevant sub-programmes are:

- **Matra Projects Programme**

The Matra Projects Programme awards grants to projects that aid the transfer of knowledge and experience (by means of technical assistance, consultancy, training and education) in addressing the programme's objectives. Projects must be developed in cooperation with and submitted by a Dutch organisation and can have a regional scope. Culture is one of the twelve qualifying themes, alongside information/media and education. The maximum project duration is thirty-six months and the maximum grant amount is EUR 700,000.

Past projects supported include:

- The Red House - Centre for culture and debate in Sofia. Centre for politics and culture to act as a forum for discussions on relevant subjects as well as a room for various [off] art and culture events
- Building up institutional capacity for the Romanian Institute for Recent History, developing this institute in an independent center for documentation and research concerning the recent history of Romania

- **Matra/KAP (Small Embassy Projects Programme)**

Matra/KAP supports one-year small-scale projects, undertaken by all sorts of individuals and groups, which seek social transformation in the direction of a pluralist democratic society and contribute to a stronger and more diversified civil society. Applications should be sent to the Dutch Embassy responsible for the country concerned. The maximum grant amount is EUR 11,500. There is no specific focus on culture, although projects with a cultural component are eligible.

- **The Matra/KPA programme (Small Local Activities)**

This programme supports small-scale projects that will contribute to the development of civil society in Central and Eastern Europe, and also to forming and informing public opinion in the Netherlands. Support consists of the provision of additional grants to supplement local fund-raising in the Netherlands, up to a maximum of EUR 50,000. There is no specific focus on culture, but projects with a cultural component are eligible. The programme is implemented by the National Commission for International Cooperation and Sustainable Development – NCDO (www.ncdo.nl).

- The Royal Netherlands Embassy in Belgrade has also provided support (EUR 500,000) to the Balkan Trust for Democracy initiated by the German Marshall Fund of the United States, in cooperation with USAID and the Charles Stewart Mott Foundation (see 8.2 below).

The Dutch Cultural Funds, The Netherlands

Sectorial cultural funds and foundations are a distinctive feature of the Dutch funding system (e.g. the Fund for Amateur Art and Performing Arts, the Mondriaan Foundation and the Prince Bernhard Cultural Foundation). They also provide important support, on the basis of government subsidies, for the promotion of Dutch culture internationally. Generally, grants are available only to Dutch legal bodies or individuals.

(Consult their list at www.minocw.nl or www.sica.nl)

Ministry of Foreign Affairs of Norway

<http://odin.dep.no/ud/>

Within its mandate, the ministry is responsible for presenting Norwegian arts and culture abroad. Exchange projects with developing countries represent one aspect of its work. It has also delegated responsibility for funding cultural projects abroad to other public institutions and professional organisations, including the Office for Contemporary Art (OCA), Norwegian Literature Abroad (NORLA), the Dance and Theatre Centre (DTS), the Norwegian Association of

Arts and Crafts (NK), the Norwegian Film Institute (NFI), the Music Information Centre (MIC) and Rikskonsertene. The ministry also supports projects that target SEE countries, such as the Nansen network in the countries of former Yugoslavia:

- **The Nansen Network**

www.nansen-dialogue.net

The network of Nansen Dialogue Centers in the countries of former Yugoslavia applies the ideas and skills of dialogue to empower people who live in conflict situations to achieve peaceful conflict transformation and democratic development, with respect for human rights. The centres (based in Belgrade, Podgorica, Skopje, Banja Luka, Sarajevo, Mostar, Osijek and Kosovo) provide a neutral and open space (lectures, dialogues, etc.), where the various actors in a serious conflict can meet face to face in truthful and honest communication. The Nansen Academy in Lillehammer is also part of the network.

Arts Grants Committee, Sweden

www.konstnarsnamnden.se

The Arts Grants Committee awards government grants to individual artists in Sweden working in the visual arts and design, music, theatre, dance and film. Travel grants for international cultural exchange are also awarded. In addition, the Committee administers IASPIS – the International Artists' Studio Program in Sweden – which is open to foreign artists, including those from SEE.

Swedish International Development Co-operation Agency (SIDA), Sweden

www.sida.se

SIDA is one of the best-known agencies for development cooperation. It also supports projects in the fields of culture and the media as part of its support for Democracy and Social Development. Sweden was one of the first countries to give culture a special position in governmental development cooperation. Its assistance for the Balkans (Albania, Bosnia and Herzegovina, Croatia, Kosovo, Macedonia, and Serbia and Montenegro) is mainly directed at long-term reform work and helping to bring the countries closer to the EU.

Pro Helvetia – the Arts Council of Switzerland & the Swiss Agency for Development and Cooperation

www.pro-helvetia.ch & www.deza.admin.ch

Pro Helvetia is a foundation under public law which supports Swiss cultural practitioners in the creation and dissemination of their works, both in Switzerland and abroad, and enables encounters with artists from other countries. It develops its own programmes and provides an important support for cultural activities outside Switzerland. One of the most important and relevant programmes for the present survey is:

- **The Swiss Cultural Programme for South East Europe and Ukraine (SCP)**

This is a programme carried out by Pro Helvetia under mandate from the Swiss Agency for Development and Cooperation (Switzerland's international cooperation agency within the Swiss Foreign Ministry). It operates in all SEE countries except Croatia, which is not a priority country in Switzerland's support for development. The programme provides support particularly to independent groups of artists and institutions, in the belief that education, science and culture contribute substantially to the process of social and economic transformation. The programme is supported by eight local offices in all target countries.

Three types of support are provided: **small grants** for short-term projects (on the basis of open calls for projects); support for **cooperation projects** which are mid-term and developmental in scope (these are devised by local offices in cooperation with local partners, and eventually other Swiss organisations or experts); and a small scheme for **regional exchanges** within SEE, supporting events which at least three partners from the programme countries are cooperating on. Even though no official decision has been announced as yet,

the entry of Bulgaria and Romania to the EU will probably lead (as did the entry of other Central European countries in 2004) to a progressive decrease in support and ultimately the closure of local offices (leaving cultural cooperation projects to be developed directly with the central office of Pro Helvetia in Zurich), whereas support for the other countries will continue. For details about the specific priority areas and the projects supported in each country, and information about application procedures, visit:

Belgrade: www.phbelgrade.org
Bucharest: www.pro-helvetia.ro
Pristina: www.prohelvetia-ks.org
Sarajevo: www.pro-helvetia.ba
Skopje: www.pro-helvetia.org.mk
Sofia: www.pro-helvetia.bg
Tirana: www.pro-helvetia.org.al

Bureau of Educational and Cultural Affairs (ECA), U.S. Department of State, USA

www.exchanges.state.gov

The Bureau of Educational and Cultural Affairs fosters mutual understanding between the United States and other countries through international educational and training programmes. It promotes personal, professional, and institutional ties between private citizens and organisations in the United States and abroad, as well as by presenting U.S. history, society, art and culture to overseas audiences. Below are listed the most relevant programmes to this survey. It must also be noted that U.S. embassies or missions in each of the countries of the region may provide direct support to development and exchange activities, including in the field of culture.

- **Citizen Exchanges Program**
It focuses on professional, cultural and youth exchanges. It awards grants to non-profit American institutions to support grassroots level exchanges benefiting Americans and foreign visitors, both in the U.S. and abroad.
- **Ambassador's Fund for Cultural Preservation**
Established in 2001, it aims to assist less developed countries in preserving museum collections, ancient and historic sites and traditional forms of expression. The Fund supplements the Bureau's cultural preservation activities, by promoting cooperation with other countries to reduce the threat of pillage of irreplaceable cultural heritage, and to develop long-term strategies for preserving cultural property.

U.S. Agency for International Development (USAID), USA

www.usaid.gov

USAID is an independent agency that provides economic, development and humanitarian assistance around the world in support of the foreign policy goals of the United States. USAID works in the fields of agriculture, democracy & governance, economic growth, the environment, education, health, global partnerships, and humanitarian assistance in more than 100 countries, including all SEE countries. Culture does not enter into the agency's fields of support. However, projects related to the use of cultural resources for development (e.g. cultural tourism), democratisation or conflict prevention and resolution can enter into USAID's scope of activities.

Past projects supported include:

- Aid to Artisans (ATA) project, Macedonia. It works with artisans and small and medium-sized enterprises in Macedonia to develop local and export markets for traditional and contemporary craft products, thus increasing their incomes and creating employment opportunities.

8. Independent and corporate foundations

The present chapter presents the private funders of cultural cooperation in and with South East Europe, roughly grouped into independent and corporate foundations. Given the large spectrum of existing foundations, the current survey highlights only those that provide relevant financial support for the region and for cultural activities. The foundations presented below are either grant-giving foundations or operational foundations whose programmes target cultural cooperation in and with SEE and include a granting component.

Public and government-related foundations have not been included in the list, having been referred to in the previous chapter on national governmental initiatives. However, clear distinctions are not always easily made. For example, Germany's political foundations are included under 'Independent Foundations', as are the Bank of Sweden Tercentenary Foundation and the Volkswagen Foundation in Germany, which have political and governmental representatives on their boards of trustees. This has been done in order to simplify presentation and because it was felt that such foundations have more connection to this category than to governmental agencies and their policies.

Foundations based in the region, or specifically related to the region or to a particular country within it, are presented separately. In assessing the current situation, Vladimir Milčin's remark, made in 2003, has been taken into account:

"Despite the fact that it is a matter of a European region, the only two foundations having seat in the Balkans are not from the European Union – The Open Society Institutes (US) and Pro Helvetia (Swiss)³³. The Arts & Culture Soros Network Program has been for years the strongest source of financial support to the regional arts & culture cooperation as well as to the innovative national projects aimed towards changes. Ended in 2003, it is not possible to envisage its relevant compensation/replacement at this moment."³⁴

Thus, a specific chapter on the Soros Foundation network, assessing its current support, opens the presentation, while another chapter attempts to identify other foundations related to SEE countries.

8.1 The Soros Foundation network

www.soros.org

Since one of the present survey's points of departure was the anticipated gap in funding caused by the decreased presence or withdrawal of the Soros Foundation from the region, we would like to provide first of all, on the basis of information available, a short picture of the Soros Foundation network's support for arts and culture and the changes in funding over recent years (in the framework of regional programmes and support by the national Soros foundations).

³³ The Pro Helvetia Foundation's support was referred to in the chapter on governmental initiatives. The Swiss Cultural Programme for South East Europe and Ukraine (as it has been known since 2004) was initiated by the Swiss Agency for Development and Cooperation and implemented by the Pro Helvetia Foundation.

³⁴ Milčin, Vladimir - "Regional Prospect: Walls or Integration?" (2003)

Regional programmes

The regional programmes targeting SEE countries have been managed by the Open Society Institute (OSI) in Budapest. The following are the most relevant to the field of arts and culture:

- **Arts & Culture Network Program**

www.soros.org/initiatives/arts

This programme ceased its support to SEE in 2004 (its present focus is on the Caucasus, Central Asia, Mongolia, Iran and Afghanistan). Previously, the programme ran regular competitions for the following components: Cultural Link, Cultural Policy, Bridge of Understanding, Looking Inside, and Mobility Fund (an archive of past support is available at www.batory.org.pl/art/archive).

"One specific orientation OSI had in 2003, when the end of the Program for the region was already envisaged, was to promote the regional engagement of capable organisations operational in the region, in order to encourage and enable them to support arts and culture in the region. Consequently, three capacity-building grants in the amount of USD 50,000 and several smaller regional development grants ranging from USD 10,000 to 35,000 were provided to cultural NGOs active regionally." (Andrea Csanadi, Program Coordinator)

- **East East Program: Partnership Beyond Borders**

www.soros.org/initiatives/east

This programme supports international exchanges that bring together individuals and organisations in order to share ideas and information and work together to promote an open society. Civil society actors from Central and Eastern Europe and Central Asia (including all SEE countries) are eligible for support in four focus areas: disadvantaged and marginalised sectors of society; empowerment and diversity of civil society; multicultural acceptance, diversity, and cultural interaction; the social impact of economic and political change.

Although no area addresses the arts and culture in particular, cultural projects relevant to the set objectives are eligible. The programme, initiated by OSI and implemented by the Soros Foundations in each participating country, offers grants for seminars, workshops, and roundtables, and provides individuals from participating countries the opportunity to compare experiences.

Currently supported projects include:

- Documentary for Change – an initiative to promote cooperation between authors in South East Europe in producing socially and politically engaged documentary films; also promotes public awareness of documentary films made in South East Europe dealing with post-conflict and transitional issues.

- **Information Program**

www.soros.org/initiatives/information

The Information Program provides access to content, tools, and networks in promoting the development of knowledge and communication resources that could greatly benefit the arts and culture. Relevant programme focus areas include: ICT Toolset; Intellectual Property and Knowledge Governance; Open Source; and Open Access Project.

- **Translation and Publishing Project**

www.npage.org

Administrated by the Next Page Foundation in Sofia, in close collaboration with the national Soros foundations. Next Page was created in 2001 when a large portion of the Information Program's publishing-related projects formed a separate entity. The project provides the following types of support for translation and publishing:

- the Network Translation Project – supports the translation (into the languages of Central and Eastern Europe) and publication of works in the humanities and social sciences which address socially relevant contemporary issues. The project has supported more than 2,000 titles over the years. It is currently operational in twenty countries in Central and Eastern Europe and the former Soviet Union, including all SEE countries;

- the East Translates East Project – launched in 2004 and building on the achievements of the OSI East Translates East Project; provides support for book translations between the languages of Eastern Europe; more specifically, it gives promotion grants (within the country of translation) and translation grants (supporting translation and publication);
- other translation-support activities include a number of programmes that encourage the publication of open society and minority issues, e.g., Roma Translation Project, Women Translation Project, Gay & Lesbian Issues Translation Project, and books on media and journalism;
- new initiatives to be launched include the ARABOOKS initiative, the Wider Europe and the Central Asian Publication Projects.

National-level support provided by the Soros Foundations and other spin-off organisations

The support provided in the field of arts and culture by the national foundations in SEE has always varied from one country to another, since each foundation's policy is designed and implemented autonomously. To differing degrees and with different priorities and focus areas, all national foundations have carried out programmes of support in the field of arts and culture, media and information, publishing and documentation.

Following the heavily diminished support for most national foundations in SEE and their subsequent reform, almost all national foundations along with other organisations in the national network stopped awarding grants for arts and culture. Some completely closed their cultural programmes; others sought different solutions to enable them to continue their work, either by investing in capacity-building or running operational projects.

During its years of activity, the national foundations and the Soros Foundation Network developed a variety of initiatives with pre-determined life cycles and funding levels. In time, most of these initiatives either became independent centres or agencies ('spin-off' organisations) or were closed. Such spin-off organisations were established in the cultural field also (examples being the Concept Foundation in Romania and the Multimedia Institute in Croatia), which became exclusively operational organisations with no grant-giving activity. Since the late 1990s, the Soros Centers for Contemporary Art have become autonomous operational organisations in the visual arts, but without any grant-giving capacity.

An original alternative was developed by the Soros Foundation Hungary. It established Summa Artium³⁵ based on the model of the UK's Arts&Business, with the aim of raising sponsorship and support for the arts from the corporate and private sectors. It thus continues to provide support in the framework of a matching-grant scheme, supplementing the funds raised from business sponsorship for cultural projects.

The national foundations in some countries in the region have also developed partnerships with other funders in order to carry out larger-scale programmes (which include grant-giving schemes) in the field of arts and culture. Examples of such programmes are Kultura Nova, Art for Social Change and the Fund for Central and East European Book Project, all developed in cooperation with the European Cultural Foundation in Amsterdam (see 8.2 below).

A list of Soros national foundations in SEE is given below, with details of current funding opportunities for arts and culture.

³⁵ See more details at www.summa-artium.hu.

- **Open Society Foundation for Albania, Tirana**
www.soros.al
With the Arts & Culture Program having ended in 2004, the Foundation is collecting and conserving its legacy, which will be published in 2005. The programme focused on creating a safe environment for the development of arts and culture in Albania. By setting up independent institutions, it promoted cultural decentralisation, the "Black Box" Room in the Academy of Arts in Tirana being an example of this. It also focused on capacity-building and improving the legal framework.
- **Open Society Fund – Bosnia and Herzegovina, Sarajevo**
www.soros.org.ba
No specific programmes are currently carried out in the field of culture.
- **Open Society Institute – Sofia**
www.osf.bg
The Open Society Institute in Sofia (formerly the Open Society Foundation) no longer provides support for arts and culture. Moreover, the Soros Center for Cultural Policies, which was the spin-off of the foundation in the cultural field, has recently closed down.
"In the new strategy of the foundation, OSI – Sofia is preserving its grant-giving activity, but this is gradually reducing in volume and follows a different model. At the same time, by initiating and implementing operative projects, OSI is strengthening its profile of a public policy institute. One of the reasons for this transformation was the reduced financing received by the organisation. Some of the priorities were closed and we are no longer supporting arts and cultural projects." (Zhivka Belcheva, Projects Coordinator)
- **Open Society Institute Croatia, Zagreb**
www.soros.hr
The Open Society Institute Croatia has not had an Arts and Culture Program since 2003. As part of its 2002-2004 strategy, it provided support in the framework of the Information & Culture Program, which was created by putting together four previously separate programme units (Arts & Culture, Media, Publishing and Internet). The main segments of its programmes were: the Clubture Project, a model programme based on the connection and cooperation of independent non-profit cultural initiatives in Croatia and the region (www.clubture.org); the 'Bibliofilija' project, which sought to renew the Croatian book market and included support for translations and for publishers' co-productions.
- **Foundation Open Society Institute – Macedonia (FOSIM), Skopje**
www.soros.org.mk
The Foundation has provided support for arts and culture since its set-up and is one of the few foundations which continues to support projects in this field.
"FOSIM, unlike other Soros Foundations, has continued providing support for the field of arts and culture. Generally, there is a slight decrease in the last year or so; however, I do not believe there will be a dramatic decrease in the next two or three years. This is due to the fact that the Executive Board of FOSIM considers art and culture as a powerful instrument in view of our overall mission: integration of Macedonia internally, as a precondition of integration in the EU." (Ivan Dodovski, Culture & Communication Program Director)
- **Open Society Foundation Romania, Bucharest**
www.osf.ro
No specific programmes are currently carried out in the field of culture.
- **Fund for an Open Society – Serbia, Belgrade**
www.fosserbia.org
This Fund was an important supporter of arts and culture. Its Arts and Culture Support Program assisted projects and activities that promoted new expressions in art and the development of civil society, advocating the values of democracy and individual rights and

freedoms, primarily freedom of expression. These projects articulated a critical attitude to reality, acting as a counter-balance to and a shield against the imposition of anti-democratic and anti-modern values as the dominant model of culture, and promoting openness to new ideas and values. At present, it carries out the 'Media Programme and Communication of Cultural Values', which uses the mass media and cultural activities to disseminate the values of an open and modern European society, promoting new cultures and practices of public behaviour and communication. It also assists media and cultural institutions.

"I would like to emphasise our understanding that arts and culture, among other things, are the carriers and disseminators of meaning, values, and behaviour models. Supporting arts projects and cultural policy was an important part of our goals (to speed up reforms, promote understanding of the content, reasons and need for social transformation, and establishing a social consensus on the necessity for lasting change). With this in mind, the Fund channelled its support to independent art projects and the development of independent cultural institutions, that led the process of promoting awareness of the connection between culture and the development of an open and democratic society." (Sarita Matijević, Program Coordinator, Culture and Information)

- **Foundation Open Society Institute – Representative Office Montenegro, Podgorica**

www.osim.cg.yu

Currently provides no funding for arts and culture.

"The Foundation ran the Arts and Culture Program till 2002, with our final activities in the field of culture in 2004 being related to the Kultura Nova programme. The International Advisory Board of our foundation has given priority to quite different activities starting with 2004. According to our strategy, it is certain that the foundation will not support projects in the field of culture for the next three years." (Vesna Lakus, Administrative Assistant and Information Officer)

- **Kosova Foundation for Open Society, Pristina**

www.soros.org/about/foundations/kosova

8.2 Other independent foundations outside SEE

Besides the national and regional support for arts and culture in SEE provided by the Soros Foundations since 1993, many other foundations have helped the cultural sector to develop and strengthened cooperation with (East-West approach) or within (East-East) the countries of Eastern Europe or specific EE regions. They have done so in accordance with the evolution of the political and economic context and with their own particular policies.

Most of these foundations, which in many cases continue to support cultural projects, are European foundations. The most important ones are listed below. Major American donors investing in the arts, such as the Rockefeller Foundation and the Ford Foundation, have defined their focus interest outside the SEE region, while some of the few major American donors remaining in the Balkans do not provide specific funding for cultural projects. It is worth mentioning, though, that some of these donors (such as the German Marshall Fund of the US, the Charles Stewart Mott Foundation, and their joint initiative with USAID – the Balkan Trust for Democracy) do not exclude cultural organisations from their funding as long as the issues addressed by the proposed projects fall within the priorities they have set for the region: regional cooperation, civic participation, improvement of ethnic relations, community development, etc.

Below is a list of the main independent foreign foundations currently supporting cultural projects – particularly cultural cooperation projects – in the countries of SEE. It also includes the key foundations providing extensive SEE support for which cultural projects may be eligible in the framework of 'non-cultural' programmes.

Evens Foundation, Antwerp, Belgium

www.evensfoundation.be

Operating since 1996, the Evens Foundation aims to 'promote "tools" in all disciplines that improve the dialogue between human beings, combat any form of discrimination, detect potential conflicts, try to intervene in a courageous way and develop the sense of responsibility, both individually and collectively'. It does so by supporting and developing projects likely to have a long-lasting influence on European integration. The Foundation focuses its activities on two main fields: Intercultural Education (understood in a broad sense as active learning to deal with racism, and social and cultural diversity) and the Arts. It is also active in the fields of Literature and Science. In the field of art, the Evens Foundation supports contemporary artistic projects that serve as a lever to make the social tissue more dynamic, offering theoreticians and artists a platform to reflect on the vision of art in our society; it also organises conferences and research on the integration of art in civil society. Support is generally granted to projects from or relevant to EU member or candidate countries, i.e. in SEE: Bulgaria, Croatia and Romania. However, projects may include components and partners from other SEE countries.

The King Baudouin Foundation, Brussels, Belgium

www.kbs-frb.be

This is an independent public benefit foundation which works to improve people's living conditions. It runs programmes in a variety of areas, with a Belgian or international focus, and has a series of specific projects targeting the countries of SEE. The latter are set up with local partners and deal with such issues as minority rights, ethnic relations, and young people at risk. Since 2001, the Foundation has also developed a programme in the field of cultural heritage:

- **Living Heritage**

www.living-heritage.org

An initiative of the King Baudouin Foundation developed in partnership with local organisations in four countries of SEE: Bosnia and Herzegovina, Bulgaria, Macedonia and Romania. A grant-giving and capacity-development programme, which has sought to enable local community development in South East Europe through the promotion of sustainable culture and heritage initiatives, while also building a regional network. The programme is coming to an end in 2005. The project's long-term developmental approach and its focus on regional networking and capacity-building can already be described as successful, given the fact that the regional network of partners has managed to find other resources following the withdrawal of the initiator's funding support, thus permitting activities within the programme to continue.

Daniel Langlois Foundation for Art, Science, and Technology, Canada

www.fondation-langlois.org

Established in 1997, the Foundation is a private, non-profit charitable organisation with international activities. It aims to further artistic and scientific knowledge and understanding. Through its actions, it seeks to bring art and science closer together within a technological context. The Foundation promotes contemporary artistic practices that use digital technologies to express aesthetic and critical forms of discourse; encourages interdisciplinary research and assists the development of projects that call for cooperation between people from a variety of fields, such as artists, scientists, technologists and engineers; it also makes available the results of research supported by its programmes. The Foundation gives support to organisations and individuals worldwide, with applicants from all SEE countries eligible to participate in all its programmes: Researcher-in-Residence Program; Research and Experimentation Residencies in Montreal for Professional Artists from Emerging Countries or Regions; Research and Experimentation Grants in Art+Science+Technology; Strategic Grants for Organisations.

Roberto Cimetta Fund, Paris, France

www.cimettafund.org

The Roberto Cimetta Fund is an international association promoting artistic exchange and the mobility of professionals in the field of contemporary performing arts and visual arts within the Mediterranean area. In collaboration with the European Cultural Foundation, the Roberto Cimetta Fund has set up a programme for awarding individual travel grants. The mobility programme supports travel which is linked to exchange and to forthcoming projects and covers travel and visa costs for trips such as attending professional cultural network meetings, workshops, artist's residences, festival, symposiums etc. It is open to all professional artists, cultural operators or technicians working in the fields of contemporary performing arts, visual arts or cinema in the Mediterranean (the countries on the north shore from Portugal to Turkey – including SEE Adriatic countries, and on the south side from the Near East to the Maghreb).

The 'political' foundations, Germany

A distinctive feature of the German system, political foundations (listed below) play an important role in promoting the social and political education of individuals in Germany, while strengthening democratic political and societal structures abroad. Since the early 1990s, the countries of Eastern Europe have represented a specific focus of their international cooperation activities. With important differences from one foundation to another, funding initiatives usually assist projects for civil society development and democratisation, within which cultural projects may also be eligible.

Friedrich Ebert Stiftung: www.fesdc.org

Friedrich-Naumann-Stiftung: www.fnst.de

Heinrich-Böll-Stiftung: www.boell.de

Hanns-Seidel-Stiftung: www.hss.de

Konrad Adenauer Stiftung: www.kas.de

Rosa Luxemburg Stiftung: www.rosaluxemburgstiftung.de

Volkswagen Foundation, Germany

www.volkswagenstiftung.de/stiftung

The Volkswagen Foundation, established in 1961, is an independent foundation based in Hanover. It is not affiliated to the car manufacturer of the same name; the Federal German Government and the Government of the State of Lower Saxony nominate its Board of Trustees. Its objective is to support science, humanities and technology in research and university teaching. Provided the project falls under one of the current funding initiatives and involves substantial cooperation with researchers in Germany, applications are also invited from academic institutions located outside Germany. Some of the foundation's funding initiatives are directed especially at promoting international cooperation and target support for institutions and projects abroad. In this arena, too, specific funding instruments are constantly being developed to take account of the specific situations in the different countries involved, in order to achieve the desired cooperation with German researchers and institutions. Among the initiatives which address Central and Eastern European countries, the foundation has launched the funding line:

- **Unity amidst Variety? Intellectual Foundations and Requirements for an Enlarged Europe**

Without imposing a precise geographical demarcation with regard to the eastern and south-eastern European borders, this funding initiative deals with a number of topics, not only those concerned with economic, social and political developments (which are the ones normally found at the heart of current debate), but also topics related to national, ethnic and religious identities, legal traditions, normative standards and systems of values, attitudes and lifestyles, literature, music and art, etc.

J.F. Costopoulos Foundation, Greece

www.costopoulosfoundation.org

The Foundation's mission is to work for the public good in Greece and promote Hellenic culture through the subsidy of scientific, educational and cultural activity both within and beyond Greece's borders. Support for cultural activities involving Greek participation is provided in the fields of cultural heritage and the contemporary arts.

The European Cultural Foundation (ECF), Amsterdam, The Netherlands

www.eurocult.org

The European Cultural Foundation was founded in 1954 as an independent foundation seeking to promote cultural cooperation in Europe. Since the early 1990s, it has given clear priority to Eastern Europe, and subsequently South East Europe, in the support it offers. This support takes the form of grants to artists and organisations in the region, and of programmes such as Art for Social Change, Kultura Nova (both ended in 2004) and Policies for Culture developed in partnership with organisations from the region. Its current activities are based on three main pillars: grants, programmes, and cultural policy development. The grants scheme is detailed below. The programmes, which can include grant-giving schemes, are currently in preparation within three areas of focus: arts, media, and mobility. Specific initiatives within the Cultural Policy Development action-line might include a small funding component. For example, the ECF, along with the Bank of Sweden Tercentenary Foundation, present an annual Cultural Policy Research Award (CPR Award), amounting to EUR 10,000, for which SEE researchers are eligible to apply.

- **The Grants Scheme**

The ECF provides support to cultural projects in all disciplines and art forms. The projects must be developed by small to medium-sized cultural organisations and be relevant to one or more of the foundation's current areas of interest: intercultural competence and collaboration across borders; increased participation in the arts and the media; the cultural dimension of EU enlargement; strategies for change within cultural infrastructures; creative responses to current political issues; and the development of a common public and cultural European space. All SEE operators are eligible to apply. It is worth mentioning that, since 2004, the ECF has been developing a three-year collaboration with HIVOS – the Dutch Humanist Institute for Cooperation with Developing Countries – to strengthen its support of projects in South East Europe (Albania, Bosnia Herzegovina, Macedonia, Moldova, Serbia and Montenegro, and Kosovo). Grants vary between EUR 5,000 and 30,000, with an average of EUR 10,000-15,000.

- **STEP *beyond* Mobility Fund**

Launched in 2003, following an earlier programme called APEXchanges, STEP *beyond* encourages cross-border cultural cooperation and exchange between all European countries (including Turkey and the Caucasus countries), through small individual travel grants. It is open to arts professionals, cultural operators, cultural journalists, cultural translators and cultural researchers who wish to travel for exploratory, networking and project-development-related purposes. All SEE professionals travelling to any European country are eligible for support, as are all professionals from other European countries travelling to SEE.

The Felix Meritis Foundation, Amsterdam, The Netherlands

www.felix.meritis.nl

The Felix Meritis Foundation – A European Centre for Arts and Sciences is an international platform which promotes independent thinking and reflection and the transfer of knowledge and enjoyment of the arts. It facilitates meeting points for artists, scientists and other thinkers in the Netherlands and in Europe. In line with its motto, 'Connecting Cultures', it has initiated many international projects, two of which are relevant to the present survey. Although the Felix Meritis is not a grant-giving foundation, most of its projects include grant schemes for individuals.

- **Gulliver Connect programme – Mobility and Arts Work Placement Programme**
The main objective of this programme is to enable young arts practitioners from Central and Eastern Europe (including all SEE countries as well as the former Soviet Union) to set up work placements in cultural organisations in the targeted region (other than the country of residence). By so doing, the individuals involved gain more international work experience and enlarge their networks. Placements of up to six weeks' duration are intended to be mutually beneficial for the visitor and the host organisation. The programme was set up in 1997 and currently operates as a partnership between the Felix Meritis Foundation, KulturKontakt (Vienna), NCDO (Amsterdam), the New Theatre Institute of Latvia (Riga), the Open Society Institute (Budapest), the Red House (Sofia) and Theorem (Riga).
- **The Amsterdam-Maastricht Summer University (AMSU)**
www.amsu.edu
The AMSU was initiated by Felix Meritis, of which it is now an autonomous partner organisation. Each summer it runs a multi-disciplinary curriculum of masterclasses, workshops and seminars on a variety of topics, but always dealing with issues of present day civil society, for over five hundred young professionals from all over Europe, mostly aged between twenty-five and thirty-five. The lecturers come from widely varied academic and professional backgrounds and from many countries. Partial support to SEE participants is provided on the basis of open competition.

HIVOS (Humanist Institute for Cooperation with Developing Countries), The Hague, The Netherlands

www.hivos.nl

HIVOS is a non-governmental organisation providing development support with the aim of contributing to a free, fair and sustainable world where citizens, women and men, have equal access to resources, opportunities and markets and can participate actively and equally in decision-making processes that determine their lives, their society and their future. It does for the most part by providing financial and political support to local NGOs in its target countries. The HIVOS Culture Fund (HCF), introduced in 1995, supports artists and cultural organisations in the South (Africa, Asia, Latin America and the Caribbean, as well as Eastern and South East Europe). The Fund's fields of work include production, exchange, promotion, marketing and distribution, as well as capacity-building. Its purpose is to support, within developing countries, independent artistic initiatives that take a critical view of social developments, that help to develop and professionalise the cultural sector, that work for the broad dissemination of cultural products, and that promote equality of exchange between artists nationally and internationally.

XminusY Solidarity Fund, The Netherlands

www.xminy.nl

XminusY Solidarity Fund is an independent funding organisation in the Netherlands. In striving for greater justice in economic, political and social relations, it provides financial support to social movements and small-scale initiatives worldwide. The Fund supports groups and organisations in the South and in Eastern Europe, helping them set up programmes for social justice and political self-determination. Cultural projects with a strong political component are eligible for funding. The maximum grant award is EUR 5,000.

Calouste Gulbenkian Foundation, Portugal

www.gulbenkian.pt

The Calouste Gulbenkian Foundation is a Portuguese private institution of public utility that develops and carries out projects and awards grants and fellowships in the fields of the arts, charity, education, and science, with a focus on Portugal. Only its Research Grants for Foreign Nationals, awarded in the field of the humanities, are relevant to the present study. Foreign postgraduate students who seek to obtain a doctorate in Portuguese culture (art, history, literature or linguistics) or to publish a work in this area of interest are eligible for an award.

Olof Palme International Center, Sweden

www.palmecenter.se

Founded in 1992, the Olof Palme International Center is the Swedish labour movement's organisation for international development cooperation and raising public awareness of international political and security issues. The foundation's activities in the field of international development

cooperation concentrate on six regions, one of which is the Balkans. Arts and culture projects in SEE which are deemed to contribute to the process of democratisation are also supported.

Supported projects include:

- Support to the ODA Theatre in Pristina for "ODA Show" – a theatrical performance on political and social developments in the country, 2005
- Grant to ZaMIR NET Croatia for "ZaMirzine, online newsletter for civil society issues and urban culture", 2005

The Bank of Sweden Tercentenary Foundation (Riksbankens Jubileumsfond), Sweden

www.rj.se

Since 1965, the Bank of Sweden Tercentenary Foundation has awarded project grants to individual researchers and research groups. So far the foundation has supported Swedish research primarily in the fields of the humanities and the social sciences. Specific programmes are developed in partnership with other research institutions in Europe. Special sector committees set up by the Foundation investigate the need for research investment and promote the exchange of information in sectors that are judged to be of special significance. These include: Art and Design; the Knowledge Society; and Culture, Security, and Sustainable Social Development. In cooperation with the European Cultural Foundation, the Bank of Sweden Tercentenary Foundation presents an annual Cultural Policy Research Award (CPR Award), worth EUR 10,000, for which SEE researchers are eligible to apply.

Balkan Trust for Democracy, Belgrade, USA & Serbia and Montenegro

www.gmfus.org/balkantrust

This grant-giving scheme of USD 27 million, initiated by the German Marshall Fund of the United States, the United States Agency for International Development (USAID), and the Charles Stewart Mott Foundation, aims to support good governance and cross-border cooperation in South East Europe. Although 'arts' are listed as not being eligible for funding, projects in the field of culture which address the programme's objectives are potentially eligible.

CEC ArtsLink, New York, USA

www.cecartslink.org

This international arts service organisation supports the exchange of artists and cultural managers in the United States with their counterparts in Central Europe, Russia and Eurasia. All SEE artists are eligible for support. Relevant programmes are:

- **ArtsLink Awards**

There are three components to this: ArtsLink Residencies (five-week residencies at U.S. arts organisations, open to artists and arts managers from partner countries); Independent Projects (open to artists and arts managers from partner countries for projects in the U.S.); and ArtsLink Projects (for U.S. artists, curators, presenters and non-profit arts organisations, for projects in partner countries).

- **FACE Croatia**

www.scca.hr/eng/FACE/FACEGrant.html

Established in 2000 by the Heathcoate Art Foundation and administered by CEC ArtsLink and the Institute for Contemporary Arts in Zagreb, FACE provides funding for Croatian Arts and Culture Projects and for U.S.-Croatian Cultural Exchange.

Charles Stewart Mott Foundation, USA

www.mott.org

Although it does not provide specific support to arts and culture in any country, cultural and intercultural projects are not prohibited in the framework of the programme for civil society support in Central/Eastern Europe and Russia. Some of the key grants offered by the Mott Foundation are used for re-granting by local NGOs according to their own policies, which may include culture too.

Getty Foundation, USA

www.getty.edu/foundation

The Getty Foundation, which encompasses the Getty Leadership Institute, supports institutions and individuals worldwide, funding a diverse range of projects that promote the understanding and conservation of the visual arts. Support is granted for research, conservation and education, and professional development in the visual arts.

Trust for Civil Society in Central and Eastern Europe

www.ceetrust.org

Launched in 2001, as an independent organization with endowment support from a group of private grant-making foundations, the Trust promotes the development and long-term stabilisation of civil societies in Central and Eastern European countries by providing urgently needed funding to help NGOs gain greater self-reliance and self-sufficiency. The CEE Trust makes long-term grants to indigenous non-profit organisations in the seven target countries (relevant to our survey: Bulgaria and Romania). These enable the partner organisations to develop and implement their own strategic programmes addressing the three broad CEE Trust objectives. Programmes were launched in Bulgaria in 2004; others are expected to be launched in Romania in 2005. The support that the partner organisations could provide for, say, strengthening the independent cultural sector in Bulgaria and Romania, remains to be seen.

Trust for Mutual Understanding, New York, USA

www.tmuny.org

The Trust for Mutual Understanding supports cultural and environmental exchange between the United States, Russia, and Eastern and Central Europe. It helps fund international travel (including per-diem expenses) associated with exchanges in the visual and performing arts: specifically, for creative artistic collaborations, curatorial research projects, conservation and historic preservation projects, arts management programmes, and cultural documentation activities. It also supports advanced training programmes, workshops, conferences, seminars, joint research projects, and exchanges intended to aid organisations in the region that seek to achieve greater institutional stability. Applications can be submitted only by American non-profit organisations.

8.3 Other independent foundations based in or specifically related to South East Europe

There are very few independent foundations based in the countries of South East Europe that provide support in the field of culture. Of these, there is almost no SEE-originated independent private funder in the field of cultural cooperation, except for the recently set up BalkanKult Foundation, which has not yet started its grant-giving activity.

There are some examples of foundations which were initiated by nationals (or former nationals) of one of the countries in the region and which support, among other things, cultural projects in the country concerned or bilateral cooperation projects, usually with countries outside the region. Although potentially important to the cultural sector of the country concerned, they rarely support regional cooperation projects. They are significant insofar as they exemplify the development of indigenous philanthropy in the countries of South East Europe, even though in most cases they were established by individuals outside the target country (by former citizens in exile).

Another practice of 'indigenisation of grant-giving' is the strengthening of foundations formerly supported by foreign funders. Often these start to develop local and regional partnerships, thus enlarging the panel of funding sources and managing to survive and continue with their funding function after the withdrawal of initial foreign support, becoming true local or regional funders. Such examples are still very rare in the region, more so in the cultural sector.

St. Cyril and St. Methodius International Foundation, Sofia, Bulgaria

www.cmfnd.org

Initially named Llyudmila Zhivkova International Foundation when it was established in 1982 (its present name dates back to 1990), this foundation is an international, non-governmental, non-profit organisation with headquarters located in Sofia. Its aim is to help build what may be termed Bulgaria's 'intellectual capacity' so as to help meet the challenges of transition and the country's integration into Europe and the world. It does so by promoting international exposure, exploration and exchange, and securing access for young Bulgarians to high-level academic centres throughout the world. The foundation provides financial aid, grants scholarships and awards prizes in various contests, organises charity events, supports publishing projects and the organisation of symposia, conventions, seminars, exhibitions, concerts, etc. Education and culture are the focus areas of support.

The Environmental Partnership. Relevance: Bulgaria and Romania

www.environmentalpartnership.org

This consortium of six foundations in Bulgaria, the Czech Republic, Hungary, Poland, Romania and Slovakia focuses on mobilising and empowering the people of the region to improve their environment, their local communities and societies. Within the environmental focus, projects that have a cultural component have also been supported (such as the Living Heritage project, initiated by the King Baudouin Foundation, referred to above). The Environmental Partnership was established in 1991 by philanthropic funders, including the German Marshall Fund of the United States, the Rockefeller Brothers Fund, the Charles Stewart Mott Foundation and the Sasakawa Peace Foundation. Since then, a growing number of partners, including governments, private foundations, and an increasing number of companies and corporations, have joined the Environmental Partnership. It is at present the most significant private source of funding for community-based environmental initiatives in the region. The member foundations in SEE are:

Bulgarian Environmental Partnership Foundation: www.bepf-bg.org

Environmental Partnership Foundation Romania: www.epce.ro

Mihai Eminescu Trust, United Kingdom. Relevance: Romania

www.mihaieminescutrust.org

The Mihai Eminescu Trust (MET) is a UK-registered charity, established in 1987, that is dedicated to the conservation and regeneration of villages and communes in Transylvania and the Maramureş regions of Romania (it is also involved in several urban projects in the country). UK-based, it also has an office in Romania. The work of MET consists especially in establishing cooperation programmes by providing expertise in conservation and restoration through the direct involvement of British professionals in local projects and also in trainings held by these experts at various sites in MET's working regions. MET offers consultancy and non-reimbursable grants and loans to local farmers and craftsmen in order to extend their own businesses. It also works in collaboration with other Romanian and German partners (given its interest in the Saxon villages of Transylvania).

Pro Patrimonio Foundation, United Kingdom, Romania, France & USA. Relevance: Romania

www.propatrimonio.org

Pro Patrimonio, 'The National Trust of Romania', is an international federation of independent, autonomous, non-profit foundations whose mission is to identify, preserve, and lobby for the historic heritage of Romania. It pursues this mission by restoring, rescuing and revitalising endangered buildings and sites throughout the country, with a focus on reviving ancient crafts and skills and stimulating local economy development. Launched in London in 2000, Pro Patrimonio Foundations are now established in Bucharest, Câmpulung, Braşov (in Romania), London, Paris, as well as New York. Each Foundation is funded by membership subscription and by private and corporate donations (including the transfer of real estate) to each of its branches. Pro Patrimonio takes care of the acquisition, restoration and public opening of a limited number of buildings and sites of exceptional quality which are representative of Romania's diversity of styles and cultures. It also provides information, assistance and support for restoration works in other important heritage sites, including in rural areas.

Raţiu Family Foundation, United Kingdom and Romania. Relevance: Romania

www.ratiufamilyfoundation.com

The Foundation was established by the Raţiu family in 1979 with the main objective of promoting and supporting projects which further education and research in the culture and history of Romania and its people. The projects supported cover a number of different subjects, such as cultural heritage, civil society, democracy, civilisation and environmental protection. The Foundation also grants scholarships to Romanian students to enable them to follow MA and PhD courses, or study for short periods in the UK in fields such as architecture, music, theatre, philosophy, town planning, political studies, art, design, fashion design, archaeology, and ethnomusicology. The programmes developed by the foundation also enable UK and US students and researchers to undertake projects and summer schools in Romania. The Raţiu Foundation in the United Kingdom has also established and currently supports and collaborates with the Raţiu Foundation Romania, based in Bucharest, and the Raţiu Center for Democracy, based in Turda. (www.ratiucenter.org).

BalkanKult Foundation, Belgrade, Serbia and Montenegro. Relevance: SEE

www.balkankult.org

The BalkanKult Foundation was set up in 2005 in order to contribute to the development of the region's creative industries and of its cultural markets. It supports cultural diversity and the mobility of people, ideas and works. The BalkanKult Foundation continues the work initiated and carried out by the regional association, BalkanKult, which was established in Sarajevo in 1999. Mindful that important financial assistance to the region is not being allocated to cultural production, the Foundation seeks to cooperate with other large international foundations and institutions. The launch of grant-giving activities is due to begin by the end of 2005.

Karić Foundation, Belgrade, Serbia and Montenegro

www.karicfoundation.com

The Karić Foundation was established by the Karić family in 1979 (yet legally registered only in 1992, when political and legal changes made this possible) with the aim of supporting humanitarian projects and promoting national culture and tradition. In the cultural field, the Foundation supports organisations and individuals in Serbia who are active in the visual and performing arts, as well as in publishing, with a focus on traditional Serbian culture. It also supports the appearance in Serbia and Montenegro of internationally renowned artists.

Carpathian Foundation, Slovakia. Relevance: Romania

www.carpathianfoundation.org

The Carpathian Foundation promotes and supports cross-border cooperation in the Carpathian Euroregion, which includes, from the SEE countries, only Romania (Hungary, Poland, Slovakia and Ukraine are the other countries of the Euroregion). The Carpathian Foundation has assisted various projects that attempt to preserve the region's heritage and traditional values. At present, there are no specific programmes in the field of arts and culture; however, cultural projects are not excluded, particularly if linked to the Foundation's focus on multiculturalism.

Local Donors' Forums

Mention must also be made of the establishment of Local Donor Forums in the countries of the region. This signifies not only a need to sustain grant-giving organisations, but also a relative development and strengthening of indigenous funders. So far, such forums are active in Bulgaria and Romania.

Bulgarian Donors' Forum (BDF): www.dfbulgaria.org

Romanian Donors' Forum (RDF): www.donorsforum.ro

8.4 Corporate foundations

It is important to note that, in the context of foreign funders generally decreasing or stopping their support for the region, there is a slow but discernable development of corporate support in SEE, with important variations from one country to another. Profound economic change in many of these countries has led to an increase in corporate support for the cultural sector nationally, as well as the appearance of corporate support programmes of regional relevance and based on a regional strategy, which could become potential supporters of regional cultural cooperation.

These sources are as yet too weak to become an important source of funding, especially since they are linked to economic investment and so tend not to target those countries in which development assistance and investment in the cultural sector are most needed. But it is important to acknowledge this development and, by means of incentive legal frameworks, information exchange etc., to facilitate it.

The list below includes a few such corporate initiatives which target the cultural sector using a regional approach, as well as other corporate foundations potentially relevant to SEE operators.

Kontakt. The Arts and Civil Society Program of Erste Bank Group in Central Europe, Austria (and Central Europe)

<http://kontakt.erstebankgroup.net>

Kontakt is the sponsorship programme of the Erste Bank Group in the fields of Arts and Civil Society. It launches its own initiatives and enters into partnerships with institutions, initiatives and artists who are engaged in producing contemporary art, culture and theory, as well as in carrying out educational and social projects in the countries of Central and South East Europe

where the Erste Bank Group operates (i.e. Austria, Croatia, Czech Republic, Hungary, and Slovakia, with possibly other SEE countries in the future). Central Europe (i.e. Austria, Hungary, the Czech Republic, Slovakia, and Croatia, where the bank has subsidiaries). Kontakt is active in the following areas: Enabling Socially Responsible Transformation; Realising Independent Creative Strategies; Support for Education and Research; and Promotion of Cultural Infrastructure and Cooperation.

DIE ERSTE österreichische Spar-Casse Privatstiftung, Vienna, Austria

www.erstestiftung.org

This Foundation, established in 2003, is the direct successor of the savings bank founded in 1819 and the main shareholder in the Erste Bank. It is not a corporate foundation as such, but a private foundation following the tradition of the savings banks set up as charitable institutions in Central Europe almost two hundred years ago. It is thus one of the largest foundations in Europe, aiming to devote part of its profits to the common good of the region in which the Erste Bank Group operates (see above). The Foundation is due to start its operational activities in 2005, with an active donation policy that focuses on three core areas: Social Responsibility (shaping a socially just future in Central and South East Europe); Culture (promoting the development of cultural processes); and Europe (encouraging people to grow together in forming a common European future). Within the overall context of its work, the Foundation's goal is to preserve an awareness of the larger and smaller contexts, to work in an innovative and sustainable way, to provide impulses and offer concrete help and aid. The intention is to create added value in terms of content, contributing to the further stabilisation of the democratisation process in Central and South East Europe.

Henkel CEE (Central and Eastern Europe) Vienna

www.henkel.com

Part of the German multinational company Henkel Group, Henkel Central Eastern Europe initiated in 2002 a specific regional arts project:

- **Henkel CEE Art.Award and Henkel Young Artists' Prize**

www.kulturkontakt.or.at

Since 2002, Henkel Central Eastern Europe (Henkel CEE) has been awarding an annual Henkel Arts Prize for the Central and Eastern European region within a specific discipline. This prize confers the sum of EUR 5,000 and an exhibition displaying the winner's work, both in Vienna and his or her home country. It is designed to improve the understanding of the CEE geographical and cultural region, as well as contribute to the process of European integration. In support of young emerging artists, Henkel is also awarding a Young Artists Prize worth EUR 1,500. This will be granted to participants of the 'Artists-in-Residence' programme of KulturKontakt Austria. The award is administrated in partnership with KulturKontakt Austria (see 7.3 above) and the competition is open to artists from all CEE countries (including those in SEE).

Allianz Cultural Foundation, Germany

www.allianz-kulturstiftung.de

The Allianz Cultural Foundation addresses exceptionally gifted young people from all sectors of art, culture and education. Support is given primarily to multinational and intercultural cooperation projects which promote the European integration process and have a lasting impact. The main sponsorship is of contemporary cross-genre or cross-media concepts and initiatives. At the same time, the Foundation places special emphasis on promoting projects that are innovative in content or method and are alive to new trends in art, culture and education. The Foundation promotes cooperation projects right across Europe, and is also engaged at local and regional levels in Germany, in the following fields: music, theatre/opera/dance, fine arts, film, architecture/urban planning, and education/science. Certain programmes relevant to SEE have

benefited from the Foundation's support, such as "Going and Coming (Her und Hin) – International Culture Exchange Program for Eastern European Artists and Cultural Intermediaries"; this was a two-year project aimed at strengthening East-West integration by linking Berlin with other urban art scenes, such as those of Cluj (Romania) and Prague (Czech Republic). Grant applications are due 6-8 months before the start of the project.

Robert Bosch Foundation, Germany

www.bosch-stiftung.de

Established in 1964, the Robert Bosch Foundation is one of the major German foundations associated with a private company. Arts and culture, education and humanities are among the objectives described in its charter. Starting three decades ago from an initial focus on developing German-Polish relations, the Foundation now undertakes cooperation programmes with Central and Eastern Europe on a regular basis. These include: Robert Bosch Managers of Cultural Promotion in/from CEE; Cooperation in the Arts, promoting cooperation between young German and CEE artists; Programme for Translators from Germany and CEE; and Literature in an Intercultural Context – the Adelbert von Chamisso Literature Award. One of the most important projects initiated in South East Europe is the establishment of the International Commission on the Balkans, which was launched in spring 2004 in cooperation with the King Baudouin Foundation, the German Marshall Fund of the United States and the Charles Stewart Mott Foundation³⁶.

Fundación Telefónica, Spain

www.telefonica.es/fat

For many years, the Telefónica Foundation has paid special attention through its Arts and Technology Division to artists who make their work using telecommunications and information technologies. It has sponsored and presented – principally in Spain – real and virtual exhibitions and also stimulated discussion and reflection on the phenomenon of new media and its social and artistic repercussions. The Foundation also stages an international competition for art and artificial life, which is open to all SEE applicants.

- **Art & Artificial Life International Competition**

International competition seeking to reward excellence in artistic creation that has the practices of Artificial Life (A-life) embedded in it.

³⁶ The result of this initiative was the report "The Balkans in Europe's Future" released in April 2005.

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ECUMEST Association: www.ecumest.ro

Eurodesk: www.eurodesk.org

European Cultural Foundation: www.eurocult.org

European Foundation Center (EFC): www.efc.be

European Union Portal: <http://europa.eu.int>

Network of European Foundations for Innovative Cooperation (NEF): www.nef-web.org

On the Move – The Performing Arts Traveller's Toolkit: www.on-the-move.org

Policies for Culture programme: www.policiesforculture.org

Relais Culture Europe: www.relais-culture-europe.org

SEERECON: www.seerecon.org

Annex 1

EU-related agencies and offices in SEE

Delegations of the European Commission in the countries of SEE

ALBANIA, Tirana

www.delalb.cec.eu.int

BULGARIA, Sofia

www.evropa.bg

BOSNIA AND HERZEGOVINA, Sarajevo

www.delbih.cec.eu.int

CROATIA, Zagreb

www.delhrv.cec.eu.int

MACEDONIA, Skopje

www.delmkd.cec.eu.int

ROMANIA, Bucharest

www.infoeuropa.ro

SERBIA AND MONTENEGRO, Belgrade

www.delscg.cec.eu.int

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Cultural Contact Points (CCP) in South East Europe

BULGARIA, Sofia

The Euro-Bulgarian Cultural Center

www.eubcc.bg

ROMANIA, Bucharest

Consultancy Centre for European Cultural Programmes

www.cultura2000.ro

CROATIA, Zagreb

The establishment of the CCP Croatia within the Ministry of Culture of Croatia is currently underway, with the Office for European Cultural Cooperation and Integration already providing information, networking and support activities

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Annex 2

List of respondents

We would like to thank all those who responded to our enquiries, for their helpful information and insight.

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