



EUROPEAN
CULTURAL
FOUNDATION

Grants overview 2013

Grants advisers in 2013

Collaboration Grants

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Grants financial overview 2013

2013 Grants Total budgeted & spent

	Budget	Spent
Collaboration Grants	300,000	292,545
BIFC Grants	90,000	97,206
Commissioning Grants	140,000	55,000
STEP Beyond Travel Grants	139,000	111,250
Total	696,000	556,001

Organisations that received a Collaboration Grant in 2013

Name	Amount granted
Dynamo Project Space	21,220
What, How & for Whom/WHW	30,000
The Fabric Association	27,000
New Theatre Institute of Latvia	23,835
Eastside Projects	16,200
Farm in the Cave	18,070
PointBarre	23,100
Med.ea collective	22,350
Comica Company	22,450
Kud Mreža	28,650
Beforelight	29,970
WONDERLAND	29,700
Total Collaboration	292,545

Organisations that received a BIFC Grant in 2013

Name	Amount granted
Zemunski Mali Umetnicki Centar – ZMUC	13,910
Heartefact Fund	10,000
East West Center	10,000
Liceulice	18,760
PhotoExpo	13,876
Association of Citizens Kontrapunkt	20,660
Kontejner	10,000
Total BIFC	97,206

Organisations that received a Commissioning Grant in 2013

Name	Amount granted
EYE Film Institute	20,000
Vrede van Utrecht	10,000
International Film Festival Rotterdam	25,000
Total Commissioning	55,000



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Collaboration Grants 2013

"Cultural change often happens in an organic way; imperceptible day to day, but fundamental change when you check it out in retrospect. So it's worth recording the milestones on the journey: otherwise, you can miss how far you have travelled."

John Kingston, social finance expert – UK

Collaboration Grants 2013

In February 2013, the European Cultural Foundation (ECF) launched a call for applications for Collaboration Grants. This call was aligned with ECF's new strategic direction 'Connecting Culture, Communities and Democracy'. Therefore, ECF was looking for projects that, by working transnationally, cross-sectorally and with an emphasis on their (local) communities, would present a fresh and more sustainable picture of Europe. One growing from the bottom up, and carried by change-makers and their respective communities, who wish to re-invigorate European democracy through cultural actions.

By 25 March, the grants team had received 368 proposals, 109 of which were not eligible (based on hard criteria). Among the eligible proposals, 23 were preselected as the most promising ones to be assessed by ECF's international group of external advisors, who gathered in Amsterdam in late May to jointly assess the shortlisted applications. Nine proposals were immediately selected and another three were sent back to the drawing table, as these were considered potential yet still lacking relevant information.

Finally, 12 applications were awarded a Collaboration Grant with contributions ranging from €16,200 to €30,000; 42 organisations from 19 different countries were involved either as a lead organisation or partner organisation.

The variety in size and geographic spread of these selected projects contrasts with the uniformity in terms of themes. All of them in their own innovative and creative way seem to be looking at how to (re)claim the public space. Some projects do this in a very direct way, as they are addressing themes such as urban transformation, ecology and spatial development. The project "**Mapping the now here**" focuses on the political spaces of urban streets in the Mediterranean region, which currently often form the agorae of political, social and economic debates. "**Urban Lightscapes**" will quite literally shed light on underprivileged local neighbourhoods and their communities, by engaging them with artists to create participatory light installations. With "**Mechanisms for an entente**" the effects on a myriad of citizens affected by the disappearance of a train route connecting various Central Eastern European locations are examined. And "**Wonderlab**" takes the theme to yet another hypothetical level as the project researches how an all-inclusive sustainable city would work and where the flaws are in terms of policy-making.

Another example of projects relating to (re)claiming the public space are those whose focus is directly on the community and subsequent civic action(s). Such is the case with "**Happy Nes(t)s**", which intends to look at the correlation between creativity, social well-being, social innovation and development policies for citizens in various provincial areas of Europe. While this project looks at the power of communities from a positive perspective, "**Beginning as well as we can**" uses a negative angle. In response to the rapidly growing intolerance movements, it analyses artistically the cultural and social implications of the rise of far right-wing ideologies throughout Europe, especially as regards to a young urban public. Young audiences are also targeted in "**The future of work**", where the current unsustainable working conditions of young Europeans in particular are addressed by encouraging these communities to formulate their own alternatives.

Looking at alternative economic models – those where "sharing" is emphasised – should also be seen as an attempt to (re)claim the public space, as the desire is to break through socio-economic patterns that are deeply rooted in our current societies. "**Imagine the great transition**" is such a project. It aims to combine theoretical discourse, artistic interpretation and interaction with the audience on the topic of an economic transition from an all-consuming to a more sustainable society. In "**Let's trade**", trading structures as used by artists over the last decade are being explored in order to reclaim the language, patterns and culture of trade through art.

When (re)claiming the public space, critical media and/or media activism plays an important role. The project "**Artivists for Change**" will map how public expression of opinion can be made in a larger, more creative, less violent and more effective way, notably in challenged societies such as Greece. And in "**Reframe!**" a similar objective of challenging preconceived narratives in both EU and Mediterranean countries is being addressed through comics. Finally, the complex dynamics of how to best tap into the EU discourse is analysed in "**Lobby**". With a focus on the Visegrad region, the project will gather knowledge about the often hard-to-grasp phenomenon of lobbying and how it affects policies in this region.

www.culturalfoundation.eu

Collaboration Grants 2013

1. Artists for Change (**Greece**)
2. Beginning As Well As We Can (How Do We Talk About Fascism?) (**Croatia**)
3. Happy-Nes(t)s. Incubating and connecting creative communities for social innovation as a means to improve local wealth in peripheral regions. Case studies in Gabrovo (Bulgaria), Canary Islands (Spain) and Lodz (Poland) (**Bulgaria**)
4. Imagine the Great Transition (**Latvia**)
5. Let's Trade – cultural explorations into trade and alternative economies (**UK**)
6. LOBBY – lobbying in EU (**Czech Republic**)
7. Mechanisms for an entente – project for an artistic creation laboratory (**France**)
8. Mapping the now here (**Germany**)
9. Reframe! European perspectives through comics from Algeria, Turkey and the UK (**UK**)
10. The Future of Work (**Slovenia**)
11. Urban Lightscapes (**Greece**)
12. WONDERLAB (**Austria**)

1. Artists for Change

Organisation	<i>Dynamo Project Space (Greece)</i>
Partners	Jordan Open Source Association (Jordan), Spring Lessons im Aufbau Haus (Germany)
Website	http://dynamoprojectspace.blogspot.gr/
Grant award	€21,220
Total budget	€30,760

Summary

With partners from Greece, Jordan and Germany, this project is developed within the contemporary context of the multi-dimensional social, environmental and political challenges faced by societies in European and MENA region countries. The project aims to become a platform for future projects that will be developed between the participating countries and will highlight how we can make public expression of opinion more creative, less violent and more effective. Concrete outcomes include an online database of creative public space interventions facilitating the exchange of knowledge and ideas between artists and activists, and the implementation of a training course (on activism through design and social innovation) in Thessaloniki. The main target group of 'Artists for change' are young people, with a special focus on young artists and creators as well as activists in different fields (social, political, environmental etc.).

ECF decided to support this project because

by creating a database and an online platform, the project can provide an invaluable tool for cultural change-makers, enabling them to exchange knowledge among themselves, to link local experiences in the field of creative public space interventions, to mobilise people in their communities and ultimately to change society through culture.

2. Beginning As Well As We Can (How Do We Talk About Fascism?)

Organisation	<i>What, How & for Whom/WHW (Croatia)</i>
Partners	Alerta – Centre for Monitoring of Right-Wing Extremism and Anti-Democratic Tendencies (Croatia), tranzit. Hu (Hungary)
Website	http://www.whw.hr
Grant award	€30,000
Total budget	€80,085

Summary

With partners from Croatia and Hungary, the project deals with the social and cultural implications of the rise of far right-wing ideologies throughout Europe. The aim of the project is to produce a significant new body of knowledge and public advocacy tools, dealing with issues such as the consequences of institutionalised anti-communism, and differences and similarities between contemporary right-wing extremism in Eastern and Western Europe. The outcomes include international group exhibitions, the production of new artworks, workshops, public discussions and lectures, and publications dealing with the rise of intolerance and populism in the light of EU integration processes. The primary target group is urban young people, who might be easily influenced by right-wing extremism and populist policies due to peer pressure and overall public and media discourse favouring intolerance. As a long-term objective, the project aims to build new links between cultural producers of different European backgrounds, raising public awareness about the alarming right-wing ascendancy in Europe, as well as influencing the future programmes of institutions.

ECF decided to support this project because

of its ambition to provide new models of linking social activism with art and cultural practices, especially in reaching a young audience. Moreover, the project tackles an important, alarming Europe-wide political and social tendency that endangers the values of inclusiveness and democracy.

3. Happy-Nes(t)s. Incubating and connecting creative communities for social innovation as a means to improve local wealth in peripheral regions. Case studies in Gabrovo (Bulgaria), Canary Islands (Spain) and Lodz (Poland)

Organisation	<i>The FabriC Association (Bulgaria)</i>
Partners	Procediendo lab: design and social creativity for sustainable local development (Spain), Foundation for The Living Culture 'White Crows' (Poland), Maksimov Consult (Bulgaria)
Website	http://www.fabrikata.eu/
Grant award	€27,000
Total budget	€33,843

ECF decided to support this project because its main aim is to promote culture and creativity as a cross-sectoral phenomenon and as a driver for social innovation and economic growth. ECF supports the project's ultimate goal – to change society through culture.

Summary

With partners from Bulgaria, Spain and Poland, this project aims to explore different forms and fields of creative interventions described and presented in three case studies. By nurturing citizens' creativity and connecting creative people, communities and places in the participating cities, the project will investigate, design and implement various tools, generate publicity and make policy recommendations focusing on the correlation between creativity, social well-being, social innovation and development policies. The project outcomes include a series of local and international workshops, creative interventions in urban spaces, a questionnaire, methodology, indicators to serve the research activity, publications, "Happiness Index Seal" – an artistic logo-seal that would be awarded to initiatives promoting social joy and well-being. The long-term objectives include the creation of a social environment that encourages and appreciates creativity, the strengthening of cross-sectoral partnerships, to influence policy decision-makers to acquire new competences to develop programmes and support mechanisms stimulating creativity and innovation. The project addresses a heterogeneous target group that includes artists, creative professionals, cultural workers, students, scientists, organisations (cultural, social, environmental, business, universities, etc.) and the general public.

4. Imagine the Great Transition

Organisation	<i>New Theatre Institute of Latvia (Latvia)</i>
Partners	New Economics Foundation (NEF) (UK), Imagine 2020/Kaaithheater (Belgium)
Website	http://www.imagine2020.eu
Grant award	€23,835
Total budget	€56,105

Summary

With partners from Latvia, the United Kingdom and Belgium, this initiative aims to engage European societies with the ideas described in the New Economics Foundation (NEF) research “The Great Transition”, as well as presenting them with a new, alternative thinking in the economic field and providing them with tools to work towards a sustainable future. The project outcomes include a series of interdisciplinary events in nine European countries combining theoretical discourse, artistic interpretation and interaction with the audiences. In five cities, the NEF leading team will conduct a master class/workshop for an invited audience of policy-makers, economists, academics, artists and activists. The long-term objective of the project is the involvement of artists and arts organisations in European political debate and tangible change in local, national and European policies and to empower growing communities of people who believe in transition. The project addresses three main target groups: the general public, artists, and current and future idea-shapers (students, academics, journalists, policy-makers, etc.).

ECF decided to support this project because it examines the role art and creativity can and should play in establishing and promoting new alternative economic models and because it links practice and policy-making.

5. Let’s Trade – cultural explorations into trade and alternative economies

Organisation	<i>Eastside Projects (UK)</i>
Partners	myvillages.org (Netherlands), Atelier d’Architecture Autogeree (AAA) (France)
Website	http://www.eastsideprojects.org
Grant award	€16,200
Total budget	€52,540

Summary

With partners from the United Kingdom, the Netherlands and France, this project aims to explore, commission, present and implement trading structures used by artists within everyday life situations. The research examines art projects from the last decade that use trade/shops/valorisation as a means of artistic production and dissemination and looks at their intentions, strategies and politics with the aim of reclaiming the language, patterns and culture of trade through art. The public display of the collaborative research (“Trade Show”) will bring together exemplary international art projects that deploy different critical aspects and strategies related to trade and will be accompanied by workshops, trading sessions, presentations and seminars. A central trading structure for “Trade Show” will be built and used to develop the “International Village Shop”, a multifunctional prototype for local collective production and trade. The primary target groups are cultural practitioners and social/cultural enterprises that use or want to implement art-led, experimental and sustainable forms of trade and exchange into ongoing programmes and situations.

ECF decided to support this project because of its intention to motivate cultural practitioners and policy-makers to reconsider art’s potential in reclaiming and re-formulating trade as a crucial socio-cultural activity. In the context of the economic and financial stresses in the cultural sector, it investigates new, alternative economic models.

6. LOBBY – lobbying in EU

Organisation	<i>Farma v jeskyni / Farm in the Cave (Czech Republic)</i>
Partners	Truc Sphérique (Slovakia), Republikon Foundation for Science, Education and Research (Hungary)
Website	http://www.infarma.info
Grant award	€18,070
Total budget	€88,329

Summary

With partners from the Czech Republic, Slovakia and Hungary, this cross-cultural project aims to promote the topic of lobbying in the EU and notably in post-communist countries. The project will do that through the following activities: anthropological research (focused on the theme of lobbying in the EU and Visegrad region); creating a network of political scientists, non-profit organisations, universities, individuals and other bodies focused on and interested in the theme of lobbying in EU countries; blog, web and Facebook page focused on the theme of lobbying; an international workshop for students, political scientists and the general public on lobbying in the EU to take place in Zilina (SK); site-specific performance in Prague (based on the results of research and the international workshop); and a documentary to be premiered in all partner cities. The primary target groups of the project are the citizens of the EU and post-communist countries of Central Europe who are interested in social and cultural events, and experts and practitioners of social science, exploring the issue of lobbying.

ECF decided to support this project because it aims to create a platform that can be a valuable source of information about the relatively unknown and unexplored phenomenon of lobbying at a citizen level (beyond the high level of corporate and business sector lobby) for public administration professionals, artists and general public.

7. Mechanisms for an entente – project for an artistic creation laboratory

Organisation	<i>PointBarre (France)</i>
Partners	École d'Enseignement Supérieur d'Art de Bordeaux (EBABX) (France), Jan Matejko Academy of Fine Arts (ASP-K) (Poland), SNCF (France), Bakelit MAC (BMAC) (Hungary), Bona Fide Oz (BFO) (Slovakia)
Website	http://www.pointbarre.biz
Grant award	€23,100
Total budget	€356,990

Summary

With partners from France, Poland, Hungary and Slovakia, this interdisciplinary art production experimentation analyses the evolution of the political context around the train line that previously linked Warsaw to Bucharest through Krakow, Košice and Budapest. The main outcome of this project is a multiform collective artwork, which will be created during a two-month long workshop. This workshop consists of travelling along the route of the train line, with seven stops: Bucharest, Cluj, Budapest, Košice, Plaveč, Nowy Sącz, Krakow and Warsaw. At each stop conferences will take place where historians, sociologists, political scientists and industrial actors will give their point of view on the twentieth century's history in Central-Eastern Europe. Afterwards exhibitions will be organised in all the partner countries. The project targets its participants and partners, but also the public, i.e. the inhabitants of the involved cities and villages, and individuals and organisations linked to political, industrial and financial decision-making processes.

ECF decided to support this project because of its innovative potential to rejuvenate and rethink the relationship between artistic experience, history and community, while raising awareness of the challenges of connecting diverse communities.

8. Mapping the now here

Organisation	<i>med.ea collective (Germany)</i>
Partners	YetY Visuales (Spain), Open Polymorphic Assembly in Athens (Greece)
Website	http://med.ea-collective.org/
Grant award	€22,350
Total budget	€64,150

Summary

With partners from Germany, Spain and Greece, this project creates an audiovisual cartography of the Mediterranean region – mapping political, sociological and cultural movements in Greece, Spain, Italy, Turkey and Egypt. It is an interdisciplinary artistic and political research project, connecting images from the streets of resistance to the current socio-political transformations in the Mediterranean region. Med.ea Collective seeks to explore the political spaces of the urban streets as a dynamic between the space and its protagonist and understand its practices and struggles within the current context of political and social restructuring that is accelerated by the economic crisis. As well as an audiovisual political map of the region, a docu-fictional video essay and several articles will be produced, reflecting the data collected through interviews, artistic intervention in the urban 'landscape' and previous workshops. Long-term objectives include improving and sharing knowledge about political culture in the Mediterranean, providing new research tools for the social sciences, and creating an artistic network for political research and social projects with participants from a variety of Mediterranean countries. The project addresses young individuals, future decision-makers, artists, autonomous collectives, activists and grassroots initiatives and cultural organisations, as well as the local communities from different socio-economic and cultural backgrounds.

ECF decided to support this project because it provides an innovative, interdisciplinary approach to the very timely topic of citizen engagement with urban public space and its role in political and social transformation in selected Mediterranean countries, by combining political research with artistic vision.

9. Reframe! European perspectives through comics from Algeria, Turkey and the UK

Organisation	<i>Comica Company (UK)</i>
Partners	FIBDA – Festival International de la BD d'Alger (Algeria), Istanbulles, International Comics Festival of Istanbul (France), Article 19 (UK)
Website	http://www.comicafestival.com/
Grant award	€22,450
Total budget:	€41,850

Summary

With partners from the United Kingdom, Algeria and France, this project aims to showcase new works from talented young comic makers in Algeria, Turkey and the UK in order to challenge preconceived narratives: reframing lives, the medium itself and the role of comics to tell unknown or hidden stories. Through a variety of activities, 12 artists (four per country), will be asked to 'reframe' perspectives on Europe. The activities include a touring exhibition to be showcased in the three countries, a series of workshops run by the commissioned artists in each country and digital presence throughout all partners' communication channels, including websites, e-zines and social media. The long-term objective of the project is to show the possibility of working across countries with different cultural, political and economic contexts, to promote the mobility of works and ideas across borders and to raise awareness of human rights and freedom of expression issues. The two main target groups of the project are emerging comic artists and organisations working with comics, such as festivals, publishers and non-governmental organisations.

ECF decided to support this project because it attempts to tackle current and pressing European issues through an art form that is moving beyond and peripheral to the traditional art scene and could bring a fresh dimension to the discourse on democracy and human rights.

10. The Future of Work

Organisation	<i>KUD Mreža – Arts and Culture Association (Slovenia)</i>
Partners	Zaaigrond Filmproducties (The Netherlands), Projekthaus/Mehrgenerationenhaus Potsdam-Babelsberg, Verein zur Förderung innovativer Wohn- und Lebensformen e.V. (Germany)
Website	http://www.kudmreza.org
Grant award	€28,650
Total budget	€45,200

Summary

With partners from Slovenia, the Netherlands and Germany, this project reflects on today's increasingly unsustainable social reality of working conditions, and intends to spark a bottom-up debate among young people about the future of work in Europe and to encourage them to formulate alternatives. The outcomes of the project include four short documentaries, composed of interviews with local workers, experts and companies, combined with schematic animations. The target audience are young people between 18 and 35 across Europe, as they are the ones who are experiencing the flexibilisation of the labour market the most. Currently one in four people under the age of 25 across Europe are unemployed.

ECF decided to support this project because it aims to raise awareness and understanding by the young generation of Europeans of the processes of precarisation and flexibilisation of labour markets in Eastern and Western Europe in an attractive, simple, yet accurate way. It also seeks to investigate alternatives and solutions from the young people themselves.

11. Urban Lightscapes

Organisation	<i>Beforelight (Greece)</i>
Partners	IAAC – Institut d'Arquitectura Avancada de Catalunya (Spain), SoAP – Social & Artistic Platform (The Netherlands)
Website	http://www.beforelight.gr
Grant award	€29,970
Total budget	€41,420

Summary

With partners from Greece, Spain and the Netherlands, the main objective is to investigate and experiment with the relationship between urban lighting and civil society while encouraging dialogue, active participation and creativity. By bringing together local communities, academic and professional contributors and light artists, the project partners will create participatory light installations in underprivileged neighbourhoods of Maastricht. The long-term objective of the project is to promote a greater awareness of European citizenship and a sense of shared destiny among the people of Europe. The primary target group of this project is European citizens who are eager to take local action to promote not only functional but also artistically interesting urban lighting in their areas.

ECF decided to support the project because it aims to encourage local communities to get engaged in actions that bring changes in public spaces and urban environments through the collaboration of artists, designers, scientists and social partners.

12. WONDERLAB

Organisation	<i>WONDERLAND – platform for European architecture (Austria)</i>
Partners	Deutsches Architektur Zentrum DAZ (Germany), House of Architecture/Architectural bureau “Zotov&Co”, LLC (Ukraine), Architekturzentrum Wien (Austria)
Website	http://www.wonderland.cx
Grant award	€29,700
Total budget	€146,480

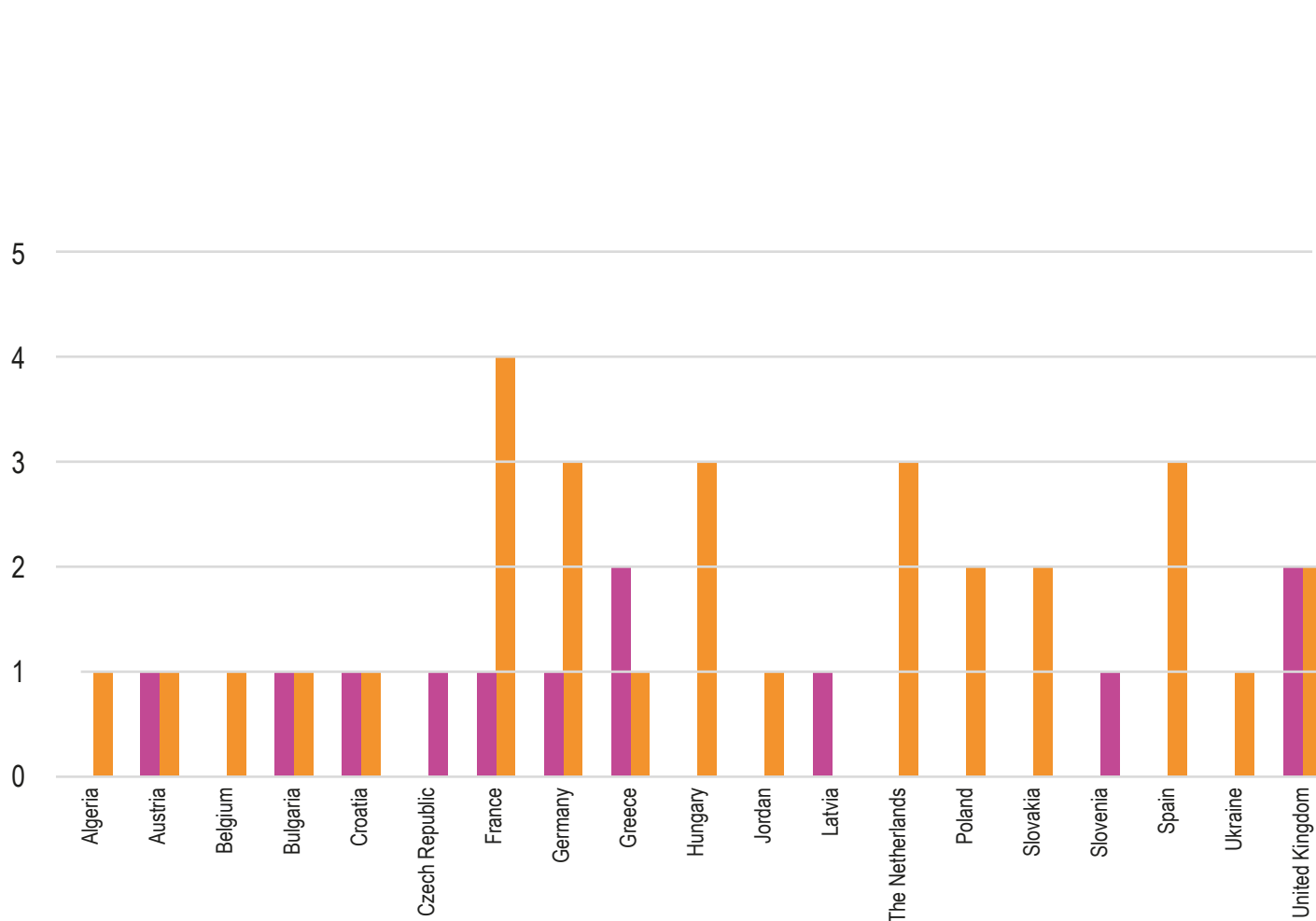
Summary

With partners from Austria, Germany and Ukraine, this project aims to research – through reference projects – how an all-inclusive city would work on a 24-hour basis and to highlight failures in policy-making. The project includes workshops in three cities (in order to exchange ideas about how to develop a common strategy and implement similar approaches in our cities), a travelling exhibition on sustainable architecture and planning practices, and a publication on the outcome of the workshops. In the long run, the project aims to raise awareness about urban issues, finding socially sustainable solutions for our cities. The project targets architects and planners, local authorities, non-governmental organisations and citizens’ movements in the host cities, cultural organisations, interested citizens, chambers (mainly architects), film-makers and other artists who deal with built environments.

ECF decided to support this project because it attempts to initiate a discussion process and broad citizen awareness about what it means to design and produce socially inclusive architecture and urban projects with the collaboration of citizens, social organisations and city administrations.

Collaboration Grants 2013

Geographical spread of awarded applications (lead and partner organisations)



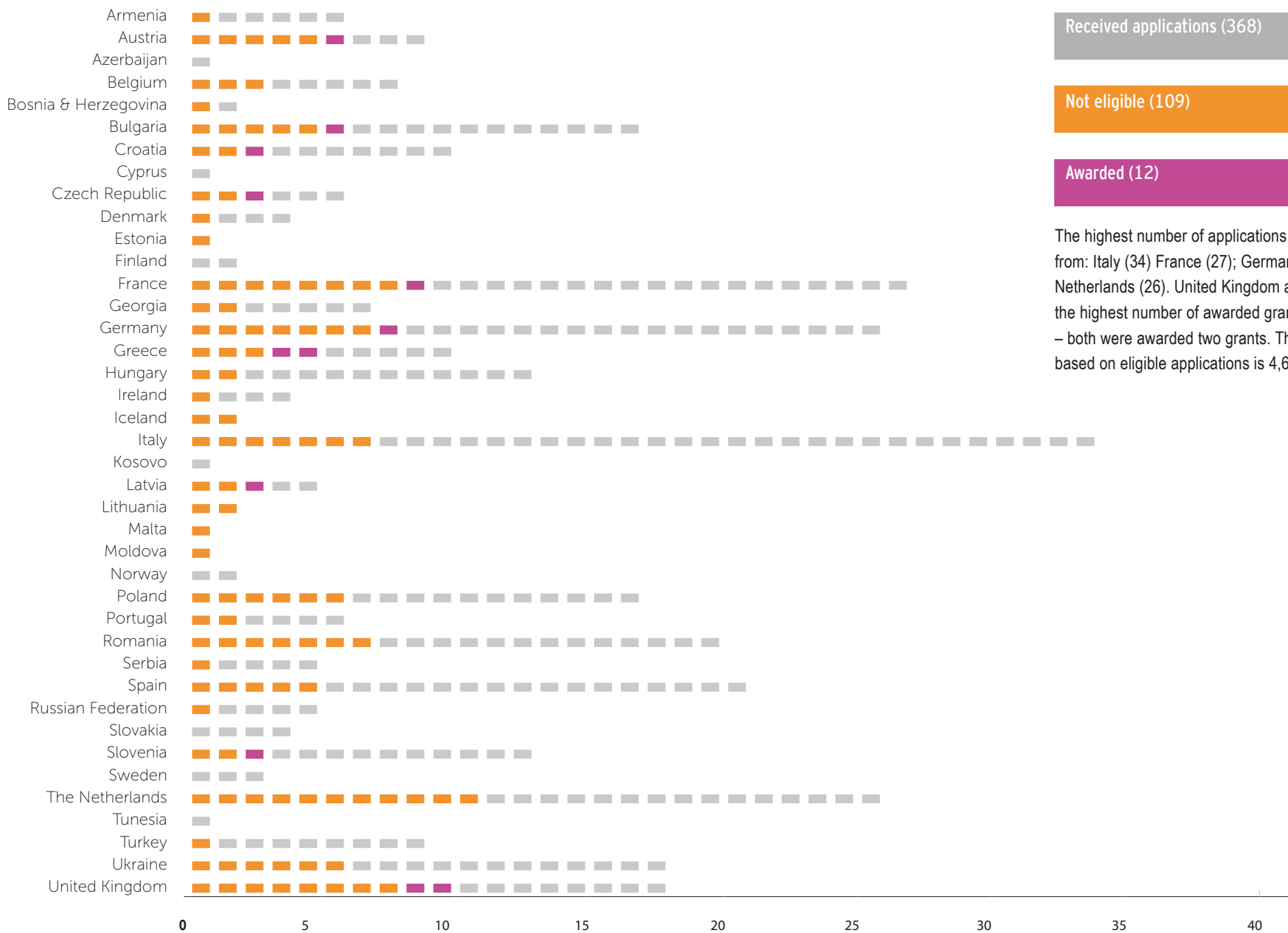
Lead organisation

Partner organisation

The chart shows the lead organisation countries and the partner countries that have been awarded Collaboration Grants in 2013. ECF awarded 12 projects from 10 lead countries with 30 partners from 16 countries.

Collaboration Grants 2013. Received and awarded applications.

Number of applications received and awarded to lead organisations only



Received applications (368)

Not eligible (109)

Awarded (12)

The highest number of applications received came from: Italy (34) France (27); Germany (26) and the Netherlands (26). United Kingdom and Greece had the highest number of awarded grants per country – both were awarded two grants. The success rate based on eligible applications is 4,6%.



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Balkan Incentive Fund for Culture Grants 2013

Balkan Incentive Fund for Culture Grants

In 2012, ECF and its long-standing partner Open Society Foundations (OSF) decided to devolve responsibility for the Balkan fund to the region. After a careful selection process, the Sarajevo-Skopje-Belgrade based organisation ArtꞤngle was chosen, as their proposal matched best with ECF's and OSF's original objectives and future ambitions for cultural cooperation in the region. A few of their (long-term) goals include: advocating for (more) local/national/regional governmental commitment to cultural support in the region; higher (on- and offline) involvement of cultural organisations in the selection process and development of their projects; and, eventually, the creation of a regional institute (a Balkans Art Council). To this extent, ArtꞤngle decided to change the name of the Balkan Incentive Fund for Culture to Balkan Arts and Culture Fund (BAC) (www.artanglebalkans.net) – dismissing the “incentive”, which had too much of a short-term, one-off connotation.

While the handover to ArtꞤngle was prepared during the first half of 2013, ECF wanted to ensure a smooth transition by keeping the call for applications within this grant scheme open until late June. So we organised three selection rounds with a total of 61 incoming applications. In this period, seven projects were selected for support with amounts ranging between €10,000 and €20,660, involving 22 organisations from all seven Western Balkans countries, plus Northern Ireland and Slovenia.

The supported projects can all be characterised by a deep commitment to examining the past, present and future of public space in the region (often in relation to Europe), as well as a necessity to empower local communities. From artists-in-residence to marginalised city dwellers or senior citizens, the projects seek to engage and animate groups to co-own and co-develop their environments, whether through artistic projects or through media activism.



Balkan Incentive Fund for Culture Grants 2013

1. Movable Art Colonies: Transforming Dying Towns – Into Art Residencies (Serbia)
2. Betrayers – Commemorating the 100th anniversary of WWI (Serbia)
3. The Conquest of Happiness: People's choirs Sarajevo-Mostar-Ljubljana (Bosnia and Herzegovina)
4. Liceulice – regional platform of activism (Serbia)
5. Documentary Embroidery Circuit (Serbia)
6. Aesthetic Education Expanded – Artistic Experimentation and Political Culture in the Age of Networks (Macedonia/FYROM)
7. Extravagant bodies: Extravagant age (Croatia)

1. Movable Art Colonies: Transforming Dying Towns – Into Art Residencies

Organisation	<i>Zemunski Mali Umetnicki Centar – ZMUC (Serbia)</i>
Partners	NGO “Za Druga” (Montenegro), NGO “Zeta Center” (Albania)
Website	www.zmuc.org
Grant award	€13,910
Total budget	€26,700

Summary

With partners from Serbia, Montenegro and Albania, this project aims to raise operational standards of the existing art colonies and residencies in the three participating countries. Additionally, it seeks a sustainable model for new art residencies. To achieve this, the project will support and evaluate local arts and culture administrations in these countries; focus on the promotion and exchange of sustainable strategies for local cultural development; and examine the legacy of communist era state-sponsored art colonies. Concrete outcomes include the establishment of at least two new artist residencies in rural communities and a platform for sharing best practices and ways to sustain art production. In addition, there will be a TV documentary and recommendations gathered in the publication ‘Art colonies ready for the 21st century’.

The target group consists of artists (national and international), cultural operators, rural community members and students.

ECF decided to support this project because it is targeting local communities and stimulates collaboration with countries that do not collaborate much with each other. Moreover, art residencies are still very much needed in the Balkans as they enable qualitative and quantitative reflections on the trends and issues that are relevant for individual artists and the art community.

2. Betrayers – Commemorating the 100th anniversary of WWI

Organisation	<i>Heartefact Fund (Serbia)</i>
Partners	MESS Sarajevo – International Theatre Festival (Bosnia and Herzegovina), BITEF Theatre (Serbia), Theatre Gavela (Croatia)
Website	www.heartefact.org
Grant award	€10,000
Total budget	€90,000

Summary

With partners from Serbia, Bosnia and Herzegovina and Croatia, this project aims to raise awareness about the anti-war movements and initiatives throughout the history of former Yugoslav countries, especially in the context of the 100th anniversary of the First World War. The project will question the role of citizens and the participatory potential of civic action in the overall social turmoil within a changing political and social order. It also aims to re-think and discuss the future of the European Union and the Balkans within Europe, from WWI until today. The outcomes of the project will be reflected in a theatre production; the publication of a monograph of the topics; and a conference that will address these topics publicly.

The project targets young arts and cultural practitioners, intellectuals, decision-makers, public figures, politicians, civic organisations and students.

ECF decided to support this project because it aspires to analyse the strategies for civic action in an imaginative way and commemorates WWI from an interesting perspective.

3. The Conquest of Happiness: People's choirs Sarajevo-Mostar-Ljubljana

Organisation	<i>East West Center (Bosnia and Herzegovina)</i>
Partners	Prime Cut Productions (UK), Mladinsko Theatre (Slovenia)
Website	http://conquestofhappiness.com/
Grant award	€10,000
Total budget	€61,000

Summary

With partners from Bosnia and Herzegovina, UK and Slovenia, this project aims to investigate the impact of civil conflict on society. It explores whether societies affected by conflict can ever truly achieve happiness, and looks at how experiences in Bosnia and Northern Ireland can serve as an example for other countries, specifically regarding the speed with which a society might crumble. The outcome of the project will be the production of an open-air theatre performance involving artists from all three countries and local choirs from each location. The choirs will be created through community workshops organised in each of the locations where the performances will be held.

As well as culture lovers and the massive audience attending the MESS festival (International Theatre Festival in Sarajevo), the project targets citizens from different ethnic groups who are interested in participating in the 'People's Choir'.

ECF decided to support this project because it looks at 'the conquest of happiness' beyond the Balkans discourse and allows local citizens to work with acclaimed theatre director Haris Pasovic.

4. Liceulice – regional platform of activism

Organisation	<i>Liceulice (Serbia)</i>
Partners	Centre for Media Activities (Macedonia/FYROM), Culturist (Kosovo)
Website	www.liceulice.org
Grant award	€18,760
Total budget	€68,460

Summary

With partners from Serbia, Macedonia/FYROM and Kosovo, this project aims to empower and advance regional activism and the art scene through a range of activities, including the publication of street magazines, an online platform, workshops and a street festival of activism. It further aims to develop the already initiated Regional Platform of Activism into a long-term functional and self-sustainable tool, expanding also to other countries.

The project targets artists, existing artistic and activism initiatives/groups, civil society organisations and marginalised individuals/groups.

ECF decided to support this project because it is establishing, strengthening and promoting activism as an artistic practice and potentially leading to a sustainable, participatory and influential mechanism for social change.

5. Documentary Embroidery Circuit

Organisation	<i>PhotoExpo (Serbia)</i>
Partners	Montenegrin alternative culture (Montenegro), Youth cultural centre “Abrašević” (Bosnia and Herzegovina) and Faculty for things that can’t be learned – FRU (Macedonia/FYROM)
Website	www.vimeo.com/photoexpo
Grant award	€13,876
Total budget	€30,600

Summary

With partners from Serbia, Montenegro, Bosnia and Herzegovina and Macedonia/FYROM, this project aims to activate, catalyse and document reflections on local reality through collaborative documenting and intervening in public space using the technique of embroidery in neighbourhoods that are undergoing social or urban transformation/conflict. The project consists of five two-week workshops and public debates. Each public intervention will result in the creation of a large-scale tapestry representing the social and material reality of the neighbourhood. A video documentary and catalogue will record these interventions.

The target group consists of local creators (professionals, amateurs and beginners), artists, cultural workers, local and regional members of the public and passers-by in public space.

ECF decided to support this project because it creates spaces where a wide range of people can engage and reflect on local situations. It also incites new and different encounters in local communities, and artistic connections between groups exposed to similar (post-Yugoslavian) social and political problems.

6. Aesthetic Education Expanded – Artistic Experimentation and Political Culture in the Age of Networks

Organisation	<i>Association of Citizens Kontrapunkt (Macedonia/FYROM)</i>
Partners	New Media Center_kuda.org (Serbia), Multimedia Institute (Croatia)
Website	www.aestheticeducation.net
Grant award	€20,660
Total budget	€117,241

Summary

With partners from Macedonia/FYROM, Serbia and Croatia, this project aims to promote and foster social practices that connect artistic experimentation, political culture and new technologies. The main goal is to create an emancipated sphere of public action. It will focus on how DIY (Do It Yourself) tactical media can create a counter-public when nationalism causes political polarisation. Tactical media is a form of media activism that privileges temporary, hit-and-run interventions in the media sphere over the creation of permanent and alternative media outlets. Concrete outcomes include three exhibitions and public debates in all three partner countries; a conference; a summer seminar; two publications; and a joint multilingual web platform.

The project targets cultural and social theorists, journalists, media professionals, political activists, artists, students, young researchers and experts in the debate on the relevance of tactical media practices.

ECF decided to support this project because it researches public space through the lens of media activism. It also advocates grassroots collaborations as a catalyst in creating a common space of public action in the region, in Europe and beyond.

7. Extravagant bodies: Extravagant age

Organisation	<i>Kontejner – bureau of contemporary art praxis (Croatia)</i>
Partners	NGO Kiosk (Serbia), Zajenički Put Foundation (Croatia) and Museum of Modern and Contemporary Art Rijeka - MMSU (Croatia)
Website	www.kontejner.org/extravagant-bodies
Grant award	€10,000
Total budget	€153,171

Summary

With partners from Croatia and Serbia, this project aims to empower the elderly population in the region and improve their quality of life. It will do so by placing senior citizens as active participants within society looking at a wide range of topics related to economy, health, love, sexuality, death, memory, etc. All the project activities will therefore be produced with and for senior citizens. The project will result in four interdisciplinary art events; workshops and living room activities; panel discussions; artists' talks and public debates/presentations; and a bi-lingual publication.

This project targets senior citizens (people in retirement), cultural workers, local communities, art professionals and experts in philosophy, sociology, anthropology, medicine and futurology.

ECF decided to support this project because it had supported a previous edition of this project called "Extravagant Bodies, Extravagant Minds", in which Kontejner focused on people with mental disabilities. Given the results of the previous project, we know this organisation and its partners have the capacity to include a very specific community in an artistic project by genuinely involving them, creating a voice and advocating for inclusion of an often unheard group, while providing high artistic quality.

BIFC (Balkan Incentive Fund for Culture) Grants 2013
Geographical spread of awarded applications (lead and partner organisations)



Lead organisation

Partner organisation

The chart shows the lead organisation countries and the partner countries that have been awarded BIFC Grants in 2013. ECF awarded 7 projects from 4 lead countries with 17 partners from 9 countries.

BIFC Grants 2013. Received and awarded applications.
 Number of applications received and awarded to lead organisations only



Total received applications (61)

Awarded (7)

The highest number of applications received was from Serbia (16) and has the highest number of lead organisations awarded (4 grants).



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STEP Beyond Travel grants 2013

STEP Beyond Travel grants 2013

2013 marks the tenth anniversary of the STEP Beyond Travel grant scheme. When it was created back in 2003 – as a continuation of the APEXchanges mobility programme – STEP Beyond was a clear result of ECF’s red thread at the time. Before the biggest-ever enlargement of the EU in 2004, ECF conducted an in-depth reflection process under the title *Enlargement of Minds* (2002–2005). The findings were translated into new programmes, funds and advocacy actions.

In order for the ‘enlargement of minds’ to happen, ECF and others acknowledged that artists and cultural workers had to have the opportunity to physically explore Europe. This meant both “old” and also “newly joined” member states, and the EU’s (new) neighbouring countries.

There was a clear advocacy ambition connected to this. Together with key European networks, ECF campaigned for cultural mobility to become an EU priority. As a result, mobility was highlighted in the European Agenda for Culture in 2007 and was made a priority of the EU Culture Programme for 2007–2013.

In order to celebrate STEP Beyond’s first decade, a series of additional activities will take place between autumn 2013 and winter 2014. One of these will be a multi-media publication recording the experiences of previous STEP Beyonders. More than 1,700 individual travellers have been supported through the STEP Beyond Travel grant over the last ten years, and their journeys have often been pivotal in their professional development.

The STEP Beyond Travel grant scheme operates on a rolling basis. This means that STEP Beyond Travel Grants run over the entire year, with a twice monthly assessment carried out internally. STEP Beyond Travel grants amount to €250, €400 or €700, depending on the travel itinerary.

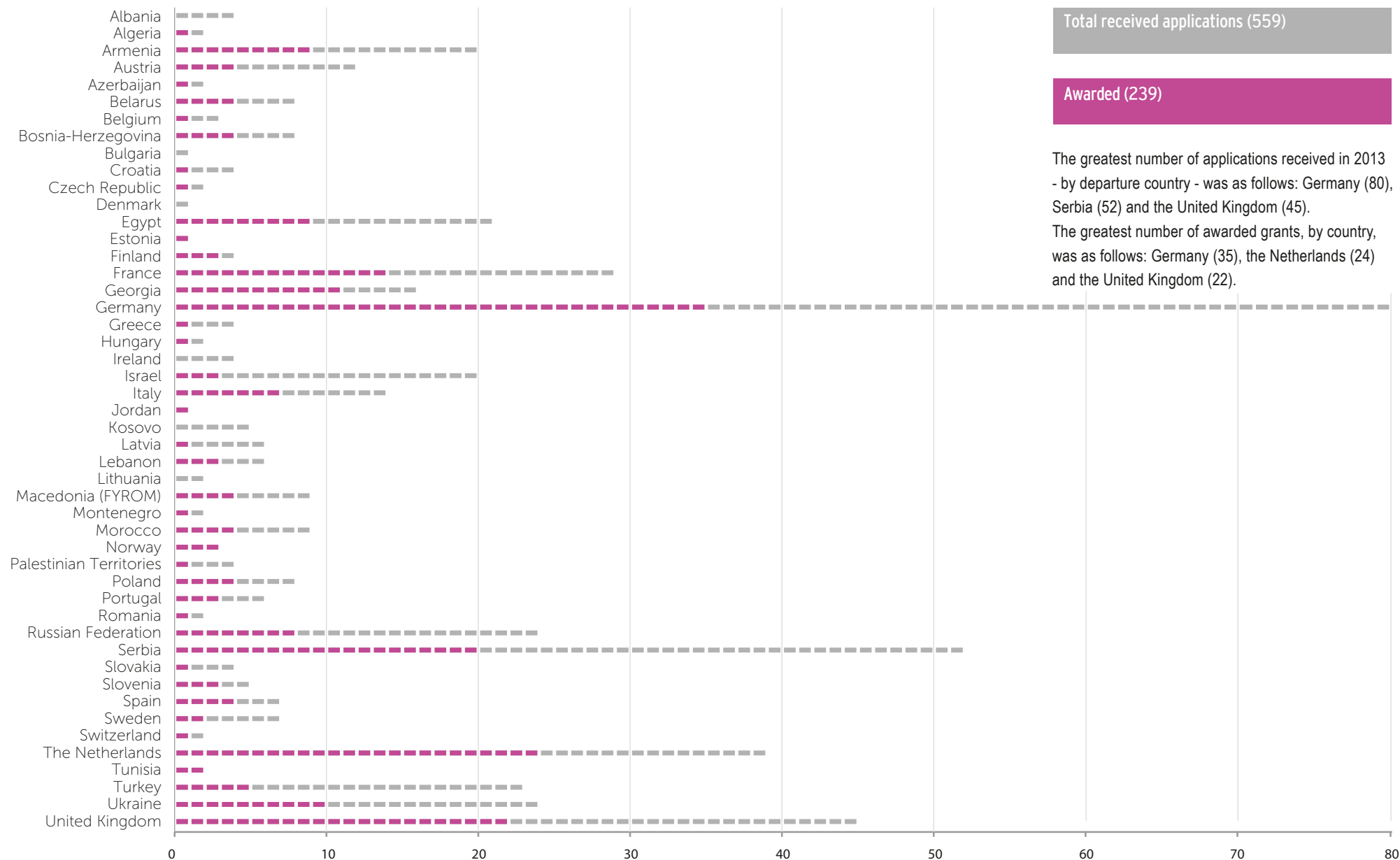
The total number of STEP Beyond Travel grants awarded from 1 January to 31 December 2013 was 239.

ECF awarded two special travel grants in 2013. One of the special grants was awarded to Arne Saeys from Belgium as part of his on-going commitment to the Cultural Policy Research Award (CPRA) – which we co-organised until 2013. In recognition of his contribution to the cultural policy sector, Arne was shortlisted three times for the CPRA but never actually won it. So ECF decided to award him a special travel grant. His travel plans will be connected to his engagement in cultural policy research and will take place in 2014.

The second special STEP Beyond Travel grant award went to Pau Cata from Spain. He was the winner of our STEP Beyond Travel grant survey, which was carried out during STEP’s tenth anniversary to find ways of improving our processes and to encourage greener travel by grantees. Pau has been invited to travel from Spain to the Netherlands for the ECF European Souvenirs event, which will take place in the newly developed Eye Film Institute building in Amsterdam in May 2013.

STEP Beyond Travel Grants 2013

Number of applications received and awarded per departure country



Total received applications (559)

Awarded (239)

The greatest number of applications received in 2013 - by departure country - was as follows: Germany (80), Serbia (52) and the United Kingdom (45).

The greatest number of awarded grants, by country, was as follows: Germany (35), the Netherlands (24) and the United Kingdom (22).

STEP Beyond Travel Grants 2013

Number of applications received and awarded per destination country

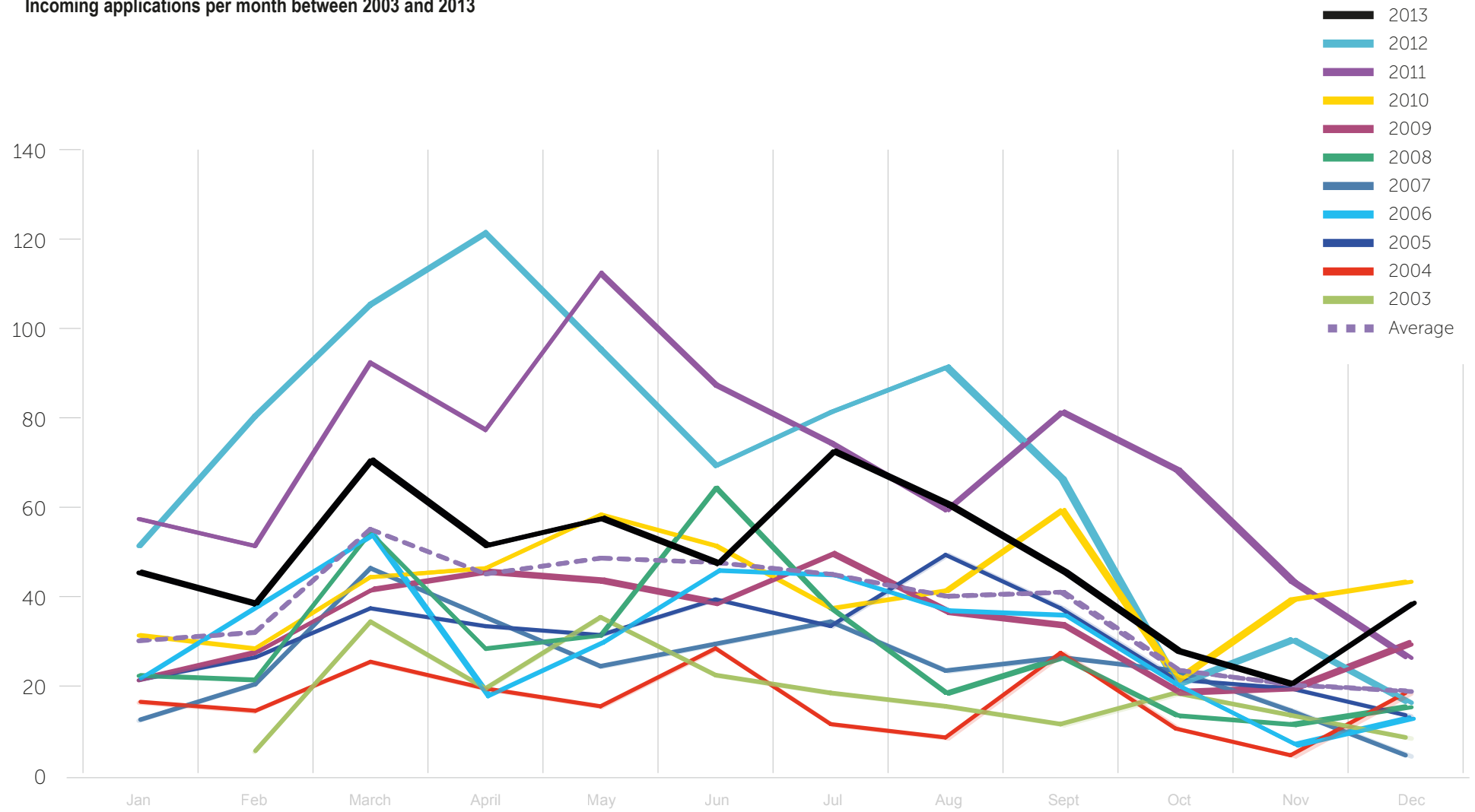


Total received applications (559)

Awarded (239)

The greatest number of applications received in 2013 - by destination country - was as follows: Germany (77), Turkey (52) and the Russian Federation (39). The greatest number of awarded grants, by destination country, was as follows: Germany (35), Turkey (29) and the Russian Federation (17).

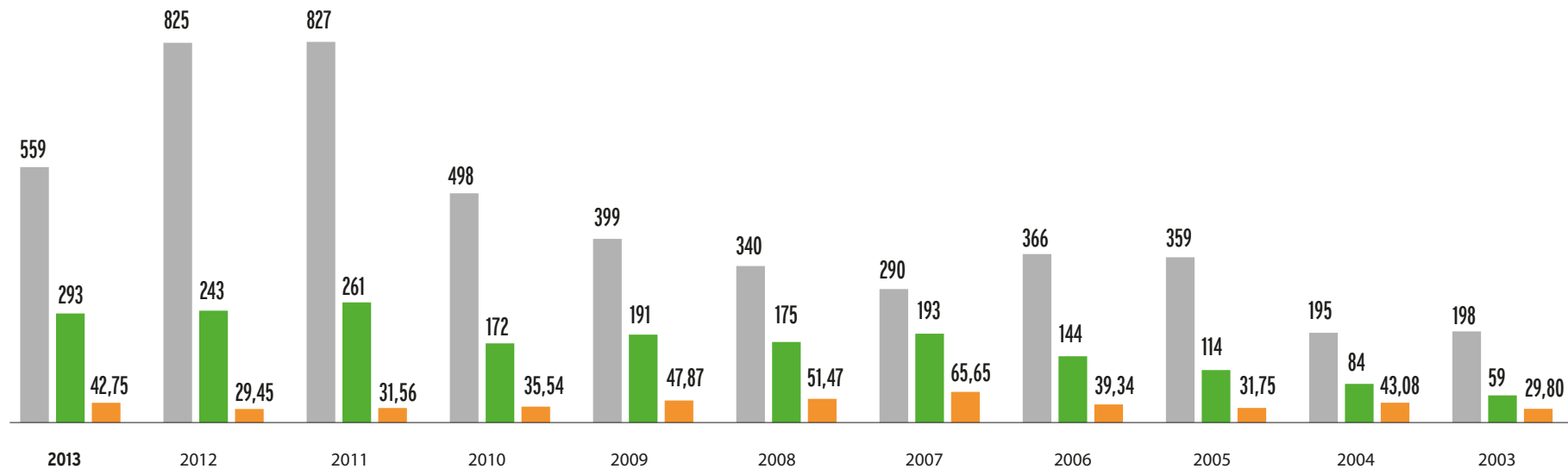
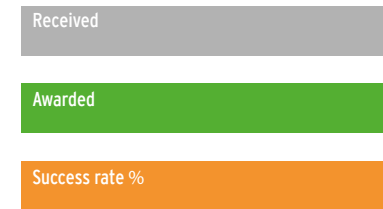
STEP Beyond Travel Grants 2003-2013
 Incoming applications per month between 2003 and 2013



STEP Beyond Travel Grants 2003-2013

Received and awarded applications between 2003 and 2013

In September 2012 we launched the new digital tool to assess STEP Beyond travel grants ([STEP Lab](#)). Thanks to the functionalities of this tool, not only a vibrant online community of (former) STEP Beyonders has emerged, the success rate of this grant scheme has also been influenced. Since ineligible applicants can no longer submit their proposals, the number of received applications decreased yet their quality, and thus the number of awarded applications, increased.





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Commissioning Grants 2013

1. Péter Forgács – Looming Fire

Organisation	<i>Eye Film Institute</i> Stories from the Dutch East Indies (1900–1940)
Website	http://www.eyefilm.nl/
Amount awarded	€20,000

Summary

Hungarian filmmaker/artist Péter Forgács has added a new layer to the historiography of the Dutch East Indies in his exhibition Looming Fire, which runs from 5 October until 1 December 2013 in the EYE Film Institute, Amsterdam. The exhibition draws on EYE's own home movie collection from the Netherlands East Indies, adapting and supplementing these 'eye witness reports' with quotes from letters held by the Royal Tropical Institute (KIT).

2. Filip Berte's Huis van Eutopia

Organisation	<i>Vrede van Utrecht</i>
Website	http://www.vredevanutrecht2013.nl/
Amount awarded	€10,000

Summary

Within the setting of Vrede van Utrecht, ECF supported the exhibition and related programming of Filip Berte's project Huis van Eutopia, which ran from 25 July to 21 September 2013. In Eutopia, Filip Berte translated narratives of Europe – past, present and future – into his own artistic language. It is based more on an intuitive study of geographic, political, historic and cultural Europe than on any scientific approach. In concrete terms, the investigation took the form of building a house with a piece of Brussels/European waste land as its symbolic objective: the House of Eutopia.

3. The State of Europe

Organisation	<i>International Film Festival Rotterdam (IFFR)</i>
Website	https://www.filmfestivalrotterdam.com/en/news/central-theme-of-iff-2014-examines-the-state-of-europe/
Amount awarded	€25,000

Summary

As a prelude to the European elections, the International Film Festival Rotterdam (IFFR) organised a multi-strand festival called "The State of Europe" in January/February 2014. With three large film programmes, the festival offered a platform for reflections on Europe's future. It explored different topics relevant in Europe today, such as immigration, (cultural) identity and how people live. As part of the festival, Thomas Bellinck's exhibition *Domo de Europa Historio en Ekzilo* is travelling from Brussels to Rotterdam – offering a glimpse into Europe's future.