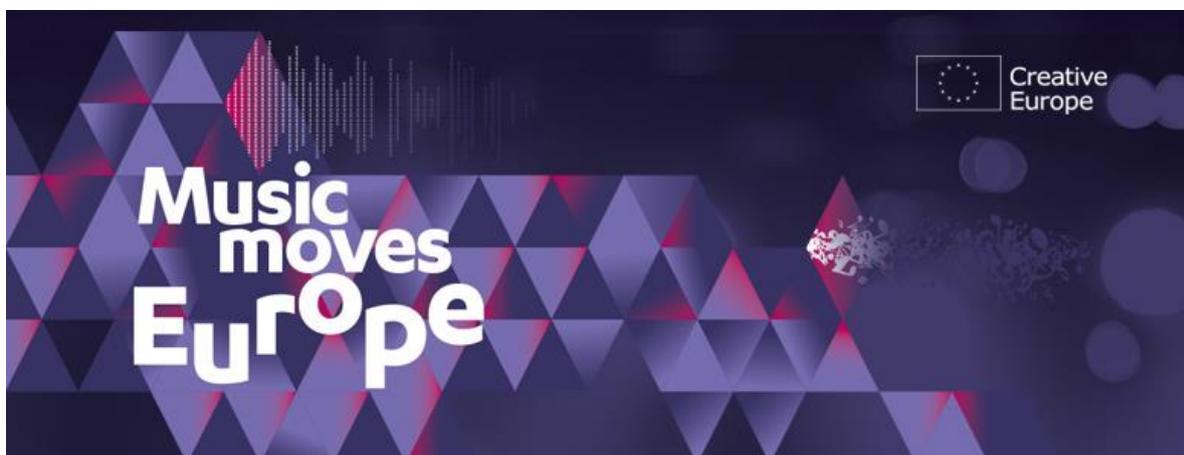


Call for Proposals EAC/S17/2019 - COOPERATION OF SMALL MUSIC VENUES



APPLICATIONS DEADLINE: 15 November 2019 at 13:00 Brussels time

Between 13 and 15 projects will be selected - Results expected by the end of February 2020.

! Be careful ! Activities must not start before the signature of the grant agreement. There are often delays with the results. Do not schedule your activities too early.

Max grant: 70 000€ (co-financed 90%)

Max duration of the project: 18 months

The following pages provides you tips and it does not exempt you to read carefully the call & guidelines on the dedicated webpage. The documents are sometimes updated, as well as the Q&A doc. Have a look at the webpage regularly! Last update for the writing of this document: 23rd August

10 GOOD REASONS TO APPLY

- ✓ Well, it is a financial support.
- ✓ If the European Commission receives many applications, they will understand that there is a strong need from our sector and they might dedicate more funding for music venues in the next years.
- ✓ The call is restricted to small and medium sized music venues. The competition is lower than for other calls.
- ✓ The objectives of the call were designed to match with your challenges. You do not have to reinvent the wheel here!
- ✓ It is an opportunity to initiate a solid cooperation with music venues from different countries.
- ✓ It is an opportunity to improve the relationship between music venues and public authorities.
- ✓ Preparatory actions do not represent an administrative burden. It is a good first step into European funding that might encourage you to apply to greater funding in the future.
- ✓ The results of your project can be useful for tens and hundreds of other music venues.
- ✓ Being a beneficiary of a preparatory action might involve you (if you agree) in the future dialogue between the music sector and the European Commission. It gives you a political role.
- ✓ You deserve it!

1. BACKGROUND INFORMATION

What is a preparatory action?

This call is published in the context of preparatory actions “Music Moves Europe”, to pave a European support to the music sector.

- ➔ It's a test phase that might lead to a dedicate programme from 2021
- ➔ Think about the example of the European cinema
- ➔ This call is dedicated to the cooperation of small/medium sized music venues, and the cooperation between music venues and public authorities in relations with the local communities (audience behaviours and practices, gentrification...) or regulatory environment (urban development, noise emissions...). There are other calls with other priorities (such as professionalization and business skills trainings), where you can apply too. Make sure to have a look at them to see which one matches the best with your project!

What is the philosophy behind Music Moves Europe?

Keep the following sentence in mind, as an issue that your project must answer to:

In a **globalised** world, the music sector faces **shifts/changes/transformations** and must **innovate** to propose **sustainable** solutions.

You will have to describe briefly your broad environment, the new trends and the problems that it raises for your music venue.

Ex: cities' populations are still growing, which makes people living closer to each other. New housing bring neighbours moving next to music venues and create tensions between the concerts goers who wants to enjoy the nightlife vibrancy of cities and the locals who want quietness.

“Innovation” does not mean you have to create something completely new out from the void, because you will have to prove that you have the experience and the capacity to run the project. By innovating, the EU means using the opportunity of this funding to **go out of your comfort zone** and implement activities that you could not do without this money. Cooperation is an innovation, because you will work with people you are not used to work with on a daily basis, to find solutions or create new models together.

“Sustainable” does not refer to green practices; it means that the impact of your project will last after the limited time of your project. Your project must “test” solutions that could be a benefit for the transformation of the sector on a long term basis. So it's not only about your project' activities, but mainly what will you get out of it? **What will be the results?** You must think about the expected outcomes of your activities and justify how you will share it with others. Here you can easily mention Live DMA as a dissemination platform. We will be glad to share and highlight your results to all Live DMA members, and advocate for good practices.

These findings will in fact help design the EU's future support for music in the context of the planned new Creative Europe programme post-2020.

❖ **Music has potential**

Music represents an interesting sector for the EU because it has an economic significance, especially in terms of employment. It can also be a “soft power” tool to raise Europe in the international relations. This same reflection convinced the EU to invest in the European cinema 30 years ago.

❖ **Music sector is a fragmented sector**

...and it can be a weakness as much as a strength. On one hand, the music sector represents a real mess; it is very difficult to understand and to map. With such calls, the EU expects to better understand your challenges and hope that your actions will have a structural effect. Music depends a lot on small actors that guarantee access to diversity; they need to cooperate to stay competitive (facing multinational companies). You must also show the role of music venues for the local communities that also justifies why the sector is so fragmented.

❖ **The subsidiarity principle**

You must prove that music policies at local or national level lack/are insufficient, to justify an intervention at EU level.

How to define your objectives?

Why music venues are important?

- *ARTISTIC ROLE: Creativity / perform original music*
- *ECONOMIC ROLE: Makes cities more attractive and develop their economy*
- *SOCIAL ROLE: Social benefits to local communities: from wellbeing to social engagement.*

There are two main threats:

- Consumption (understand/follow changes in audience practices). *Ex: festivalisation, ticketing issues, impact of digitalisation...*
- Urban and regulatory environment. *Ex: noise and gentrification.*

What can be solutions?

- Collaborations between music venues
- Collaboration with public authorities

You must clearly mention **what is your specific objective** (cooperation between music venues and/or collaboration with public authorities/ both). You do not have to do both!

Type of eligible activities:

- Peer learning, exchange of experience and best practices
- Staff exchange
- Develop business or night time strategies
- Dialogue with local communities and/or authorities
- Communication campaigns to show the role of music venues
- Communication and dissemination

It seems like the organisation of concerts is not part of the eligible costs. However, you are free to imagine the format of your activities. You do not have to realize all these type of activities, but remember that communication and dissemination are important for the EU and that you should include it in your activities.

2. THE APPLICATION

Go here: <https://ec.europa.eu/eusurvey/runner/SmallMusicVenues>

You have to fill in the cells and attach all the documentation. The most important one is the grant agreement.

Eligibility

- You must have a legal status (you cannot apply on your own personal name)
- The partners can be public or private entities (non-profit or profitable)
- You must have a consortium:

“be a consortium of single entities from at least two different eligible countries, operating small music venue (up to 400 capacity), or a consortium made up of public or private entities, not necessarily from different eligible countries, of which at least one operates a music venue with a capacity up to 400.”

Entities affiliated to the beneficiary are not eligible

List of eligible countries

EU member states

- | | | | |
|------------------|-----------|---------------|------------------|
| • Austria | • Estonia | • Italy | • Portugal |
| • Belgium | • Finland | • Latvia | • Romania |
| • Bulgaria | • France | • Lithuania | • Slovakia |
| • Croatia | • Germany | • Luxembourg | • Slovenia |
| • Cyprus | • Greece | • Malta | • Spain |
| • Czech Republic | • Hungary | • Netherlands | • Sweden |
| • Denmark | • Ireland | • Poland | • United Kingdom |

Non-EU member state but with a Creative Europe agreement

- | | |
|--------------------------|-----------|
| • Iceland | • Georgia |
| • Norway | • Moldova |
| • Albania | • Ukraine |
| • Bosnia and Herzegovina | • Tunisia |
| • North Macedonia | • Armenia |
| • Montenegro | • Kosovo |
| • Republic of Serbia | |

About United Kingdom: as long as the UK is part of the EU, projects with partners from the UK will be eligible. If/when the UK leaves the EU, without negotiating a Creative Europe agreement (which might take time), projects with partners from the UK will not be eligible anymore, even if the project has already started.

The Grant application form

Preferably in English. It seems like the grant application is a standard form, used for different calls. There are information about natural persons or financial audit that can be confusing, just do not care about it.

What is an action? It can be an activity: workshop, training... but it can also be “management”, “communication”, or “dissemination”.

Create your Budget with a co-financing rate of 90%

Maximum grants available

EUR 70 000 for projects comprising of at least 4 project partners having their legal seats in at least 3 different countries.

= Total budget for the project 77 800€

= 7 800€ on your own

EUR 50 000 for projects comprising of at least 3 project partners having their legal seats in at least 2 different countries.

= Total budget for the project 55 500€

= 5 500€ on your own

EUR 30 000 for projects comprising 2 project partners.

= Total budget for the project 33 330€

= 3 330€ on your own

EUR 30.000 for projects, regardless the number of partners, where the project partners have their legal seats in the same country.

= Total budget for the project 33 330€

= 3 330€ on your own

What's “on your own”?

- the beneficiary's own resources (incomes from other activities)
- income generated by the action or work programme (if you decide that participants pay a small fee to attend a workshop for instance)
- financial contributions from third parties (a national or local grant about this same project)

Good to know

- If you need to use exchange rate, you must use the official one from the EU institutions: <http://ec.europa.eu/budg/inforeuro/index#!/convertor>
- You must fill in the financial capacity only if you request a grant > 60000€
- You will receive 70% of the grant at the start of the project, and 30% at the end, once your report is validated.
- Not all the partners have to comply with all the operational capacity requirements
- Volunteers costs can be part of the budget (eligible personnel costs or in-kind contributions). Check the cost per unit in the documentation.
- Eligible direct costs include: staff costs including freelance costs, travel costs, subsistence costs, depreciation costs or material rents, supplies,.
- Subcontracting is restricted to specific rules
- Eligible indirect costs are limited to a flat rate 7% of your eligible costs

Need help? Questions?

EAC-MME-Venues@ec.europa.eu

References:

The [European Agenda for Culture](#), with 25 actions:

Social

- A new artists' mobility scheme under Creative Europe
- Actions on social inclusion through culture, including for refugees and migrants
- **A project to develop cultural and creative spaces in cities across Europe**
- Research on cultural cross-overs including health and well-being impacts

Economic

- Promotion of arts education, including an assessment by the Organisation for Economic Co-operation and Development of creative and critical thinking skills
- Master's modules in creativity for interested universities
- **Dialogues with cultural and creative sectors, including music, audiovisual, and in the context of a renewed Industrial Policy Strategy**

External

- Enhanced support for culture in the Western Balkans, Eastern Partnership and African Caribbean & Pacific countries
- Launch of European Houses of Culture in partner countries

Cultural heritage

- Two new Action Plans: on the policy legacy of the European Year for Cultural Heritage 2018, and on combating illicit trade in cultural goods
- In future EU programmes including cohesion policy, development of quality principles for restoration and conservation of cultural heritage

The [Work Plan for Culture](#) with five priorities:

- Sustainability in cultural heritage
- Cohesion and well-being
- **An ecosystem supporting artists, cultural and creative professionals and European content, including music.**
- Gender equality
- International cultural relations