EU Grant Agreement number: 101132285

Project acronym: CLiViE
Project title: Cultural Literacies' Value in Europe

Author(s)	Ilenya Camozzi, Zenia Simonella, Silvia Tarassi and Barbara Pizzetti (UNIMIB)
Contributor(s)	
Version	2.0
Deliverable	D2.4 Report on the funding of what matters for Arts Education across Europe
WP	WP2: Identifying cultural literacies in Europe
Due date	31 January 2025
Submission date	18 March 2025
Dissemination level	PU

Abstract
The deliverable D2.4 "Report on the funding of what matters for Arts Education across Europe" compares the findings from deliverable D2.2, which includes national reports on arts-based education contexts across seven partner countries alongside a mapping matrix analysing funding levels and sources. The study examines formal and informal arts-based education funding programmes, highlighting common patterns and strategies between public, mixed and private support. The second part of the report maps public and private organisations supporting arts-based education in Europe. The findings indicate that dedicated funding programmes for arts-based education remain rare at the national, European and global level. The report concludes with several recommendations, including the need for a more cohesive funding framework to bridge the gap between cultural and educational funding streams and for cross-sector collaboration, and private-public partnerships to guarantee equal access to arts-based education.

Document history

Version	Date	Comments	Modified by

This project has received funding from the European Union's Horizon Europe's programme.

About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our under- standing of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cul- tural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

HELSINGIN YLIOPISTO (Coordinator),
Finland UNIVERZITA KARLOVA, Czechia
STICHTING DEFENCE FOR CHILDREN INTERNATIONAL NEDERLAND - ECPAT NEDERLAND,
Netherlands
DAUGAVPILS UNIVERSITATE, Latvia
JULIAN COCHRAN FOUNDATION, Poland
ASOCIACIJA KURYBINES JUNGTYS, Lithuania
RIGAS STRADINA UNIVERSITATE, Latvia
SZKOLA GLOWNA HANDLOWA W WARSZAWIE, Poland
SINFONIA VARSOVIA, Poland
TECHNISCHE UNIVERSITAET MUENCHEN, Germany
UNIVERSITA' DEGLI STUDI DI MILANO-BICOCCA, Italy
VYTAUTO DIDZIOJO UNIVERSITETAS, Lithuania
HELSINGIN NUORTEN MIESTEN KRISTILLINEN YHDISTYS RY, Finland

Table of Contents

1. Introduction

This report compares the results of the deliverable (D2.2) containing the national reports on arts-based education contexts for the 7 national partners and the mapping matrix regarding funding levels and source(s). The national reports and the mapping matrix present the funding programmes that support formal and informal arts-based education practices.

Looking at the national reports and the mapping matrix, it is possible to see some common features of the funding programmes adopted which reflect the approaches and policy strategies of the partner countries.

It is possible to outline that all partner countries, to different degrees, have progressively recognised the importance of the arts as a mean of cultural expression and education, leading to increased support and funding for arts programmes. With few exceptions, there is significant support in all countries for cultural and arts-based education initiatives which are supported at the national and local level, even though all countries are experiencing the privatisation of cultural and educational services and decreasing public support. Consequently, countries have been forced to adopt more integrated approaches to fundraising and to the development of private-public partnerships.

For this reason, the second part of the report presents an overview of private and public organisations which support education and arts-based education initiatives across Europe. The analysis shows that specific funding programmes for arts-based education are still not commonly established at either the European level or within individual European countries. Instead, funding is typically categorised into programmes with a distinct cultural focus or aimed at education. Funding programmes that integrate support for both culture and education are less common, although there are exceptions, such as Finland, where a unique Ministry of Culture and Education facilitates efforts to address and support both areas together.

2. Overview of funding schemes and funding mix among partner countries

The comparison made among the 7 partner countries shows different levels of public and private support for arts-based education and different funding mix strategies.

There are differences among countries with stronger traditions of cultural welfare and fostering cultural participation and access for all, and which thus have more public resources invested in culture, education and arts education, and countries which rely upon a more diverse funding mix of public and private partnerships to support projects in the arts and education fields.

The funding mix depends upon the different traditions and policy strategies adopted by each partner country and can be summarised in the following categories of funds provided by:

a) EU	b) National, federal, regional and local governments	c) Private donors, foundations, philanthropies and private sponsors	d) Membership fees and ticket sales

a) EU

Several partner countries often rely upon European funds to support arts-education projects, especially eastern European countries, in particular the Czech Republic. As discussed in the next section, European programmes do not have a specific funding scheme directed to arts-based education; however, arts-based education initiatives and projects are included within other programmes supporting the cultural and creative industries.

b) National governments (Ministries of Culture, Education, Culture and Education, Social Affairs), federal, regional and local governments

In all countries formal arts-based education in lower and upper secondary schools is directly managed and financed by the Ministry of Education which organises the school system and determines the amount of teaching in arts domains. Formal education is provided through large-scale arts education projects and programmes.

Significant differences can be found when it comes to informal arts-based education initiatives, provided through bottom-up and community-led non-formal projects, and programmes organised by a wide network of non-formal organisations in the arts field and in the third sector in the form of school collaborations. The greatest difference between countries can be found in the informal education sector. In some contexts, informal arts-

education activities are provided to students for free thanks to strong public support, while in others they are subject to fees that compensate for the absence of public support.

In some case, such as Germany, public support comes from the federal government. In other cases, non-formal arts-based education initiatives are nationally supported but rely on locally-driven initiatives by local institutions. Federal states or municipalities may directly develop specific local programmes in the cultural field or may support cultural and social organisations which are active in the field. Local authorities supporting cultural initiatives or directly providing cultural services (such as libraries or civic museums) also include arts-based education initiatives, though without directly intervening in school activities.

c) Private donors, foundations, philanthropies and private sponsors

There is a substantial presence of private foundations, philanthropies and charities developing specific programmes on arts-based education aimed at guaranteeing equal access to initiatives for all. These programmes are developed directly by these foundations but, more often, private foundations support specific activities in organisations active in the cultural field and in the third sector.

Only a few projects being presented have support from private sponsors as most are funded by private foundations.

d) Membership fees and ticket sales

In the absence of public or private support, arts-based initiatives can also be fee-based, requiring an admission ticket. This is especially common for informal initiatives which are organised by private organisation active in the cultural and social field. In many cases, cultural organisations have a specific area dedicated to educational activities which is developed internally or outsourced to external organisation working in the field of education. There is an ongoing debate over the impact of fee-based programmes on inclusion and accessibility, with concerns that access to arts education should be inclusive, supporting equal opportunity for all children.

Considering this funding mix, it is possible to consider different levels of support among the partner countries, which can be summarised as follows:

a) PUBLIC SUPPORT	b) MIXED SUPPORT	c) PRIVATE SUPPORT

a) PUBLIC SUPPORT: Countries having strong public support for arts-based education but also relying upon private donors

Countries such as Finland, the Czech Republic and Germany have developed comprehensive strategies and programmes aimed at enhancing access to out-of-school cultural activities. These countries also have a more strategic and comprehensive approach to arts-based education and culture, for example, the German "*Kultur macht stark*" programme. In these cases, arts activities in informal contexts are funded and supported by legislation and are provided for free. These countries' governments support various cultural and arts education initiatives through funding and programmes as a mean to foster cultural participation and access for all.

In particular, Finland's art funding system is unique within the EU due to its strong legal framework and the prominent use of gambling revenue, which constitutes the largest share of gambling-related funding in state art support across Europe. As noted, public support can be developed at the national, federal, regional and local levels. In the case of the Czech Republic, there is a high percentage of projects having European support through the Creative Europe, Horizon or Erasmus+ programmes and the National Recovery Plan and NextGenerationEU recovery plan. However, they also rely upon government sources such as the Ministry of Culture of the Czech Republic, Ministry of Education, Youth and Sports, City of Prague, Ministry of Labour and Social Affairs.

b) MIXED SUPPORT: Countries having public support for arts-based education but also relying upon European funds and private support

Countries such as Lithuania, Latvia and Poland show that, apart from public resources, informal arts education initiatives are also supported by private funds coming from private foundations and sponsors. However, there are often additional fees paid by parents for their children's activities, making them more exclusive rather than for a wider audience. In the other cases, most activities are available for free for the beneficiaries, thanks to such funds. Thus,

these countries have a multi-source funding structure for arts in education, combining state, municipal, private and EU contributions. Within this multi-funding system, these countries still have a strategy for arts-based education, like *The Very Young Culture 2023-2025* programme developed in Poland which operates at the local, regional and national level.

In Lithuania, for example, non-formal education funding is managed through a voucher system allocated by municipalities and covering various arts-based and social skill programmes as well as a culture passport programme. EU funds and state programmes (e.g., Culture Passport, summer camps) supplement non-formal education, prioritising social needs and inclusivity. In the case of Poland, arts education funding includes both public sources (for formal education) and private funds, often managed through open public calls. Some arts education programmes are free, though many require fees, which are typically kept low to ensure accessibility.

c) **PRIVATE SUPPORT: Countries having weak public support for arts-based education and strongly relying upon private support as well as fees and ticket sales**

Some countries, such as Italy, provide little public support to arts-based education activities, though there are some local and regional exceptions. Instead, activities are primarily supported by private foundations or charities. These countries have a less comprehensive approach to arts education, which is less universally guaranteed for all age groups and thus do not foster policy strategies enhancing cultural participation for all. In these cases, arts education is mostly developed in out-of-school arts-based activities or in informal activities which are not free. Thus, participation is significantly influenced by families' education and income levels, generating differences and exclusion between children and young people of different backgrounds. This weak public support has led to a reliance on fee-based programmes which can restrict access to arts education due to high costs, impacting inclusion and accessibility. Notable exceptions include some programmes supported by regions and private foundations.

These similarities and differences in approaches and funding strategies developed by the partner countries have concrete impacts on inclusion and the accessibility of arts-based education. Those countries having a more rounded approach with greater public support promote arts-based education as a means for social inclusion. In the cases where less public support is guaranteed, arts-based education can become a means for social exclusion, increasing rather than decreasing social,

economic and cultural differences among young people and their families. Even though some countries benefit from greater public support, decreasing investments in arts-based education and initiatives and a general privatisation of social and educational services require all countries to adopt innovative funding mix models through private-public partnerships, going beyond local and national funding schemes. For this reason, the next section maps the main private and public funding programmes available.

3. Overview of funding schemes of public and private institutions across Europe

This section maps the main funding resources available for arts-based education provided both by public and private institutions across Europe.

Organisations supporting arts-based education are classified according to the legal distinction between the public and private sectors and also considering the geographical dimension between those working at global, European and regional levels, as follows:

	I. PUBLIC SECTOR	II. PRIVATE SECTOR
a) **GLOBAL LEVEL**	UNESCO - International Fund for Cultural Diversity	Bloomberg Philanthropies British Council Global Fund for Children Goethe Institute Mellon Foundation Moleskine Foundation UEFA Foundation for Children
b) **EUROPEAN LEVEL**	European Funding - CulturEU Funding Guide - Culture and Creativity	Calouste Gulbenkian Foundation
c) **REGIONAL LEVEL**	Nordic Culture Point	

I. PUBLIC SECTOR

a) GLOBAL LEVEL

- **UNESCO**

UNESCO recognises education and culture as fundamental assets and strives to guarantee access to quality education for all individuals. From this perspective, UNESCO promotes arts-based education as an integral part of a comprehensive learning approach, emphasising its role in fostering cultural diversity.

UNESCO's mission includes support for arts-based education and aims to promote cultural diversity together with the integration of the arts into educational systems.

Even though UNESCO has developed the "Framework for Culture and Arts Education" (2024) to strengthen the integration of culture and arts education, the framework does not include a specific funding programme.

Among its key funding programmes is the **International Fund for Cultural Diversity (IFCD)**. Established following the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), the IFCD funds innovative projects across various cultural domains, including audio-visual/cinema, performing arts, visual arts, media arts, design, music, and publishing. It supports arts and cultural bodies, public authorities and institutions and non-governmental organisations, particularly in the Global South, to strengthen the cultural and creative industries in these countries.

Eligible projects include those which "strengthen the pedagogical and organisational capacities of educational, vocational and technical training institutes in the cultural and creative sectors".

UNESCO also supports schools and arts-based education initiatives through the **UNESCO Associated Schools Network (ASPnet)** which connects 10,000 schools in 181 nations around three priorities: education for sustainable development, global citizenship education and inter-cultural and heritage learning. It offers mobility grants to educators who design and deliver innovative pedagogic approaches in arts-based education.

b) EUROPEAN LEVEL

- **EU**

The EU has developed broader programmes which, even though do not directly and explicitly refer to arts-based education, support initiatives in the field. The EU recommends that member states implement and develop specific funding programmes to support arts-based education initiatives, with the funds in this field coming from national public support as well as public and private partnerships.

The Erasmus+ and Creative Europe funding programmes are managed by the European Education and Culture Executive Agency (EACEA), while Horizon Europe is managed by the European Research Executive Agency (REA).

The **Erasmus+** programme for education, training, youth and sport supports student (aged between 13 and 30 years old) mobility and ad hoc projects which also include cultural activities. Among its **Key Actions**, those which are more focused on art-based education include**: Key Action 1, Youth participation activities**, which supports non-formal learning activities revolving around the active participation of young people. Such

activities aim to enable young people to experience exchanges, cooperation, cultural and civic action. Supported activities help the participants strengthen their personal, social, citizenship and digital competences and become active European citizens.

In addition, **Key Action 3 - European Youth Together** supports networks organising exchanges, promoting training programmes and allows young people themselves to set up joint projects. Projects selected may foster active citizenship and ethics, as well as promote the development of social and intercultural competences, critical thinking, and media literacy.

Similarly, within the **Creative Europe programme** which provides direct grants for cultural and creative activities, support for cultural and arts-education projects is not explicitly mentioned among the objectives of the calls, even though arts-education initiatives are included in the funded projects.

There is, however, a specific funding scheme, **Media - Audience development & film education**, to support initiatives promoting audience development and engagement, including film education activities addressed specifically to young audiences.

Within the **Horizon Europe programme - Culture, creativity and inclusive society,** there are several initiatives, such as **"Promoting cultural literacy through arts education to foster social inclusion initiative"**, under which this project is funded and which confirms a more focused approach in this field.

c) REGIONAL LEVEL

- **Nordic Culture Point**

This is an institution of the Nordic Council of Ministers which works to strengthen connections between Nordic and Baltic countries within the area of culture and to increase awareness of Nordic culture.

Among its funding programmes related to arts-based education, **Volt** supports projects relating to the cultural and artistic creativity of children and young people up to the age of 25. Funding is available for all areas of the arts, including film, literature, performing arts, visual arts and cultural heritage. **Norden 0-30** is a funding programme for young people in the Nordic Region up to the age of 30 with creative project ideas that need funding. Projects that can be funded should cover culture, social issues and/or politics. The goal of Norden 0-30 is to support projects led by children and young people. The programme

helps build their skills, influence and involvement in political, cultural and social activities. The target group of the programme is children and young people up to the age of 30. This programme is run by the Nordic Committee for Children and Young People, which is part of the Nordic Council of Ministers.

One of the granted projects was Art-Based Learning at Nordic Art Museums and Art Galleries. The project will form a network for professional collaboration between art educators at six art institutions in Sweden, Finland, Norway, Denmark and Iceland. The project believes that art-based learning has a strong impact for both individuals and the society at large.

II. PRIVATE SECTOR

a) GLOBAL LEVEL

- **Bloomberg Philanthropies**

Bloomberg Philanthropies primarily supports higher education but also invests in advancing K-12 education to ensure high-quality learning opportunities for all. Bloomberg Philanthropies' Education programme focuses on equipping students with skills, even though without a precise reference to arts-based education but rather more broadly to creative thinking, civic participation and global competences.

One of the key initiatives is the **Global Cities, Inc. programme** that connects students and educators worldwide to promote global competence.

The **Global Cities Educator Workshops** offer free, interactive, research-based experiences to help K-12 teachers incorporate global competency into their classrooms.

The **Global Scholars virtual exchange programme** supports educators in integrating global perspectives into their classrooms through research and workshops.

The **Global Scholars** programme uses technology to facilitate online discussions, enabling students aged 10 to 13 to engage in peer-to-peer learning and educators to participate in live professional development sessions. Schools participate at no cost. Students collaborate via online discussion boards, research global issues, propose solutions, and take local action in their communities.

- **British Council**

The UK's international cultural relations organisation is funded by the UK government but supports projects worldwide. It supports artistic collaboration, cultural exchange, creative skills development as well as cultural projects fostering innovation and social inclusion, including in the educational field. It has specific grant programmes in the field of Arts and Culture and Education.

It develops programmes such as **Creative Education programme** aimed at bringing together artists, curators, educators, students and engaging teachers, young learners and higher education students in a range of interactive activities which encourage creativity in both formal and informal settings. In the field of Education, the **Connecting Classrooms through Global Learning programme** supports schools internationally to learn about and collaborate on the big issues that shape our world.

The Council also supports research and analyses on the impact of arts-based education.

- **Global Fund for Children**

This Fund collaborates with 48 local organisations across 17 countries to ensure equal access to quality education for all children. The most interesting aspect of their method is the way they select beneficiaries. Instead of soliciting call for proposals, they personally conduct research and maintain a database on organisations to track and assess opportunities for collaboration, visit organisations, build relationships, work closely with partners and identify potential new partners once they have secured funding.

Their initiatives focus on providing tailored educational support, supplementary learning opportunities, and innovative programmes for marginalised groups, including indigenous children, migrants, refugees, child labourers and children with disabilities. However, their work does not specifically emphasise arts-based education but instead demonstrates a strong commitment to fostering equitable access to quality education for all children.

- **Goethe Institute**

The Goethe Institute is a globally active cultural institution of the Federal Republic of Germany which promotes knowledge of the German language and culture abroad and cultivates international cultural cooperation.

Among its funding programmes are those related to Arts funding and residencies and educational programmes.
In schools teaching the German language, they promote a creative approach and the integration of the arts in school curricula.

- **Mellon Foundation**

This foundation supports arts-based education through its **Arts and Culture programme**, offering grants to institutions and organisations that engage communities and individual artists. These initiatives reflect the Foundation's dedication to fostering inclusive and accessible arts-based education across various communities.
The Foundation also emphasises long-term support for performing arts organisations by providing multi-year grants to organisations in music, theatre, dance and opera. Mellon also has a specific programme in the field of education, though it is devoted to higher education.

- **Moleskine Foundation**

The Moleskine Foundation is a non-profit organisation that aims to inspire a new generation of creative thinkers and doers to change themselves and their communities. The foundation has in its mission Quality Education as a key action to promote positive change in society. Therefore, it is committed to providing youth with unconventional educational tools and experiences that help foster critical thinking, creative doing and life-long learning, with a focus on communities affected by cultural and social deprivation. The foundation has a very multidisciplinary approach at the intersection of areas such as innovative education, art for social transformation, cultural public awareness and sensitisation.

- **UEFA Foundation for Children**

Though it does not have a specific focus on the arts and culture, the foundation launches annual calls for projects inviting organisations and NGOs worldwide to propose projects which support children and equal access to sport activities, including those addressed to children with disabilities or difficult social or economic backgrounds.

b) EUROPEAN LEVEL

- **Calouste Gulbenkian Foundation**

This foundation aims to address inequalities and create more inclusive and equal opportunities for all by fostering cultural participation. The work is done through a mix of partnerships, cultural initiatives and grant-making, with two different granting schemes between arts and education addressed to organisations in France, Portugal and across Europe. The foundation focuses on embedding civic engagement in arts organisations, ensuring they actively involve communities in their work. Among their key areas of actions, the foundation supports civic engagement and co-creation in the arts sector, collaborating with funders, non-profits, and institutions to strengthen the movement for civic arts engagement across Europe and partnering with cultural institutions to promote civic arts practices and enhance cultural accessibility.

The foundation has also released a publication researching the relation between the arts and education. The book *10×10 – Spaces between Art and Education* is designed for professionals, students and researchers in these fields.

4.Conclusions and recommendations

This report has mapped the diverse funding strategies of the partner countries and has outlined common patterns between public, mixed and private support. The report has also given an overview of the different funding schemes available in the public and private sectors across Europe and worldwide.

Drawing on this mapping, a series of conclusions, challenges and recommendations can be proposed.

Challenges:

a) Despite significant national and local funding in several partner countries, there is a trend towards the privatisation of cultural and educational services, coupled with declining public investment. The challenge remains to keep arts-based education activities free, accessible and inclusive to all, regardless of the social, cultural and economic backgrounds of children, young people and their families. Funding strategies for arts-based education are a key element to be considered in order to foster inclusion rather exclusion.

b) As a general result from the mapping of these public and private funding schemes, it can be observed that there remains a significant difference among funding programmes supporting the arts and culture and those supporting education, while arts-based education initiatives are more rarely funded within an integrated approach.

c) There is a general tendency, especially among philanthropic organisations, to create projects by themselves rather than to support organisations and schools working in the field. Philanthropic organisations tend to work through a mixture of grant-making programmes, partnerships and their own cultural initiatives and activities.

d) Funding schemes are still fragmented and there is a lack of resources available for gathering information about funding in the field of arts-based education.

Recommendations:

a) There is a need for a more integrated approach to fundraising, a diversification of funding sources, and stronger private-public partnerships to ensure the sustainability of arts-based education initiatives.

b) The capacity for building and funding skills for schools and teachers needs to be enhanced and improved.
c) A more cohesive funding framework is needed that can bridge the gap between cultural and educational funding streams and encourage cross-sector collaboration.
d) Knowledge exchanges regarding funding programmes, best practices and more sustainable funding models for arts-based education need to be encouraged and promoted.

In conclusion, this report calls for a holistic and collaborative approach to funding—one that bridges culture and education, fosters cross-sector partnerships, and aims at guaranteeing the long-term sustainability and impact of arts-based education across Europe.

5.References by organization

Bloomberg Philanthropies
https://www.bloomberg.org/education/advancing-k-12-education/
https://www.bloomberg.org/education/supporting-educational-institutions/

British Council
https://www.britishcouncil.org/partner/international-development/our-expertise/arts-culture
https://wales.britishcouncil.org/en/connecting-classrooms-through-global-learning

EU

https://erasmus-plus.ec.europa.eu/programme-guide/part-b/key-action-1/youth-participation
https://erasmus-plus.ec.europa.eu/programme-guide/part-b/key-action-3/youth-together
https://culture.ec.europa.eu/funding/cultureu-funding-guide
https://culture.ec.europa.eu/node/2978
https://cordis.europa.eu/programme/id/HORIZON_HORIZON-CL2-2023-HERITAGE-01-07

Global Fund for Children
https://globalfundforchildren.org/for-community-based-organizations/

Goethe Institute
https://www.goethe.de/en/kul/wis/bik/bil.html

Mellon Foundation
https://www.mellon.org/grant-programs/arts-and-culture

Moleskine Foundation
https://moleskinefoundation.org/our-initiatives/

Nordic Culture Point
https://www.nkk.org
https://www.nkk.org/en/volt/
https://www.nkk.org/en/norden-0-30-grant-programme/

UEFA Foundation for Children
https://uefafoundation.org/general-information/a-word-from-uefa-president/#

UNESCO
https://www.unesco.org/creativity/en/international-fund-cultural-diversity
https://www.unesco.org/en/aspnet