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Street Theatre Grants - Guidelines

Drama, Diversity and Development Project

CALL FOR CONCEPT NOTES

Key words: Drama, racism, performance, exclusion, diversity, inclusion, religion, ethnicity, music, impact, audiences, participation, forum theatre, actors.

We are looking to fund outstanding street theatre projects focusing on ethnic, religious and linguistic minorities (including refugees). Each project should aim to create profound and vibrant impact by challenging racism and discrimination experienced by a minority community. Moreover, projects will need to durably impact organizations and activists in the art and minority sectors by fostering collaborations and networking and improving local capacities.

In the framework of the European Union (EU) funded regional programme "[Medculture](#)", Minority Rights Group International, in partnership with the [Prince Claus Fund for Culture and Development](#), the [Civic Forum Institute Palestine](#), and [Andalus Institute for Tolerance and Anti-Violence Studies](#), is currently seeking proposals from artist groups, civil society organizations and companies for the street theatre section of the "[Drama, Diversity and Development](#)" [project \(DDD\)](#).

The DDD project is one of three culture projects funded by the EU within the regional programme "Medculture", which aims to support the efforts of the Southern Mediterranean countries in building deep-rooted democracy and to contribute to their sustainable economic, social and human development, through regional co-operation in the field of culture. It supports activities fostering cultural policy reform and reinforcing the capacity of cultural policy makers, as well as promoting investment and the development of cultural operators' business capabilities.

Creativity is a powerful medium for expressing diverse realities and instigating positive social change. DDD encourages street theatre as a valuable channel of expression for minority rights as well as a tool to encourage dialogue and reflection in communities and society at large.

Selected projects, which will last 10 months, will receive funding from €35,000 up to €85,000 to cover up to 75% of their budget. The remaining 25% will need to be raised by the applicant as match funding.

1. Project countries and examples of relevant minorities

All applicant organisations must be currently registered in and must have been established (as demonstrated in the organisation's statutes) in one of the project countries listed below. Definitions of ethnic, religious and linguistic minorities are complex and contested and are specific to each context. Possible indications of some relevant minorities per country are given in brackets after each country:

- **Morocco** (eg. Berber/Amazigh, Black Africans, religious minorities, refugees, migrants, and other similar groups)
- **Algeria** (eg. Berber/Amazigh, Black Africans, religious minorities, refugees, migrants, and other similar groups)
- **Tunisia** (eg. Berber/Amazigh, Black Africans, religious minorities, refugees, migrants, and other similar groups)
- **Libya** (eg. Berber/Amazigh, Toubou, Touareg, Black Africans, religious minorities, refugees, migrants, and other similar groups)
- **Egypt** (eg. Nubians, Bedouins, religious minorities, refugees, migrants, and other similar groups)
- **Jordan** (eg. refugees, Bedouins, Palestinians, religious minorities, and other similar groups)
- **Lebanon** (eg. refugees, Armenians, Palestinians, recognised and unrecognised religious minorities, and other similar groups)
- **Palestine** (eg. refugees, internally displaced people, religious minorities and others facing discrimination).
- **Israel** (eg. Arab Israelis, Palestinians, Bedouins, Druze and other similar groups)

- **Syrian** non-governmental organisations are also eligible to apply (although due to the current security context, this is likely to be for work with refugees outside Syria, but in another eligible programme country).

You must be a registered arts or minority rights organisation. We will not be able to accept applications from individual artists.

All applicants must be able to show us that they can deliver the project safely and without undue risks to project staff, actors and audiences taking into consideration the security context in the country concerned.

The lead applicant must be non-profit. We will consider groups of applicants which include for profit organisations (e.g. providing technical support on theatre or project management) as long as it is clear that no profit can be made from this project and this will have to be demonstrated clearly to us at all stages of the project.

Our team must be able to legally transfer funding to your organisation without constraints. Your organisation must be eligible to legally receive funding from abroad without constraint or requiring the permission of a Ministry or Government body for each grant.

Also, you must not be in a case excluded from receiving EU funding¹.

2. Applying jointly

We also welcome applications from up to three organisations working together in a consortium, which have complementary skills or experience. If you wish to apply jointly there must be one lead applicant who receives the grant and is formally responsible for delivering the project, accounting for the project spend, and submitting financial and narrative reports. All the co-applicants must be currently registered and must have been established (as demonstrated in the organisation's statutes) in one of the project countries listed in point 1.

3. Applicants past experience

We expect applicants to have:

3.1. Substantial experience of running arts projects including performance projects and if possible including theatre and street theatre

¹ See situations listed in Section 2.3.3. of the Practical Guide to contract procedures for EU external actions (available from the following Internet address: <http://ec.europa.eu/europeaid/prag/>)

“Substantial experience” means that you will already have run at least one project about the same size and complexity or almost as large and complex as the one you are proposing to us now.

Relevant experience:

- Street Theatre
- Other public performances e.g.: music, dance, poetry, etc.
- Working with anti-racism, discrimination, and minorities
- Work on social justice issues

Minority organisations with little experience of working on arts should link up with an arts organisation and apply together.

3.2. Close links with, a significant track record of work with and the trust of the minority community featured in the project

All applicants must be embedded in or have excellent links with and the trust of the respective ethnic, religious or linguistic minority community.

It is a core value that the proposals involve and address the needs of members of minority communities experiencing discrimination.

The organisation should have well established ways of reaching out to all members of that community – however remote, rural or marginalised – to gain their views on priorities for programmes and initiatives. This would include specific ways to reach out to women, older people and young people.

If you are an arts organisation with limited experience of working with minority communities in your country, we suggest that you link up with an organisation that represents one or more minorities or that has worked on minority issues in your country and apply together.

3.3. Good project management skills including the ability to raise required match funding

All applications must show that they have or can rapidly acquire the ability to manage a project of this kind and size. We will be looking for high quality, professional projects that foresee and manage risks and problems, that achieve impacts and monitor these well, and that report on time.

4. Match Funding

Our grant will provide most but not all of the funding for this project. All applicants will need to **raise at least 25%** of the overall requested budget. Check the table below to see some examples.

Total amount requested	Amount paid by Street Theatre Grant (75%)	Amount to be raised as match funding (25%)
€46,600	€35,000	€11,600
€65,000	€48,750	€16,250
€113,300	€85,000	€28,300

This funding will need to be **in place before grants are transferred** and before projects start work. The funding can come from any source as long as it is not from the EU. **In kind contributions cannot be counted as match funding.** The project team and DDD's fundraising team will work with grantees to suggest potential sources of funding and to comment on draft funding applications to support grantees to raise the required match funding. The last question of the concept note asks you to tell us the potential sources you could mobilize to find match funding for the project. Shortlisted organizations will be requested to provide more details on this issue in the full proposal.

5. Thematic content, design, target audience, methodology

Please note that this call is for street theatre proposals only. We are only targeting projects that will use street theatre as a tool to challenge discrimination against minorities. Moreover, projects will need to result in an improved capacity, willingness and experience of personnel in arts organisations to work on minority rights/discrimination issues and/or an improved capacity, willingness and experience of personnel in minority organisations to use drama and street theatre as a methodology in their work. For examples of eligible activities, please see Section 5: Budget.

We encourage applicants to be innovative with their ideas, be bold and creative and reach out to marginalized communities. It is a core value that the proposals involve and address the needs of members of minority communities experiencing discrimination.

Please describe the methods that you are aware of and will consider using, any possible thematic areas you might consider (e.g. land, identity, discrimination in the job market, physical attacks and hate speech, hate crime) and the types of audience that you will seek to reach and influence. Regardless of what you tell us in your initial application, we will allow considerable flexibility in these areas as your project develops. However, you should keep in mind that we are looking for total audiences of 7,000 people on average for each project we will support. We encourage projects reaching audiences that do not generally access culture and theatre and in particular those outside of capital and major cities and those in rural and remote areas (not just the minority community).

We will expect all projects to have a method of **ensuring that all those involved (e.g. actors, artistic director, all staff involved) in the project have a clear and in depth understanding of the experiences and situation of the minority community featured in the project.** This could be through immersion visits to that community or community member accompaniment or very careful and comprehensive programmes of meetings with a variety of community members.

If you have a strong case for doing a cross border project this could also be possible (within eligible countries).

Please note that seven grants were allocated to projects in 2014. We will wish to avoid duplication with those projects and this will be a criterion in the selection of projects in this round. You can see details of the projects selected in round 1 [here](https://actfordiversity.wordpress.com/) (https://actfordiversity.wordpress.com/).

6. Budget

Your budget must be spent in the countries listed in point 1 of this guidelines “Project countries and examples of relevant minorities”.

Selected projects will receive funding from €35,000 up to €85,000 to cover up to 75% of their budget.

Detailed budgets will be required at a later phase from shortlisted concept notes only. However, to evaluate the cost of your activity at this stage, please consider that your budget will have to include:

- Team building or partnership planning meetings (especially where you are applying jointly with an organisation you have not worked with substantively before).
- Ways of ensuring all those involved in the project are totally aware and if possible have direct experiences of the kinds of discrimination experienced routinely in minority communities. See some suggested ways of doing this under point 5.
- A process to select and appoint an artistic director (if you don't have an artistic director in your organisation)
- A process to select and appoint actors.
- A process to train less experienced actors.
- Ways to enhance the ‘learning by doing’ of all staff (e.g. training or exposure for staff in minority organisations in arts, and for staff in arts organisations on minority rights/issues).
- Other training or capacity building support needed to enhance the organisation in terms of scope of work or methods used.
- Script development time and costs.
- Rehearsal time and costs.
- Props.
- Amplification equipment.
- Costs of getting permissions to perform or, if these might be difficult to obtain, cost of hiring performance spaces on private land e.g. football stadium, market, shopping mall or similar.
- Publicity and advertising costs.
- Costs relating to seeking media coverage.
- If you want to do a video: cost of videoing your drama and then screening the video to reach more audience members.
- A contribution to your office and other running costs (maximum 10%).
- The costs of project staffing.

- Monitoring and evaluation – please also see the FAQ on monitoring and evaluation. Such as: Cost of counting audience members, interviewing them, gathering their views immediately and if possible some time after they see a performance...
- An external evaluation of your project: this will have to be done by an external evaluator in addition to your own evaluation and reporting on the project.
- External audit of the organisation or project.

In addition to the immediate budget for your project, **your budget must include an appropriate amount for the following** (you must also agree to do this as part of your project). This will be required to add to the detailed budgets in the full application stage.

- Travel and accommodation costs of doing a short tour to another country (e.g. about 5 days). If you are not sure about the country, just budget for a neighbouring country for now and we will discuss it at a later stage if you are shortlisted). Example of costs: travel, accommodation, per diems, actors salary, visas,...
- Costs for an independent mentor or other external advisor who has expertise, experience and contacts in the area covered by your project and that would help you improve your capacity as an organisation in a specific area of your work.
- A contribution to your organisation's annual financial audit.
- Costs for attending a reflection meeting to evaluate the project. This should include the costs of one person of your organisation travelling to attend this meeting. You could do your budget as if you were traveling to Egypt or Jordan. Your budget should include costs for travel and visas, as accommodation, per diems and insurance will be covered by DDD.
- Peer review visit: This should cover the expenses for two members of your organisation to travel to another country to review another grantee organisation. (Example of costs: travel, per diems, accommodation, insurance, visas,...).

7. The project will also involve

- 1) Attendance of 2-4 staff to a 4-7 day training event (scheduled for February 2016 approx.). This will allow all grantees to meet and network, to share ideas and experiences and for the group as a whole to share their strengths and gain input in any areas where they may have less experience. The project team has a separate budget for this event and will cover the costs.
- 2) Host a peer review visit of another grantee from another programme country to view one or more of your performances and help you reflect on it – no additional budget is available for this – this should be one of your scheduled performances.

8. Selection criteria that we will use in assessing concept notes and full applications

1. Clarity and relevance of the concept, considering the two following key results expected for each activity (20%)
 - a. *Challenge racism and discrimination experienced by a minority community through street theatre;*

- b. *Increase capacity of personnel in arts organisations to work on minority rights/discrimination issues and/or increase capacity of personnel in minority organisations to use drama and street theatre as a methodology in their work.*
2. Strong and credible links between the applicant(s) and minority organisations and minority communities to be featured in the drama. (20%)
3. Does the featured minority community suffer serious discrimination and disadvantage? How relevant is the project to their situation? I.e. how likely is a street theatre project to influence or change negative attitudes and discriminatory behaviour against them? (20%)
4. Track record and current capacity of the applicant(s) in successfully managing projects of a similar complexity, involving similar issues and of a similar size. (20%)
5. Ways of working and theme selected that are new and different and show a potential for long term adoption. (20%)

At the full application phase, additional following criteria will be assessed, such as: the number of audiences foreseen, who and where they are, and a credible plan to achieve this; the budget foreseen, are the costs realistic and comprehensive; a clear, well thought through project design, major risks identified and planned for, all necessary factors for a professional and successful production have been thought through and planned and budgeted for, etc.

9. Application process

Please read the **frequently asked questions** carefully **before completing your application**. If you have a question that is not already answered in this material, you can email applicationsddd@mrgmail.org and we will endeavour to reply within 5 working days.

Please send completed concept notes by email to applicationsddd@mrgmail.org by **May 4th 2015, 9 PM (GTM)**. You should write the following details on the subject line: concept note - organisation name - country

The selection committee will meet and only the shortlisted organisations will be asked to write a full proposal with a more detailed project description and budget. The selection committee will meet a second time and select a final list of shortlisted projects. Members of our team will then visit each and every shortlisted applicant to assess their capacity and discuss the project plans face to face. After that, final decisions will be made, and results will be communicated by November 2015.

The process is as follows:

1. Your concept notes are collected
2. The selection committee assesses them (all concept notes will be assessed using a scoring system)
3. Candidates shortlisted will be asked to write a full and detailed proposal

4. The full proposals are collected and the selection committee assesses them
5. If you have been shortlisted you will receive a confirmation letter which indicates the amount offered for the assessment visit and the terms and conditions which you must comply with for this.
6. The DDD team visits your organisation to discuss face to face your project.
7. The selection committee meets and decides the projects funded.
8. Notification of acceptance/rejection of proposals.