



The Synchronesh.

Funding Resources for Audio Drama

This document outlines sources of funding – domestic, international, state, philanthropic and commissioned - available to audio drama producers in each participating country. It also includes an analysis of the funding eco system in each country to support those looking for funds for international cooperation projects. The document is structured by country in alphabetical order followed by consolidated and cross partnership information.

The Synchronesh was an international audio drama project which worked with early career creatives from 7 countries to support them in adapting their skills to audio drama and to internationalise their careers.

<https://the-synchronesh.eu/>



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AL ALBANIA

As an EU accession state, Albania benefits from a number of *dedicated pre-accession cultural and civil-society funding instruments* (IPA III and related programmes), designed to strengthen cultural capacity, prepare institutions for EU participation, and encourage collaboration with EU partners. These can include specific cultural, heritage, media, and civil-society strands not available to EU member states.

A. National Funding – Arts, Culture, Media & Drama

Funding Body / Programme	Description	Relevance to Audio Drama	Link
Ministry of Culture of Albania	Main national authority for cultural policy; issues project grants, annual calls, cultural heritage and contemporary arts support.	Eligible for theatre, literature, cultural media; audio drama fits under performing arts and contemporary creativity.	Ministry of Culture
National Centre for Books and Reading (QKLL)	Supports publishers, translators, authors; issues literary competition funds and cultural events grants.	Audio adaptations of literature, writer development, book-based storytelling.	QKLL
Albanian National Centre of Cinematography (QKK)	Film funding body; supports script development, production, festivals.	Not designed for audio, but script development grants are potentially relevant.	QKK
National Theatre of Albania	Produces and commissions dramatic work; occasional open calls.	Possible commissioning partnership for audio-first or hybrid drama.	National Theatre
Albanian Radio and Television (RTSH)	Public broadcaster; produces and commissions radio programming.	Direct commissioning potential for radio/audio drama.	RTSH

B. Municipal / Regional Funding

(Albania has limited municipal arts funding compared to Italy/Romania, but some cities do run cultural programmes.)

Municipality	Description	Relevance	Link
Tirana Municipality – Culture Directorate	Annual calls for cultural projects, festivals, youth arts, innovation in performing arts.	Suitable for community-oriented audio drama, site-specific storytelling, youth participation.	Tirana Municipality
Shkodër Municipality – Culture Sector	Supports local cultural associations, festivals, heritage projects.	Audio drama linked to heritage/local narratives.	Shkodër Municipality

C. Funding available for Audio Drama but Not Media-Specific

Fund / Programme	Sector	Relevance	Link
Albanian-American Development Foundation (AADF)	Education, creative industries, cultural heritage.	Storytelling, community projects, youth creative skills, digital creativity.	AADF
Open Society Foundation Albania	Civil society, participation, public dialogue.	Audio documentary/drama addressing social inclusion, rights, civic issues.	OSFA
Youth Fund Albania (via Ministry of Youth & Children)	Youth innovation & creativity.	Youth-produced audio drama, training programmes.	Ministry of Youth
Cultural Heritage funds (various calls)	Heritage preservation & cultural participation.	Audio drama based on historical sites, oral histories.	Ministry of Culture

D. International Funding Accessible to Albania

Programme / Fund	Notes for Albania	Relevance	Link
Creative Europe – Culture Strand	Albania is an EU accession country → eligible to participate but cannot lead ; strong opportunities for cooperation.	Co-produced audio drama, capacity building, mobility.	Creative Europe Culture
Creative Europe – MEDIA	Albania participates partially , mostly in training.	Scriptwriting labs and storytelling development may apply.	MEDIA

Programme / Fund	Notes for Albania	Relevance	Link
Erasmus+	Albania eligible for partnership projects.	Audio drama workshops, youth-led creative projects.	Erasmus+
Europe for Citizens (now CERV)	Civil society and civic participation.	Audio projects on memory, citizenship, local history.	CERV
Regional Cooperation Council (RCC) – Western Balkans	Culture & mobility schemes; regional cooperation.	Cross-border audio drama and creative industry support.	RCC
Western Balkans Fund	Regional cooperation between WB6 countries.	Joint audio productions, festivals, training.	Western Balkans Fund
UNESCO International Fund for Cultural Diversity (IFCD)	Albania eligible.	Capacity building, creative industries, cultural participation.	IFCD
European Cultural Foundation	Supports European collaboration, especially civic and cultural resilience.	Transnational audio storytelling & community exchange.	ECF

E. Dedicated / Emergency / Extraordinary Funds

(Smaller for Albania compared to Ukraine but relevant.)

Fund	Relevance	Link
UNESCO Heritage Emergency Fund	Albania is eligible; supports crisis-response cultural projects.	Potential for audio storytelling around threatened heritage.
EU Civil Society & Media Resilience Funds for Western Balkans	Occasional calls targeting independent media.	Support for audio journalism, docu-drama.

F. Other Optional / External Opportunities

Fund / Organisation	Description	Link
Allianz Foundation	Supports European cultural and civic innovation.	Allianz Foundation
Goethe-Institut Regional Programmes	Includes cultural co-creation and digital storytelling calls.	Goethe-Institut
European Cultural Networks (various)	IETM, European Theatre Convention, etc.	IETM
Cultural Emergency Fund (general)	Rare, ad-hoc emergency culture support.	—

G. Notes & Access Considerations (Country-Specific)

- **Accession-country status**
Albania can *participate* fully in Creative Europe but usually **cannot act as project leader**. This influences partnership structures.
- **Strong transnational orientation**
Many Albanian cultural organisations seek Western Balkans or EU cooperation partners due to limited domestic funding.
- **Municipal funding uneven**
Tirana is the most significant source; other municipalities vary widely.
- **Audio drama fits comfortably**
Under performing arts, cultural participation, youth, community storytelling, digital creation, heritage interpretation.
- **Public broadcaster RTSH**
Remains a meaningful route for commissioning or co-producing audio work.

GE GEORGIA

Georgia's shift **away from EU alignment** in cultural and civic programming means **some Creative Europe pathways have narrowed**, though not fully disappeared.

A. National Funding – Arts, Culture, Media & Drama

Funding Body / Programme	Description	Relevance to Audio Drama	Link
Ministry of Culture, Sport and Youth of Georgia	Main national cultural authority; funds performing arts, literature, heritage, innovation. Annual calls.	Audio drama fits under performing arts, contemporary creativity, and literary adaptation.	Ministry of Culture
Creative Georgia	National creative industries support agency (reorganised structure since 2023). Provides grants for creative entrepreneurship, cultural projects, innovation.	Development funding for audio drama, digital storytelling, creative production.	Creative Georgia
Writers' House of Georgia	Supports writers, translators, literary residencies.	Audio adaptations of Georgian literature; literary storytelling.	Writers' House
Georgian National Film Center	Film development and script writing funds; training.	Script development support can extend indirectly to audio.	GNFC
Georgian Public Broadcaster (GPB)	Commissioning possibilities for radio/audio content; occasional creative calls.	Direct commissioning route for audio drama.	GPB
Tbilisi State Theatre & Performing Arts Institutions	Open calls for contemporary theatre or experimental performance.	Hybrid stage–audio projects; commissioning partnerships.	Tbilisi Theatre Info

B. Municipal / Regional Funding

Municipality	Description	Relevance	Link
Tbilisi City Hall – Cultural Events Centre	Major municipal funder; supports festivals, contemporary arts, literary events.	Audio storytelling for civic programmes, community cultural participation.	Tbilisi City Hall
Batumi City Hall – Cultural Development Programmes	Regional cultural projects, youth-focused programmes.	Local storytelling/audio projects tied to Black Sea cultural identity.	Batumi Municipality
Kutaisi Municipality Culture Department	Supports local cultural NGOs, festivals, heritage.	Community audio drama, historical storytelling.	—

C. Funding available for Audio Drama but Not Media-Specific

Fund / Programme	Sector	Relevance	Link
Creative Spark (British Council) – when active	Capacity building in creative industries & digital skills.	Audio production skills, training, cross-border work.	British Council Georgia
Open Society Georgia Foundation	Civil society, public dialogue, minority representation.	Audio docu-drama, civic storytelling, community-based narratives.	OSGF
EU Delegation – Civil Society / Media Resilience Calls (now more restricted)	Independent media, fact-checking, civil society capacity.	Audio journalism, political drama, investigative docu-drama.	EU Georgia
USAID Georgia	Civic engagement, community storytelling, media development.	Audio documentary, community audio drama, youth projects.	USAID Georgia
Cultural Heritage Preservation Funds	Heritage, site interpretation, community memory.	Heritage-based audio drama; site-responsive storytelling.	Ministry of Culture

D. International Funding Accessible to Georgia

(Georgia is no longer fully aligned with EU cultural policy; participation continues via legacy and regional schemes but increasingly restricted.)

Programme	Notes for Georgia	Relevance	Link
Creative Europe – Culture	Georgia previously fully participated; now partially restricted due to political distancing. Some opportunities remain for partnerships via European NGOs.	Co-productions possible when an EU partner leads.	Creative Europe
Eastern Partnership Culture Programme	Georgia still eligible; encourages cross-border cultural cooperation and capacity building.	Regional audio collaboration, heritage storytelling, mobility.	EaP Culture
EU4Culture	Cultural development, mobility grants, project funding.	Strong relevance for creative storytelling & community audio.	EU4Culture
Erasmus+	Georgia fully eligible.	Youth audio projects, educational drama, creativity exchanges.	Erasmus+
European Cultural Foundation	Works with Georgian partners on resilience/civic culture.	Transnational audio storytelling.	ECF
Goethe-Institut South Caucasus	Arts, media workshops, storytelling labs.	Audio drama development & cultural dialogue.	Goethe-Institut
British Council Georgia	Not currently as active (post-2020), but still runs targeted programmes.	Skills training, storytelling, youth arts.	British Council
Black Sea Basin Programmes	Regional cooperation supporting cultural & environmental projects.	Cross-border audio storytelling in the Black Sea region.	ENI CBC Black Sea

E. Dedicated / Emergency / Extraordinary Funds

Fund	Relevance	Link
International donors responding to Georgia's democratic backsliding (ECF, OSF, USAID)	Funding increasingly targeted to media resilience, civic storytelling , independent journalism.	ECF
UNESCO Heritage Emergency Fund	Georgia eligible; used particularly around regional conflict areas.	Audio storytelling about threatened heritage.

Fund	Relevance	Link
Academy of the Georgian Public Broadcaster – Innovation Calls	Sporadic innovation or cultural enrichment calls during crises.	Audio experimentation, public-service storytelling.

F. Other Optional / External Opportunities

Organisation / Fund	Description	Link
Allianz Foundation	Strong focus on civic resilience in contested democracies.	Allianz Foundation
Prince Claus Fund	Creative responses to social challenges.	Prince Claus Fund
Nordic Culture Point	Occasionally supports Baltic/Black Sea collaborations if partners include Nordic entities.	Nordic Culture Point
Cultural Emergency Fund (general)	Relevant for cultural heritage under threat.	—

G. Notes & Access Considerations (Country-Specific)

1. Georgia's changing relationship with the EU

- Georgia's shift **away from EU alignment** in cultural and civic programming means **some Creative Europe pathways have narrowed**, though not fully disappeared.
- Individuals and organisations can still participate in many programmes **via EU partners as lead applicants**.

2. Expansion of domestic funding

- The Georgian Government has **claimed increased investment in domestic cultural funds** to compensate for decreased EU cooperation.
- Applicants should look for **new or revamped national programmes**, especially under the Ministry of Culture and Creative Georgia.

3. Regional emphasis

- Georgia remains very active in **South Caucasus and Black Sea regional cooperation**, often easier to access than EU-wide schemes.
- Programmes such as **EU4Culture**, **EaP Culture**, and **Black Sea Basin** are particularly important.

4. Strategic value for audio drama

- Georgia's strong literary tradition and theatre sector make adaptation-friendly environments.
- The current political climate increases opportunities for:
 - civic storytelling
 - community-based audio work
 - cultural resilience projects
 - heritage-focused audio narratives

5. GPB remains a real commissioning pathway

- Despite political pressures, the public broadcaster still commissions creative audio content and can be an anchor partner.

HU HUNGARY

Includes reflections on Hungary's funding landscape, its centralised cultural governance, Creative Europe participation, and opportunities still relevant to audio drama.

A. National Funding – Arts, Culture, Media & Drama

Funding Body / Programme	Description	Relevance to Audio Drama	Link
National Cultural Fund of Hungary (NKA)	The principal state cultural fund; multiple sub-councils (literature, theatre, community culture, digital arts). Frequent open calls.	Primary national source for audio drama support—applicable through theatre, literature, digital arts, or community culture.	NKA
Ministry of Culture and Innovation	Oversees cultural policy, national cultural institutions, innovation-based creative funding.	Suitable for experimental audio projects, innovation in storytelling, cultural participation.	Culture & Innovation
Hungarian National Film Institute (NFI)	Funds film and script development, training labs.	Script development grants may support audio projects; some cross-media initiatives.	NFI
Petőfi Literary Fund (PLF)	Supports Hungarian literature, translation, literary events, and writers' programmes.	Excellent for literary adaptation into audio drama.	Petőfi Literary Fund
Hungarian Radio (Magyar Rádió) – MTVA	Public broadcaster; commissions radio drama, documentary, cultural programmes.	Major direct commissioning route for audio drama.	MTVA
Theatre institutions (Katona, Radnóti, etc.)	National and municipal theatres with occasional project funding or co-productions.	Hybrid theatre–audio projects, commissioning collaborations.	—

B. Municipal / Regional Funding

Hungary has *less decentralised* cultural funding compared to Italy or Romania, but a few large municipalities are relevant.

Municipality	Description	Relevance	Link
Budapest Municipality – Cultural Grants	Supports contemporary arts, festivals, community culture.	Audio drama with public-engagement elements; festivals and creative labs.	Budapest Municipality
Szeged, Pécs, Debrecen municipal cultural programmes	Local cultural institutions and festival support; often linked to theatres and arts centres.	Regional festivals, storytelling projects tied to local identity.	—

C. Funding available for Audio Drama but Not Media-Specific

Fund / Programme	Sector	Relevance	Link
Open Society Foundations – Hungary (now limited)	Civil society, inclusion, civic dialogue.	Audio docs/drama addressing inclusion or social issues.	OSF
Visegrad Fund (IVF)	Supports cross-border creative cooperation among V4 countries + neighbours.	Regional audio cooperation, festival projects, youth audio labs.	Visegrad Fund
Telekom Innovation Grants (invited calls)	Creativity, innovation, youth digital storytelling.	Experimental audio, immersive sound projects.	Magyar Telekom
Hungarian Heritage House	Supports folk arts, intangible heritage.	Audio projects capturing community memory, traditions, oral history.	Heritage House
Civil Fund Programme (Nemzeti Együttműködési Alap)	Supports NGOs and community groups.	Community audio drama, storytelling, cultural participation.	NEA

D. International Funding Accessible to Hungary

(Hungary is an EU member state, fully eligible to participate and lead.)

Programme	Notes	Relevance	Link
Creative Europe – Culture Strand	Hungary can lead and participate. Many Hungarian organisations are successful applicants.	Audio co-productions, artist mobility, sector development.	Creative Europe

Programme	Notes	Relevance	Link
Creative Europe – MEDIA	Script development labs, training, innovation in digital media.	Audio storytelling intersects with cross-media innovation.	MEDIA
Erasmus+	Well-used by Hungarian cultural NGOs.	Youth audio projects, cross-border storytelling exchanges.	Erasmus+
CERV – Citizens, Equality, Rights & Values	Civic participation, democratic engagement.	Audio projects on memory, human rights, public dialogue.	CERV
Visegrad Fund (IVF)	Cross-border regional collaboration (V4 + others).	Co-produced audio drama, festivals, mobility.	Visegrad Fund
European Cultural Foundation	Supports civic culture, storytelling, resilience.	Strong relevance to audio narratives.	ECF
Goethe-Institut Hungary	Cultural exchange, storytelling workshops, media labs.	Audio-focused labs and intercultural projects.	GI Hungary

E. Dedicated / Emergency / Extraordinary Funds

Hungary itself is not the target of major emergency cultural funds, but Hungarian organisations can access broader European emergency provisions.

Fund	Relevance	Link
European Cultural Foundation Emergency Grants	For cultural resilience across Europe.	ECF
Cultural Emergency Fund (general)	Applicable to heritage- or crisis-response storytelling.	—
Crisis-response funds via EU or European Cultural Networks	Occasionally available to organisations in challenging sectors.	—

F. Other Optional / External Opportunities

Fund / Organisation	Description	Link
Nordic Culture Point (when Nordic partners are included)	Supports transnational projects with Nordic involvement.	Nordic Culture Point
Allianz Foundation	European civic innovation and artistic resilience.	Allianz Foundation
European Theatre Convention (ETC)	Network opportunities, residencies, co-productions.	ETC
IETM	Performing arts network; grants and mobility schemes.	IETM

G. Notes & Access Considerations (Country-Specific)

1. Highly centralised national funding

- Most cultural funding originates from the **National Cultural Fund (NKA)** and the Ministry of Culture.
- Municipal funding exists but is limited outside Budapest.

2. Creative Europe is an important pathway

- Hungary is a **full EU member**, meaning it can **lead** Creative Europe projects.
- Many Hungarian cultural bodies use CE as a key source of international cooperation funding.

3. Strong public-broadcaster tradition

- MTVA continues to commission audio content, maintaining a historical tradition of radio drama in Hungary.

4. The Visegrad dimension

- Hungary's participation in the **Visegrad Fund (IVF)** gives a unique additional regional cooperation route that is not available to many EU members.
- Particularly strong for:
 - multi-country storytelling projects
 - co-productions
 - youth-oriented creative programming

5. Literature and theatre are strong entry points

- Hungary's rich literary culture (Petőfi Fund, Writers' programmes) makes it very suitable for adaptative audio drama.
- The established theatre sector also provides co-production opportunities.

IE IRELAND

Ireland has a **clear, well-structured public funding system**, strong broadcaster commissioning routes, and unusually high levels of **philanthropy and arts–community crossover funding**.

Audio drama fits naturally under theatre, literature, radio/podcasting, cross-arts innovation, and community storytelling.

A. National Funding – Arts, Culture, Media & Drama

Funding Body / Programme	Description	Relevance to Audio Drama	Link
Arts Council of Ireland / An Chomhairle Ealaíon	Primary national arts funder; supports theatre, literature, street arts, multidisciplinary arts, festivals, arts participation.	Highly suitable for audio drama: new writing, cross-disciplinary arts, community participation, digital arts, artist support schemes.	Arts Council
Culture Ireland	International cultural promotion; supports overseas touring/presentation of Irish work.	Audio drama tours, international showcases, translation/subtitling for international audiences.	Culture Ireland
Screen Ireland (Fís Éireann)	Focused on film/TV; has writer development labs.	Some relevance via script development labs or cross-media storytelling.	Screen Ireland
Broadcasting Authority of Ireland (BAI) – Sound & Vision Scheme (now under	Funds radio and audio content on culture, heritage, journalism, and Irish language. High importance.	One of the strongest direct funding streams for audio drama and documentary.	Sound & Vision

Funding Body / Programme	Description	Relevance to Audio Drama	Link
Coimisiún na Meán)			
RTÉ – Raidió Teilifís Éireann	Public broadcaster; commissions radio drama, podcasts, arts content.	Direct commissioning for audio drama and cultural programming.	RTÉ
TG4 (Irish-language broadcaster)	Funds content in Irish language.	Audio drama in Irish, bilingual storytelling.	TG4
Arts & Disability Ireland	Supports artists with disabilities.	Relevant for inclusive audio projects, access-oriented storytelling.	ADI

B. Municipal / Regional Funding

Irish local authorities run **Arts Offices**, many of which provide meaningful funding.

Local Authority	Description	Relevance	Link
Dublin City Council – Arts Office	Strong municipal arts support; project grants, festivals, theatre, community arts.	Audio drama, community storytelling, local cultural heritage.	DCC Arts
Cork City Council – Arts Grants	Supports literature, theatre, festivals, youth arts.	Audio drama aligned with community engagement.	Cork Arts
Galway City & County Arts Offices	Supports arts organisations, festivals, theatre labs.	Strong narrative/arts culture → good for audio storytelling.	Galway Arts

Local Authority	Description	Relevance	Link
Limerick City & County Council – Arts Office	Strong performer-development programmes.	Audio drama and youth sound projects.	Limerick Arts
Kilkenny, Wexford, Waterford, Mayo Arts Offices	Widely used by emerging artists.	Useful for small-scale audio projects, residencies, community storytelling.	—

C. Funding available for Audio Drama but Not Media-Specific

Fund / Programme	Sector	Relevance	Link
The Ireland Funds	Major philanthropic organisation supporting culture, community, education.	Audio projects with social impact, youth participation, diaspora storytelling.	Ireland Funds
Social Entrepreneurs Ireland	Social innovation, civic storytelling.	Audio addressing social challenges or marginalisation.	SEI
Irish Research Council – New Foundations	Supports civic society partnerships & creative research.	Audio documentary/drama as research-impact tools.	IRC
Creative Ireland Programme	Nationwide programme supporting creativity in communities.	Strong relevance for community audio drama, youth-led sound projects.	Creative Ireland

Fund / Programme	Sector	Relevance	Link
Foras na Gaeilge	Supports Irish-language cultural production.	Irish-language audio drama and storytelling.	Foras na Gaeilge
Local community development partnerships	Grassroots partnership funding.	Community audio storytelling, local history audio drama.	—

D. International Funding Accessible to Ireland

(Ireland is fully eligible to **lead** Creative Europe projects.)

Programme	Notes	Relevance	Link
Creative Europe – Culture	Ireland regularly coordinates projects; strong success rate.	Ideal for international audio drama co-productions.	Creative Europe
Creative Europe – MEDIA	Training labs, innovation funds, narrative development.	Cross-media storytelling with an audio dimension.	MEDIA
Erasmus+	Widely used for youth arts.	Audio storytelling for youth mobility/education.	Erasmus+
CERV	Civic participation, rights, European values.	Audio projects on memory, democracy, intercultural dialogue.	CERV
European Cultural Foundation	Frequent Irish collaborations.	Civic storytelling and community audio.	ECF

Programme	Notes	Relevance	Link
EUNIC / British Council / Goethe- Institut	Partners on many Irish cultural collaborations.	Residencies, labs, audio exchange.	EUNIC

E. Dedicated / Emergency / Extraordinary Funds

Ireland is not typically the target of emergency culture funds, but Irish organisations participate in wider European schemes.

Fund	Relevance	Link
ECF Emergency Grants	Cultural resilience.	ECF
Ukraine-specific cultural solidarity funds (accessible from Ireland)	Irish arts bodies supported many Ukraine projects.	Collaboration with Ukrainian artists for audio storytelling.
UNESCO Culture Emergency Fund	Project-based eligibility.	UNESCO HEF

F. Other Optional / External Opportunities

Organisation / Fund	Description	Link
Allianz Foundation	Civic & cultural innovation.	Allianz Foundation
Nordic Culture Point	Accessible with Nordic partners.	Nordic Culture Point
IETM	Active Irish membership.	IETM
European Theatre Convention	Collaboration networks.	ETC
Culture Ireland–British Council– Goethe joint programmes	Occasional cross- country labs.	—

G. Notes & Access Considerations (Country-Specific)

1. Extremely strong national support structure

- The Arts Council is one of Europe's best-funded per capita.
- Audio fits neatly across new writing, theatre, multidisciplinary and arts participation strands.

2. Broadcasting funding is unusually well-developed

- The **Sound & Vision Scheme** is one of Europe's most generous state-supported broadcast/audio content funds.
- This is a major advantage for audio drama.

3. Local authority arts offices

- Ireland's network of Local Authority Arts Offices is strong and offers accessible, small- to mid-scale funding.

4. Philanthropy and civic/cultural crossover

- Ireland has a notably high level of philanthropic and civil-society support (Ireland Funds, SEI, local partnership companies).

5. Irish-language opportunities

- TG4, Foras na Gaeilge, and local initiatives create unique routes for Irish-language audio drama.

6. Diaspora engagement

- Many Irish funders place strong emphasis on international connection, migration, diaspora stories — ideal for transnational audio work.

IT ITALY

Italy's system is **complex, highly regionalised**, with strong national, regional, municipal, and private-sector layers.

Audio drama fits well under theatre, media innovation, cultural participation, literary adaptation, and community storytelling.

A. National Funding – Arts, Culture, Media & Drama

Funding Body / Programme	Description	Relevance to Audio Drama	Link
Ministero della Cultura (MiC) – Directorate for Performing Arts	Main national authority for culture; funds theatre, multidisciplinary arts, innovation, creative industries.	Audio drama fits through theatre/dramaturgy, literary adaptation, innovation, digital performance.	MiC
Fondo Unico per lo Spettacolo (FUS)	Italy's largest national arts fund supporting theatre, music, multidisciplinary performance, festivals.	Audio drama can be funded as dramaturgy, new writing, experimental performance.	FUS
SIAE – Società Italiana degli Autori ed Editori	Runs several programmes for creativity, youth arts, and new writing (e.g. "Per Chi Crea").	Strong relevance for audio drama writing, youth-led creation.	SIAE
RAI – Radiotelevisione Italiana	Public broadcaster; commissions radio drama, podcasts, and cultural programmes.	One of the most significant commissioning paths for audio drama in Italy.	RAI
Centre Nazionale di Drammaturgia Contemporanea	Supports Italian playwrights.	Audio drama script development possible.	—
Italy Creative Industries Fund (various MiC calls)	Supports digital production, creative tech, media innovation.	Experimental audio, immersive sound storytelling, podcast innovation.	MiC Creative Industries

B. Municipal / Regional Funding

Italy is **highly decentralised**, with strong cultural funding at the regional and city levels.

Region / Municipality	Description	Relevance	Link
Regione Lombardia – Culture	Grants for theatre, festivals, digital culture, and community arts.	Audio drama via theatre, community storytelling, innovation.	Lombardia Cultura
Regione Lazio – Culture	Important support for performing arts and audiovisual innovation.	Excellent for audio & media hybrid forms.	Lazio Cultura
Regione Emilia-Romagna – Cultura	A very strong cultural region; funds theatre, festivals, media innovation.	High potential for audio creation, podcasting, performance hybrids.	ER Cultura
Comune di Milano – Culture	Major municipal funder for arts, creative industries, festivals.	Contemporary audio performance, site-specific storytelling.	Milano Cultura
Comune di Bologna – Culture	Strong media & storytelling sector (linked to Cineteca).	Audio festival collaborations, community storytelling.	Bologna Cultura
Comune di Torino – Cultura	Supports theatre, multidisciplinary arts, innovation labs.	Good fit for audio drama and hybrid digital performance.	Torino Cultura

C. Funding available for Audio Drama but Not Media-Specific

Fund / Programme	Sector	Relevance	Link
Fondazione Cariplo	Major philanthropic funder; supports culture, youth arts, community participation, innovation.	Audio drama for social inclusion, youth storytelling.	Cariplo
Fondazione Compagnia di San Paolo	Culture, civic participation, innovation, digital arts.	Strong fit for audio narratives and creative citizenship.	Compagnia di San Paolo
Fondazione CRT	Arts, culture, community engagement.	Regional storytelling, festivals, community audio.	CRT

Fund / Programme	Sector	Relevance	Link
Fondazione CON IL SUD	Supports social innovation in southern Italy.	Audio work relating to migration, social innovation, community voice.	CON IL SUD
Italian Council (MiC)	Supports international cultural projects & mobility.	International audio collaborations.	Italian Council
Social and community project funds (various)	Regional youth & community schemes.	Community audio drama, oral history projects.	—

D. International Funding Accessible to Italy

(Italy can **lead** all EU funding programmes.)

Programme	Notes	Relevance	Link
Creative Europe – Culture	Italy is one of the biggest beneficiaries; can lead.	Co-productions, festivals, audio storytelling networks.	Creative Europe
Creative Europe – MEDIA	Strong sector; extensive labs, innovation, and training.	Cross-media storytelling, podcast/immersive audio labs.	MEDIA
Erasmus+	Strong Italian participation.	Youth audio projects, mobility, training.	Erasmus+
CERV	Civic participation & cultural memory.	Audio narratives about rights, values, history.	CERV
EUNIC & Cultural Institutes (Goethe, Institut Français, British Council)	Italy hosts many EUNIC collaborations.	Storytelling labs, transnational audio development.	EUNIC
European Cultural Foundation	Supports cross-European collaborations.	Audio-based civic storytelling.	ECF

E. Dedicated / Emergency / Extraordinary Funds

Italy is not a main target country for emergency cultural funding, but has access to European-wide mechanisms.

Fund	Relevance	Link
ECF Emergency Grants	European cultural resilience & creative response.	ECF
Cultural Emergency Fund (general)	Applicable for heritage/storytelling during crises.	—
UNESCO Emergency Fund	Eligible in crisis-related heritage contexts.	UNESCO HEF

F. Other Optional / External Opportunities

Organisation / Fund	Description	Link
Allianz Foundation	Civic & cultural innovation.	Allianz Foundation
Nordic Culture Point (with Nordic partners)	Supports cross-border creative collaboration.	Nordic Culture Point
IETM	Performing arts network.	IETM
European Theatre Convention (ETC)	Theatre collaboration and residencies.	ETC

G. Notes & Access Considerations (Country-Specific)

1. Highly decentralised funding

- Italy's regions and major cities (Lazio, Lombardia, Emilia-Romagna, Piemonte, Tuscany) play a **major role** in cultural funding.
- For audio creators, **regional calls are often more flexible** than national ones.

2. FUS as a major resource

- Fondo Unico per lo Spettacolo is central to theatre/dramaturgy.
- Audio drama can be recognised as **contemporary dramaturgy or multidisciplinary performance**.

3. RAI as a commissioning anchor

- RAI continues to produce and commission audio drama, podcasts, documentaries.
- Partnerships with public-service broadcasters are a major opportunity.

4. Strong philanthropy

- Italy has one of Europe's strongest philanthropic ecosystems:

- Cariplo
 - Compagnia di San Paolo
 - CRT
 - CON IL SUD
- These are often easier to access than governmental funds.

5. Vibrant theatre and literature ecology

- Italy's vast network of theatres, dramaturgy institutions, and literary festivals provides excellent routes for collaboration and adaptation.

RO ROMANIA

Romania has a **mixed funding ecosystem**: a strong Ministry of Culture, reasonably active municipal funding (especially in major cities), and a growing independent/NGO cultural sector.

Audio drama fits well across theatre, literature, community culture, and digital storytelling.

A. National Funding – Arts, Culture, Media & Drama

Funding Body / Programme	Description	Relevance to Audio Drama	Link
Ministry of Culture (Ministerul Culturii)	Core national cultural authority; funds performing arts, literature, festivals, cultural heritage.	Audio drama under theatre, dramaturgy, literary adaptation, digital culture.	Ministry of Culture
Administrația Fondului Cultural Național (AFCN)	Romania's most important project fund for independent arts; supports theatre, literature, digital arts, community culture.	Highly suitable for audio drama, digital storytelling, innovative dramaturgy.	AFCN
Romanian Filmmakers Union (UCIN) & CNC – National Film Centre	Film support and script development grants.	Script development overlaps with audio writing.	CNC
Romanian Radio Broadcasting Corporation (Radio România)	National public broadcaster; produces radio drama, cultural programmes.	Direct commissioning path for audio drama.	Radio România
Romanian Academy & Cultural Institutes	Literary & academic projects, occasionally open calls.	Literary audio adaptation, research-led audio projects.	ICR

B. Municipal / Regional Funding

(Romania has significant **municipal cultural investment**, especially in major cities.)

City / Municipality	Description	Relevance	Link
Bucharest – ARCUB & Primăria Capitalei	Strong municipal arts funding, festivals, theatre, innovation labs.	Excellent fit for experimental audio, festivals, city storytelling.	ARCUB

City / Municipality	Description	Relevance	Link
Cluj-Napoca – Centrul Cultural Clujean	Funds innovation, contemporary arts, social culture.	Audio storytelling, digital drama, civic audio projects.	CCC
Timișoara – TM2023 Legacy Programmes	Post–Cultural Capital programmes support culture, community participation, innovation.	Audio projects building on TM2023 themes (stories, community, memory).	Timișoara 2023
Iași – Municipality Cultural Programmes	Literature-focused city; good municipal cultural programmes.	Literary audio adaptation, community storytelling.	—
Sibiu – Municipality Culture Office	Linked with Sibiu International Theatre Festival.	Theatre/audio hybrids, festivals.	Sibiu Theatre Festival

C. Funding available for Audio Drama but Not Media-Specific

Fund / Programme	Sector	Relevance	Link
Romanian-American Foundation	Education, community innovation.	Audio storytelling with social impact.	RAF
Fondul Științescu	STEM & creativity programmes for youth.	Youth audio storytelling, sound design, creative tech.	—
Fundația pentru Dezvoltarea Societății Civile (FDSC)	Civil society strengthening, community culture.	Audio projects for civic engagement, dialogue.	FDSC
EEA/Norway Grants – Culture	Romania is a beneficiary country.	Cultural heritage storytelling, contemporary arts, residencies.	EEA Grants
Local Community Foundations (Fundațiile Comunitare)	Grassroots civic & cultural funding.	Community audio storytelling, oral history.	—

D. International Funding Accessible to Romania

(Romania is a full EU member and can **lead** Creative Europe projects.)

Programme	Notes	Relevance	Link
Creative Europe – Culture	Full access; Romania can lead.	Audio co-productions, network building, festivals.	Creative Europe
Creative Europe – MEDIA	Labs, digital storytelling, innovation.	Hybrid or cross-media audio projects.	MEDIA
Erasmus+	Long-standing participation.	Youth storytelling, mobility, community audio labs.	Erasmus+
CERV	Civic dialogue, rights & values.	Docu-drama, civic storytelling, memory projects.	CERV
European Cultural Foundation	Strong Romanian participation.	Audio narratives on civic resilience and community culture.	ECF
Goethe-Institut, Institut Français, British Council	Cultural exchange & collaboration.	Storytelling labs, sound workshops, residencies.	EUNIC

E. Dedicated / Emergency / Extraordinary Funds

Romania is not a central target for emergency cultural funding, but Romanian organisations access several broader mechanisms.

Fund	Relevance	Link
ECF Emergency Grants	Civic culture & resilience.	ECF
Cultural Emergency Fund	General cultural crisis support.	—
Ukraine Solidarity Cultural Funds (various)	Romanian border proximity → many Romanian organisations were eligible for Ukraine cultural response programmes.	—
UNESCO Heritage Emergency Fund	Eligible in crisis contexts.	UNESCO HEF

F. Other Optional / External Opportunities

Organisation / Fund	Description	Link
Allianz Foundation	Civic & cultural innovation.	Allianz Foundation
IETM	Active Romanian membership.	IETM
European Theatre Convention	Theatre network & storytelling programmes.	ETC
Nordic Culture Point	Accessible with Nordic partners.	Nordic Culture Point
Prince Claus Fund	Creative responses to social challenges.	PCF

G. Notes & Access Considerations (Country-Specific)

1. AFCN is the essential national funder

- Romania's main project-based cultural support comes through AFCN.
- Audio drama fits very comfortably under its theatre, literature, and digital culture strands.

2. Municipal funding is unusually important

- Bucharest, Cluj, Timișoara, Iași, and Sibiu all have active municipal cultural ecosystems.
- This is **more significant in Romania** than in many EU countries.

3. Strong independent arts sector

- NGOs and cultural organisations play a major role in cultural production, often accessing:
 - EEA/Norway Grants
 - Erasmus+
 - CERV
 - Private foundations

4. Proximity to Ukraine

- Romanian cultural organisations have been involved in solidarity and emergency cultural programmes since 2022.
- Relevant for Ukrainian collaborations in audio storytelling.

5. The theatre and literary sectors are central

- Romania's theatre festivals (especially Sibiu) and literary culture create significant opportunities for adaptation and co-production.
-

UA UKRAINE

Ukraine's cultural funding environment has transformed profoundly since 2022.

There is **strong national support**, substantial **international and emergency cultural funding**, and extremely active **solidarity mechanisms**.

Audio drama fits well across cultural resilience, storytelling, memory, civic dialogue, and international co-production.

A. National Funding – Arts, Culture, Media & Drama

Funding Body / Programme	Description	Relevance to Audio Drama	Link
Ukrainian Cultural Foundation (UCF)	Main national cultural fund; supports performing arts, literature, media arts, cultural heritage, innovation. Significant wartime adaptations of programmes.	Ideal for audio drama: theatre/dramaturgy, media arts, storytelling, civic narratives.	UCF
Ukrainian State Film Agency (Derzhkino)	Film and script development funding; labs and writer support.	Script development relevant to audio narrative-writing.	Derzhkino
Ukrainian Institute	International cultural diplomacy; supports global cultural exchange.	International audio collaborations, festival presentation, translation.	Ukrainian Institute
Suspilne (Public Broadcasting of Ukraine)	National public broadcaster; commissions audio content, podcasts, cultural programming.	Strong partner for audio drama commissioning.	Suspilne
Ministry of Culture and Information Policy	National cultural policy and heritage protection.	Support for cultural resilience, storytelling about heritage under threat.	Ministry of Culture

B. Municipal / Regional Funding

(Ukrainian municipal cultural funding has been disrupted by war, but some cities remain active.)

Municipality	Description	Relevance	Link
Lviv City Council – Culture	One of the most active municipal cultural ecosystems during wartime.	Audio storytelling, community projects, memory, heritage.	Lviv Culture
Kyiv City State Administration – Culture	Supports festivals, theatres, civic culture (war permitting).	Audio drama, hybrid theatre–audio programmes.	Kyiv Administration
Ivano-Frankivsk – Teple Misto & local cultural initiatives	Strong independent cultural actors with municipal support.	Community audio storytelling, documentary audio.	Teple Misto

(Note: municipal funding remains variable due to wartime conditions.)

C. Funding available for Audio Drama but Not Media-Specific

Fund / Programme	Sector	Relevance	Link
International Renaissance Foundation (Open Society Ukraine)	Civil society, media freedom, community culture.	Audio docu-drama, civic storytelling, investigative audio.	IRF
USAID Ukraine	Media résilience, civic dialogue, cultural participation.	Audio journalism, resilience narratives, youth audio projects.	USAID Ukraine
National Endowment for Democracy	Supports civil society, storytelling, cultural resilience.	Audio works on democracy, rights, community voices.	NED
Goethe-Institut Ukraine	Cultural exchange, media labs, storytelling.	Audio development labs, cross-border collaborations.	GI Ukraine
British Council – Ukrainian programmes	Returned with strengthened war-responsive initiatives.	Audio storytelling, youth arts, civic engagement.	British Council Ukraine
EUNIC Ukraine cluster	Cultural cooperation via European institutes.	Labs, residencies, storytelling collaborations.	EUNIC

D. International Funding Accessible to Ukraine

(This is **one of the richest sections**: Ukraine qualifies for many *extraordinary, war-response, and enhanced access* funds.)

Programme / Fund	Notes for Ukraine	Relevance	Link
Creative Europe – Culture	Ukraine has enhanced access since 2022; can participate widely.	Audio co-productions, resilience storytelling, cross-border narratives.	Creative Europe
Creative Europe – MEDIA	Focus on training, narrative development, anti-disinformation media.	Script labs, cross-media audio storytelling.	MEDIA
EU4Culture	Cultural development across EaP region.	Strong support for cultural actors in wartime; audio-friendly.	EU4Culture
House of Europe (EU–Ukraine)	A major pre-war and wartime programme supporting creatives.	Mobility, residencies, cultural collaboration—ideal for audio creators.	House of Europe
European Cultural Foundation	Massive wartime support for Ukraine.	Audio civic storytelling, cultural resilience projects.	ECF
Culture of Solidarity Fund – Ukraine edition	One of the most important Ukraine-specific funds.	Transnational audio drama and civic storytelling.	Culture of Solidarity
UNESCO Heritage & Emergency Culture Funds	Ukraine is a priority country.	Audio narratives about heritage under threat, memory work.	UNESCO HEF
Nordic Culture Point (with partners)	Ukraine included in special calls.	Regional collaborations.	Nordic Culture Point

E. Dedicated / Emergency / Extraordinary Funds

(This is where Ukraine stands out most strongly. Many of these **did not exist pre-2022.**)

Fund	Description	Link
European Cultural Foundation – Ukraine Culture of Solidarity Fund	Major European emergency cultural fund specifically for Ukraine.	ECF CoS Ukraine
Goethe-Institut – International Relief Fund for Culture (IRF) – Ukraine	Joint initiative supporting Ukrainian cultural actors during wartime.	IRF

Fund	Description	Link
Stiftung Mercator / Allianz Foundation Ukraine support	European philanthropic Ukraine emergency funds.	Allianz Foundation
British Council – Wartime Creative Support schemes	Mobility, creative skills, safeguarding cultural work.	BC Ukraine
Prince Claus Fund – Cultural & Artistic Responses to Conflict (CARC)	Supports cultural resilience under conflict.	Prince Claus Fund
ICORN + Cities of Refuge	Residencies for artists at risk.	ICORN
UNESCO Emergency Response for Ukraine	Heritage and cultural protection.	UNESCO

F. Other Optional / External Opportunities

Organisation / Fund	Description	Link
European Theatre Convention (ETC)	Many solidarity programmes with Ukrainian theatres.	ETC
IETM	Strong Ukraine-focused solidarity actions.	IETM
PEN International	Support for writers under threat.	PEN
Sundance Institute (global)	Occasionally supports narrative audio labs.	Sundance
Cultural Emergency Fund (general)	For urgent cultural preservation and storytelling.	—

G. Notes & Access Considerations (Country-Specific)

1. Huge expansion of international funding since 2022

- Ukraine is now one of the **most heavily supported cultural ecosystems** in Europe.
- Many international funds have **Ukraine-only calls**, especially for:
 - media and storytelling
 - cultural resilience
 - memory and heritage
 - artist mobility

- civic culture

2. Enhanced access to Creative Europe

- Ukraine enjoys **special conditions** and is highly encouraged to participate in Creative Europe.
- Ukrainian organisations can join as equal partners and, in some cases, act as co-leaders.

3. Strong domestic cultural infrastructure despite war

- UCF, Ukrainian Institute, Suspilne and independent organisations remain active and flexible.

4. International solidarity networks

- ETC, IETM, ECF, Goethe, British Council and many others continue to operate special programmes for Ukraine.
- This creates a **rich ecosystem of co-production opportunities for audio drama**.

5. Civic storytelling as a priority

- Funders are particularly interested in:
 - documenting lived experience
 - community storytelling
 - preserving cultural memory
 - countering disinformation
 - supporting artists in exile

6. Ukrainian broadcasters are central partners

- Suspilne and private podcast networks offer direct routes for commissioning.

SECTION 8 — CONSOLIDATED CROSS-COUNTRY NOTES & OBSERVATIONS

This section summarises the characteristics of the funding opportunities across the individual participating countries

A. Structural Observations Across All Seven Countries

1. National cultural funds differ widely in strength

- **Ireland, Italy, Hungary, and Romania:** strong national arts councils or cultural funds that can support new writing, theatre, digital arts, and community storytelling.
- **Georgia and Albania:** weaker national systems but supplemented by international/NGO funding.
- **Ukraine:** strengthened national funding (UCF) despite wartime disruption.

2. Public broadcasters remain major commissioning pathways

RTÉ (Ireland), RAI (Italy), Magyar Rádió (Hungary), Radio România, GPB (Georgia), RTSH (Albania), Suspilne (Ukraine)

All seven countries **retain functioning public broadcasters** that can commission or co-produce audio content:

RTÉ · RAI · MTVA · Radio România · GPB · RTSH · Suspilne

→ This creates an unusually strong commissioning base across the entire group.

3. Municipal / regional funding varies dramatically

- **Strongest ecosystems:** Italy, Ireland, Romania, Georgia (Tbilisi). High-impact municipal ecosystems: Italy, Ireland, Romania, Georgia (Tbilisi), Ukraine (Lviv).
- **Moderate:** Ukraine (Lviv and some others, wartime permitting). Hungary (Budapest), Albania (Tirana).
- **Limited or inconsistent:** other areas due to centralisation (Hungary), political pressure (Georgia), or war (Ukraine). Albania.

4. The theatre and literary sectors are universally important gateways

In all countries, audio drama can be supported under:

- theatre/dramaturgy
- literature
- cultural participation
- digital culture/innovation
- festivals

- youth creativity
- heritage
- civic/cultural dialogue

This cross-arts eligibility is a **major structural advantage** for audio projects.

5. Digital / innovation funds increasingly support audio

Most countries now include:

- creative tech
- digital storytelling
- podcast innovation
as eligible categories.

B. Access to European and International Funding

1. EU Member States — Ireland, Italy, Hungary, Romania

- Can **lead** Creative Europe projects.
- Have full access to CERV, MEDIA, Erasmus+, Horizon-style cultural projects.
- Often have strong Creative Europe track records.
- They have the broadest EU access.
- Their institutions are stable and internationally connected.
- For the project as a whole, these four countries are the obvious **potential lead applicants**.

2. EU accession country (Albania)

Key points:

- Participates in Creative Europe but **cannot lead**.
- Benefits from **IPA III pre-accession cultural funds**, often overlooked but **extremely valuable**. These cover institutional strengthening; cultural-sector development; media resilience; cultural heritage
- Many EU cultural programmes run *parallel accession-country calls* in Albania.

Strategic implication:

Albania is a strong partner when IPA III is activated; look for dual calls (CE + IPA) or stand-alone IPA cultural/heritage/media calls.

3. EU Neighbourhood / Eastern Partnership Country — Georgia

- Participation in Creative Europe is now **more restricted** due to political realignment.
- However: Strong regional access
 - EaP Culture
 - EU4Culture
 - Black Sea Basin programmes remain accessible.
- Domestic government claims to **replace EU cultural funds with national mechanisms**

Strategic implication:

Applicants should monitor *new national replacement schemes* and lean on regional networks rather than Creative Europe.

4. War-Affected Country — Ukraine

Ukraine currently enjoys the **broadest international cultural support** in Europe:

- Enhanced access to Creative Europe.
- A vast network of **Ukraine-only international cultural funds**.
- High international priority for:
 - storytelling
 - memory
 - cultural resilience
 - anti-disinformation
 - cross-border collaboration
- Ukrainian organisations can often participate in special or emergency schemes not open to other countries.

Strategic implication:

Ukraine is a magnet for both:

- emergency cultural funds, and
- co-productions framed around resilience, memory, civic culture, displacement.

C. Dedicated / Emergency / Extraordinary Funds

Certain mechanisms apply across multiple countries but are particularly relevant to **Georgia** and **Ukraine**, and occasionally **Albania** and **Romania**.

1. Ukraine-Specific Emergency Funding

Ukraine has the largest suite of emergency cultural funds in Europe which cover

- emergency cultural solidarity funds
- mobility & residency protection schemes
- cultural memory & resilience programmes
- wartime media support
- UNESCO emergency protection measures

These create strong opportunities for:

- audio storytelling of lived experience
- collaborative drama about cultural memory
- co-creation with displaced artists
- audio journalism/ docu- drama

Specific funders include;

- ECF Culture of Solidarity – Ukraine editions
- Goethe-Institut International Relief Fund
- British Council wartime programmes
- Prince Claus Fund “Cultural & Artistic Responses to Conflict”
- UNESCO Emergency Culture Protection for Ukraine
- ICORN / Cities of Refuge residencies
- Global philanthropic emergency schemes (Mercator, Allianz Foundation, etc.)

2. Eastern Partnership Cultural Resilience

Applies mainly to **Georgia** and **Ukraine**, sometimes **Armenia** and **Moldova**, but relevant for cross-country collaboration.

Includes:

- EU4Culture
- Eastern Partnership Culture Programme

- Regional mobility & resilience components
- Emergency heritage funding (e.g., UNESCO) also applicable in conflict-affected regions

But Nb these vary sharply between countries

3. Western Balkans-related Cultural Mechanisms

Relevant for **Albania** (and regional partnerships):

- Western Balkans Fund
- Regional Cooperation Council
- EU media/civil society resilience funds
- IPA III pre-accession cultural funds (very important)

These are not emergency funds but serve a similar function in strengthening cultural ecosystems.

4. Romania

Though not usually targeted by emergencies, Romanian organisations have been heavily involved in:

- Ukraine-related solidarity projects
- EEA/Norway cultural programmes
- cross-border memory/heritage collaborations due to proximity.

5. General Pan-European Emergency & Cultural Funds

Accessible to *all seven* countries:

- European Cultural Foundation Emergency Grants
- Cultural Emergency Fund (general)
- UNESCO Heritage Emergency Fund
- International donor emergency calls (ad hoc)

D. Patterns in Independent, NGO, and Philanthropic Funding

1. Strong philanthropic ecosystems

- **Italy** (Cariplo, San Paolo, CRT)
- **Ireland** (Ireland Funds, SEI, local partnerships)
- **Ukraine** (Open Society, IRF, diaspora-led foundations)

Philanthropy strongly supports:

- civic storytelling
- community culture
- youth arts
- creative innovation

2. NGO-driven cultural sectors

Most significant in:

- **Albania**
- **Georgia**
- **Romania**
- **Ukraine**

There is a heavy reliance on NGOs and international organisations for cultural project funding. Independent organisations often hold more international credibility than national/state institutions in these contexts.

3. Community storytelling & youth creativity

These are widely supported across:

- EEA/Norway Grants (Romania)
- Youth Funds (Albania)
- Creative Ireland (Ireland)
- Visegrad Fund (Hungary)
- USAID (Georgia, Ukraine)

Audio drama fits naturally here due to:

- low production cost
 - strong community engagement
 - educational uses
 - adaptability to social themes
-

E. Key Observations for Audio Drama Fundability

1. Audio drama aligns with multiple recognised funding categories

Audio drama aligns clearly with existing fund categories in all seven states.

Key areas where it naturally fits:

1. Theatre and dramaturgy

Supports:

- scripted storytelling
 - adaptation
 - new writing
- (All seven countries accept audio/stage hybrids.)

2. Literature & literary adaptation

Vital in:

- Italy
- Ireland
- Ukraine
- Romania
- Hungary

Writers' programmes often allow cross-form adaptation.

3. Digital culture & innovation

Open to audio/podcast formats in:

- Italy (digital arts programmes)
- Ireland (Creative Ireland, Sound & Vision)
- Hungary (innovation & digital calls)
- Georgia (Creative Georgia)
- Ukraine (media resilience calls)

4. Community arts & cultural participation

Strongest in:

- Ireland

- Romania
- Albania
- Ukraine
- Georgia

Audio drama is ideal for:

- community storytelling
- youth creative arts
- intercultural dialogue
- oral history

5. Heritage & memory

Relevant in:

- Albania (heritage preservation)
- Georgia (heritage at risk)
- Romania (local cultural memory)
- Ukraine (wartime heritage protection)
- Italy (heritage interpretation)

These align very well with documentary drama and audio-based heritage storytelling.

2. Public broadcasters as stable partners

Every country has at least one public broadcaster that:

- commissions cultural audio
- has a historic radio drama tradition
- may provide co-production or platforming opportunities

3. International co-production is a major strength

Particularly:

- Ireland ↔ Italy ↔ Hungary ↔ Romania (EU leaders)
- Ukraine, Georgia ↔ Europe (solidarity & EaP frameworks)
- Albania ↔ Western Balkans & EU partners (participation without leading)

4. Post-2022 global attention to Eastern Europe

Ukraine and neighbouring regions receive priority in:

- emergency support
- cultural resilience
- freedom of expression
- documenting cultural memory

This creates a unique environment for transnational audio storytelling.

F. Special Country-Specific Watch Points

Albania

- Check regularly for **IPA III accession-related cultural calls**.
- EU cultural funding is often “mirrored” with dedicated accession-neighbourhood schemes.

Georgia

- Due to political distancing from the EU:
 - fewer Creative Europe opportunities
 - **more national replacement schemes** (watch Creative Georgia + Ministry of Culture announcements)
- Regional collaborations (Black Sea, South Caucasus) remain strong.

Hungary

- Highly centralised cultural funding.
- Visegrad Fund offers unique regional opportunities.

Italy

- Extremely strong **regional funding** and a powerful philanthropic sector.
- RAI is a major route for commissioning.

Ireland

- Sound & Vision Scheme is one of Europe’s strongest dedicated audio funding mechanisms.
- Local Authorities support small-scale innovation.

Romania

- Municipal funding unusually strong.
- AFCN is the essential national funder.

Ukraine

- The **broadest and deepest** pool of international cultural funding currently available anywhere in Europe.
- Future long-term reconstruction funds are likely to include cultural components.

F. STRATEGIC INSIGHTS FOR CROSS-COUNTRY COLLABORATION

1. Creative Europe leadership should come from EU member states

Ireland · Italy · Hungary · Romania

→ These four are structurally suited to act as **lead applicants**.

2. Albania works best via IPA alignment

Use:

- IPA III
- Western Balkans Fund
- RCC
as parallel or supplementary mechanisms.

3. Georgia requires specific handling

→ Avoid assuming full Creative Europe access.

→ emphasise:

- regional Black Sea/South Caucasus frameworks
- new national schemes
- NGO-led international collaborations

4. Ukraine enables both artistic and funder interest

Ukraine opens unique pathways:

- dedicated solidarity funds
- emergency support grants
- cross-border memory/heritage/audio documentation

- residencies for displaced artists
This is structurally advantageous for any pan-European audio project.

5. Broadcaster partnerships

Every country in the set has at least one major public broadcaster that still supports:

- radio drama
- cultural programming
- narrative audio formats
→ This is a highly unusual strength of this seven-country combination.

G. Additional Optional International Opportunities (All Countries)

These are not country-specific but accessible to most or all participants when they include the right mix of partners:

- **Baltic Culture Fund** (Baltic-led but open to partnership)
- **Nordic Culture Point** (with Nordic co-partners)
- **Goethe-Institut global cultural programmes**
- **Institut Français programmes**
- **British Council regional/EU programmes**
- **Prince Claus Fund**
- **Sundance Institute audio storytelling labs**
- **IETM mobility funding**
- **European Theatre Convention grants**
- **Open Society Foundations (various national branches)**

These can provide:

- residencies
- mobility
- training
- co-creation labs
- cross-border narrative development

Audio drama integrates very naturally into all of these frameworks.