

ACP-EU Culture Programme –  
Southern Africa

A graphic consisting of multiple overlapping, wavy lines in various colors (yellow, orange, red, purple, blue) that create a sense of movement and sound waves.

**SOUND  
CONNECTS FUND**

**GUIDELINES FOR 3<sup>rd</sup> CALL FOR GRANT APPLICATIONS**

**Criteria | Eligibility | Application | Processes  
2022/2023**

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## **SECTION A**

### **Sound Connects Fund Overview**

#### **1. Overview**

The Sound Connects Fund (SCF) is a multifaceted initiative that aims to accelerate development and increase the capacity of the cultural and creative sectors in Southern Africa by offering financial support in the form of different sized grants and a comprehensive capacity-building programme to eligible creative and cultural industry organisations based in **Angola, Botswana, eSwatini, Lesotho, Malawi, Mozambique, Namibia, Zambia and Zimbabwe**; and operating in the **performing arts, animation, film, gaming, , photography, videography and visual arts** sectors.

The Sound Connects Fund will support projects and activities that facilitate the rapid production and distribution of high-quality goods within and outside the region, increase capacities among professionals, support rapid mobility and exchange among creators, enhance access to new markets, develop visual literacy (especially among underrepresented groups), promote advocacy aimed at protecting the interests of creators and support the existence of sustainable financing structures. The Sound Connect Fund is made possible with funding from the ACP-EU Culture Programme, Organisation of the African, Caribbean and Pacific States (OACPS) and funded by the European Union (EU).

#### **Sound connects us**

Music and sound exist as the universal language that has connected people and communities globally for centuries. It is clear that in Southern Africa's vibrant cultural sector, sound is a significant force that connects and coexists within a wide range of art forms, in some instances playing a central role in fields such as dance, theatre, video, gaming, film, fashion and related industries. Proposals for grants will therefore be challenged to look at sound not only in relation to music but also in related sectors such as sound in videogames and animation films, sound in audio-visual arts, sound as a supporting aspect of the fashion industry (e.g. fashion shows) and sound in the digital creative sector.

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### 1.1 Objective

- To contribute to economic and social development of Southern Africa.
- To accelerate development and increased capacity of the cultural and creative sectors in Southern Africa.

### 1.2 Focus:

- Improve the capacity of creative professionals, leaders, and organisations;
- Enhance practitioners' contribution to the social and economic development of the cultural and creative sectors.
- Improve access to financing;
- Support the creation of high quality content, goods and services;
- Increase visibility, exchange and access to key markets.

## SECTION B

### Third Call for Grant Applications

The Music in Africa Foundation (MIAF) in partnership with Goethe-Institut, with funding from the ACP-EU Culture Programme, invite organisations in the Southern Africa creative and cultural industries to apply for grants of between **€45 000 and €70 000**.

#### 2.1 Grant Opening and Closing Dates

- The third call for grant applications is now open from **Tuesday, 15 November 2022** and will close at midnight on **Sunday, 15 January 2023 (midnight)**.

#### 2.2 The Grant

The SCF's grant has the following requirements:

- The project length has to be up to eight months
- The project budget has to be between €45 000 and €70 000.
- The project implementation and final reporting must take place between April 2023 and end of November 2023.

#### 2.3 Capacity Building Programme

The Sound Connects Fund support includes both the financial grant and a capacity-building programme; successful applicants will be expected to take part in this programme as part of their grant conditions. More information about the programme will be shared with successful applicants during the on-boarding process.

#### 2.4 Eligibility Criteria

##### 2.4.1 Applicants

- To be eligible for financial support, applicants must be formally registered in the local country, for example as an NGO /NPO, association, close corporation, private company, etc.
- For clarity; the basis is that the applicant must be an officially/ legally registered entity in its local country. The word is used as a broader term to refer to any business entity such

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as a company, an institution, association, etc. The list may include (non-exhaustive); arts organisations, arts venues, festivals, creative hubs and incubators, media houses, mobility circuits, recording studios, theatres, arts markets, fairs and conferences, creative sector businesses, etc.

- The organisation must have a proven history of operating in the creative sector in Southern Africa.
- The organisation must have been in operation for at least three years on the day of application.
- The organisation must be registered and operating in any of the following eligible countries:
  - Angola
  - Botswana
  - eSwatini
  - Lesotho
  - Malawi
  - Mozambique
  - Namibia
  - Zambia
  - Zimbabwe
- Similarly, the planned action must take place in the eligible countries only.
- The organisation must have directly implemented at least one project in the cultural and creative sector, for at least 50% of the amount of the grant requested.
- An organisation may only be awarded a SCF grant once. Thus, beneficiaries of a SCF grant may not apply again. Previous beneficiaries are welcome to collaborate with other grantee projects on the condition that there is no financial gain.
- An organisation can partner or collaborate with another organisation from a non-eligible country provided that there is no financial benefit to the organisation from the non-eligible country that is derived directly from the awarded SCF grant.
- One of the key goals of the fund is to offer a robust capacity-building programme to grantees. Grantees should therefore be willing to actively participate in this programme which will broadly include accessing learning initiatives, virtually and where possible face-

to-face (travel). All applicants shall be required to indicate their key training needs or leaning interests.

**2.4.2 Eligible countries and projects**

- The premise of this call is that the action must take place in the eligible country(s) and it must be clear in the proposal and implementation that the beneficiaries of the action are based in an eligible country. Projects that include participation of beneficiaries in activities outside the eligible country (e.g. conferences, markets, festivals, etc.) will remain eligible on the condition that there is a clear demonstration of how such an action benefits the eligible country(s).

**2.5 Primary areas of focus**

There is no strict limit to the sub-sectors that an application can focus on. This is done with a view to allow equal chances to all players in the creative sector to apply for support. Therefore, sector may include (non-exhaustive):

- Performing arts (including music, dance, theatre and other stage-based/performance industries)
- Visual Arts
- Animation
- Film
- Gaming
- Photography
- Videography

**2.6. Priority focus areas.**

Applicants must ensure that their project addresses at least one or more of the following eleven (11) programmatic areas:

<p><b>1. Professional development programmes for culture and creative sector practitioners in Southern Africa.</b></p>	<p>Capacity-building programmes that offer learning in 1 or more of the following areas:</p> <ul style="list-style-type: none"> <li>- Business and management skills to support the identification of new markets, responding to market</li> </ul>
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	<p>needs, and identifying income streams for cultural and creative products and services.</p> <ul style="list-style-type: none"> <li>- Better understanding of intellectual property creation, protection, and exploitation.</li> <li>- Technical skills to support the sector such as digital skills, sound engineering, sound and video editing etc.</li> <li>- Cultural journalism skills development.</li> <li>- Self-promotion for cultural and creative sector practitioners. Activities could include training and capacity-building programmes, secondments, mentoring, bursaries, support to hubs to extend their existing training offers and other short courses.</li> </ul>
<p><b>2. Programmes that deliver incubation of talent and services in the performing arts.</b></p>	<p>Programmes might include residencies, artist exchange, new talent programmes and competitions.</p> <p>Organisations or individuals delivering incubation programmes will be expected to outline how initiatives offer sustainable impact for the creative professionals engaged and/or the sector in Southern Africa more broadly.</p>
<p><b>3. Programmes offering more affordable and greater access to professional services and facilities.</b></p>	<p>Provision of existing facilities and professional services such as low cost or free use of venues, recording or editing facilities. In particular services or facilities that influence quality and quantity of products, especially within underrepresented groups. Services and facilities might include access to professional studios, rehearsal facilities, access to high quality venues, access to key services including legal assistance, videography, photography, publicity and other services, and access to formal education or training.</p>
<p><b>4. Platforms that offer sustainable opportunities for</b></p>	<p>Showcasing platforms might include festivals, venues (that provide regular showcasing opportunities e.g.;</p>

<p><b>showcasing quality products to wider audiences, while facilitating the rapid mobility of practitioners and exchange among practitioners.</b></p>	<p>residences, concerts, theatre performances, etc.), trade fairs, festival circuits (that actively develop sustainable mobility ecosystems for creatives), conferences, and other network building platforms.</p>
<p><b>5. Creation of platforms (digital and non-digital) that offer long-term awareness, discovery and distribution of local products and services to local, regional and global markets.</b></p>	<p>Platforms might include streaming platforms (audio-visual), development of apps that offer professional services to practitioners, development of online distribution channels, including websites and digital interventions, radio platforms, podcasts, TV platforms, chat platforms and other innovative platforms.</p>
<p><b>6. Export-focused initiatives to support distribution of cultural and creative sector goods and services from Southern Africa to regional, continental and international markets.</b></p>	<p>Initiatives might include strategic partnership programmes, trade missions, market development programmes and trade events.</p>
<p><b>7. Supporting business start-ups and organisations that are able to develop sustainable services.</b></p>	<p>Including initiatives that offer services (e.g. app development, effective distribution and publishing models, intellectual property management etc).</p>
<p><b>8. Development of cultural and creative education programmes aimed at engaging young people in the sector.</b></p>	<p>Activities might include new audience development for cultural education, especially among young people, educational projects that focus on educating young people, women and other underrepresented groups, especially at a young age, encouraging and supporting the introduction of visual literacy in state educational and civil society programmes.</p>

<p><b>9. Research that creates awareness and understanding of creative economy opportunities, impact and context, while making it possible for practitioners and stakeholders to make informed decisions.</b></p>	<p>This might also include research relating policy and legal frameworks effecting the cultural and creative sector and advocacy initiatives to engage government in dialogue around it.</p>
<p><b>10. Creation of best-practice-based digital platforms that enable practitioners to learn about financing mechanisms and innovative technological approaches in the digital age.</b></p>	<p>The platform should act as a ‘one-stop shop’ consolidating information about all funding opportunities from all sources.</p>
<p><b>11. Support for creators/artists by providing advice, tools, resources and funding to help them start their own business.</b></p>	<p>The platform should act as a ‘one stop shop’ consolidating information about funding opportunities from different sources, also on a regional, continental and international level.</p>

## 2.7 Common non-eligible projects

- Academic research projects;
- Scholarships and fellowships for studies or training courses;
- Fundraising events, such as charity galas;
- Projects supporting political parties or religious faith;
- Infrastructure projects that include the purchasing of land or buildings, except where deemed necessary for the direct implementation of the action; in all cases the ownership shall be transferred to the beneficiary(ies) at the latest at the end of the action.

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## 2.8 Language

- Applications must be filled out in English only, using the provided application templates and annexures.
- Submissions must be made in English only, on the official SCF Application Submission Form.
- All project reports and supporting documentation must be in English only.
- All communications from the SCF team to applicants will be in English only including email, telephonic or otherwise.
- Applicants from Angola and Mozambique (only) may apply in Portuguese if they so wish. To download the Portuguese application form and Portuguese annexures, go to [www.musicinafrica.net/scf](http://www.musicinafrica.net/scf) and click on the “Portuguese Application Pack” tab.

Once their application forms and annexures are completed, applicants from Angola and Mozambique **MUST** use the official SCF Application Submission Form to submit their documents. **Please note that the SCF Application Submission Form is in English only.**

## SECTION C

### APPLICATION PROCESS

#### 3.1 How to Apply

There are three simple steps to follow with the application process;

- a) Visit [www.musicinafrica.net/scf](http://www.musicinafrica.net/scf) and download the Grant Pack for full information. This pack includes the Sound Connects Fund Comprehensive Grant Application Guide, the SCF Grant Application form, SCF Grant Budget Template (Annexure 1), SCF Legal Identity Form (Annexure 2), SCF Financial Identification Form (Annexure 3), Declaration of Honour Form (Annexure 4) and the Common Mistakes Made by Applicants Brochure.
- b) Read the Grant Application guide carefully, fill in all required application documents and collect all required supporting documents.
- c) Go to the official [SCF Grant Application Submission Form](#) complete the brief Key-Information Section and attach your application form and budget documents as well as all the required supporting documents. Once you have submitted your application, a confirmation of receipt message will be sent to your specified email address.

**Important Note:** The SCF Grant Application Submission Platform does not allow applicants to save their applications and complete them later. Before applicants start any work on the submission platform, it is advised that they first complete the official SCF Grant Application form and annexures and collect all the required supporting documents.

#### 3.2 Compulsory Documents

The compulsory application documents that must be filled out by applicants are:

- SCF Grant Application Form
- SCF Grant Budget Template (Annexure 1)
- SCF Legal Identity Form (Annexure 2)
- SCF Financial Identification Form (Annexure 3)
- Declaration of Honour Form (Annexure 4)

Additional compulsory documents that must be supplied by the applicant with the application are:

- Proof of company/organisation registration
- Tax clearance (This refers to official documentation which confirms that the applicant's tax status is in good standing. The documentation must be issued by the relevant local tax authority.)
- Latest Stamped or audited Financial Statements (not older than previous two years)
- Proof of Bank Account (official letter from bank)
- Company Profile with HR Structure
- Document with examples of a project/s delivered by the organisation in the creative and cultural in the last 2 years. (i.e., project reports, links to project websites, etc.)
- Two (2) reference letters from previous funders or clients.
- Proof of previous grants (such as project reports, award letter, etc) that the applicant has directly implemented, at least one project in the cultural and creative sector, for at least 50% of the amount of the grant requested.

## SECTION D

### Adjudication and awarding of grants

#### 4.1 Grant evaluation committee

Applications will be adjudicated and awarded by the SCF Evaluation Committee appointed by the MIAF Board. The evaluation committee will be comprised of representatives from the Sound Connects Fund project management team and external experts as follows;

- Music In Africa Foundation representative (1)
- Goethe-Institut South Africa representative (1)
- External members (5)

The Jury has the option to co-opt one expert to balance the language support requirements and provide additional capacity for the grant Jury, where needed.

#### 4.2 Preliminary and eligibility review

- a. This is a preliminary review where all eligible projects are prepared for evaluation at project team level.
- b. All ineligible applications are also identified and automatically disqualified. It is important that you read the guidelines carefully and supply all the required documents in your application.

#### 4.3 Evaluation criteria and guidelines

- Eligible applications are submitted to the evaluation committee and scored against the criteria outlined in the guidelines. The committee also receives all copies of ineligible applications for verification.
- A scoring mechanism shall be used to inform the selection process. Broadly, this process will consider the following;
  - Quality and relevance of the solution with reference to the objectives outlined in the call for proposals, as well as the challenges identified in your proposal.
  - Sustainability of the proposed action.
  - Potential reach and impact.
  - Presentation, logic and clarity of the proposal.

- Cost, value and financial model
- Consideration will also include aspects of innovation, originality and inclusiveness e.g. with regards to underrepresented groups.

#### 4.4 Disqualification

The following will lead to automatic disqualification:

- Applicants who do not meet the eligibility criteria as stated in these guidelines.
- Projects that will be implemented outside the eligible countries as specified in these guidelines.
- Provision of dishonest and inaccurate information.
- Incomplete submission of Application Form, Proposal and/or compliance documentation.
- Submission of applications that do not adhere to the format and length guidelines established.
- Late submission of any and all documentation.
- Applications sent directly via email and not through the application submission online form.
- Applications with budgets that fall outside the stated threshold.

#### 4.5 Announcement of results

- The result of the adjudication shall be published within **sixty (60)** working days after closing date.
- All successful applicants shall be notified in writing prior to the results being publicised.
- Unsuccessful applicants shall be notified via email with a copy of the Common Mistakes Brochure attached. Individualized feedback for unsuccessful applications will **NOT** be provided. Once communication has been sent to unsuccessful applicants, no further correspondence will be entered into by the Sound Connects Fund team or any of the project partners.

#### 4.6 Grant Awarding

A grant **can only** be considered awarded once a formal letter addressed to the beneficiary has been received and the necessary documentation has been submitted and signed off by the MIAF.

As part of the due diligence process, successful applicants shall be required to courier a number of documents required by the Foundation for contractual purposes.

#### 4.7 Contracting and payment

- Correspondence to successful applicants will be followed by the drafting of a formal grant contract that will outline contractual arrangements with the beneficiary.
- The grant contract outlines the tranche structure of the grant, and the obligations of both parties. Note that there are obligations on the beneficiary with regard to Sound Connects Fund branding, reporting and monitoring and evaluation.

#### 4.8 Payment tranches and implications

- Applicants should note that the grant will be paid in tranches as follows:
  - Tranche 1: 50% on signing of contract and fulfilment of admin requirements.
  - Tranche 2: 30% on completion of specified project milestones and submission of mid-project report.
  - Tranche 3: 20% on completion of project and submission of final project report.
- Final tranche payments (up to 20% of the action) will only be made once the financial report has been audited and approved.
- This means that to avoid cash flow challenges, the grantee should be able to advance up to 20% of the requested grant amount.

#### 4.9 Audit requirements

- All project reports shall be audited by an independent auditor appointed for the entire action.

Successful applicants shall be required to;

- Attended pre-audit sessions for the purpose of aligning financial reporting processes with final audits.
- Providing complete project financial reports including evidence of expenditure.

#### 4.10 Contact and Admin Support

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For enquiries about the Sound Connects Fund, Application process and other admin related matters, kindly email [scf@musicinafrica.net](mailto:scf@musicinafrica.net).

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## SECTION E

### Sound Connects Fund Partners and Funders

The Sound Connects Fund is a project of the Music In Africa Foundation (MIAF), a non-profit organisation with the mission to support the African music sector, and Goethe-Institut South Africa – the Federal Republic of Germany’s cultural institute.

The fund is made possible with funding from the ACP-EU Culture Programme, a project implemented by the Organisation of the African, Caribbean and Pacific States (OACPS) and funded by the European Union (EU).

#### About the Music In Africa Foundation

The MIAF is a pan-African, non-profit organisation based in Rosebank, Johannesburg, with satellite offices in East, West and Central Africa. The MIAF’s mission is to support the African music sector through promoting knowledge exchange and creating opportunities and capacity for music professionals. The Foundation does this in two ways: digitally via the Music In Africa website ([www.musicinafrica.net](http://www.musicinafrica.net)) and offline through training programmes, artist mobility programmes, workshops, concerts, lobbying, conferences and other related initiatives.

#### About Goethe-Institut

Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach. The institute promotes knowledge of the German language abroad and fosters international cultural cooperation. They convey a comprehensive picture of Germany by providing information on Germany's cultural, social and political life.

In sub-Saharan Africa, Goethe-Institut is represented in 22 countries through 11 institutes and 14 cultural centres headed by the regional office in Johannesburg. In addition, Goethe-Institut works together with German embassies in countries where it is not represented. The institute’s Cultural Programme Department focuses on a variety of artistic approaches including art, drama, dance, literature and film, among others. Its main goal is to support the local cultural scenes and to strengthen pan-African dialogue through the arts.

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Visit the Goethe-Institut [website](https://www.goethe.de/ins/za/en/index.html) (<https://www.goethe.de/ins/za/en/index.html>) for more information.

### **About The ACP-EU Culture Programme**

Implemented by the Organisation of the African, Caribbean and Pacific States (OACPS) and funded by the European Union, the 'ACP-EU towards a viable cultural industry' programme (ACP-EU CULTURE) intends to boost the potential of the cultural and creative sector and its contribution to the social and economic development of the ACP countries.

Visit the ACP-EU Culture Programme website here: <https://www.acp-ue-culture.eu/en/about/>

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