



EUROPEAN COMMISSION
Education, Audiovisual and Culture Executive Agency

Department B: Creativity, Citizenship and Joint Operations
Creative Europe B1: Culture

Brussels,

EACEA/FDF

CREATIVE EUROPE - CULTURE

Note to Creative Europe Desks on the selection and results of the
Call for proposals EACEA 32/2019
'Support for European cooperation projects 2020'
(Deadline for submission: 27 November 2019)

The Agency has now notified all the applicants of the above selection of the outcome of their application. This note presents a summary of the selection results for your information.

Overview of the call

The Call for proposals EACEA 32/2019 'Support for European cooperation project 2020' (which includes two categories of projects: 'Category 1' Smaller scale cooperation projects and 'Category 2' Larger scale cooperation projects) has been published on 2 October 2019 with a deadline on 27 November 2019.

The call seeks to support projects mainly focusing on the 5 following priorities of the Creative Europe - Culture sub-programme: 'transnational mobility', 'audience development', 'capacity building' (including 'digitisation', 'new business models', 'training and education'), 'legacy of the European Year of Cultural Heritage 2018' and 'social integration of migrants and refugees'. The priorities did not change compared to the call of 2019.

The budget available for this call for proposal as per the Creative Europe Annual Work Programme 2020 is 48,444,567 EUR. As per the Guidelines of the call: 'With a view to establishing an appropriate representation of smaller scale cooperation projects (Category 1), $\pm 40\%$ of the overall budget of the action is foreseen for this purpose'.

Received applications

391 applications (321 smaller scale and 70 larger scale projects) were received, requesting a total amount of EUR 156,510,862. This represents a small increase in the number of applications of 7% compared to the previous call.

8 applications were declared inadmissible (7 under 'category 1', 1 under 'category 2'). Those applicants were notified in April 2020.

2 applications (all under category 1 'smaller scale cooperation projects') were declared as ineligible. One application (category 2) withdraw.

As a result, a total of 380 eligible projects were evaluated on the basis of the award criteria set out in the Call for Proposals.

Selection results & general comments

A total number of 113 projects for an amount of **47,127,894 EUR** are selected under the Call as follows:

- 93 category 1 projects for a total of EUR 17,359,091;
- 20 category 2 projects for a total of EUR 29,768,803.

Due to the current COVID-2019 crisis, considering that additional funds might be made available from different sources during the course of year and considering that there is uncertainty on whether all applicants selected for funding will be able to put in place their projects and accept the EU grant, the reserve list is composed of 5 projects (for a total of EUR 7,644,472).

The **selection rate** for smaller scale cooperation projects is around 29,80%, which is equivalent to the one for larger scale projects which is 29,41%. For both categories of projects, the selection rate is slightly lower than the one of last year (30,52% and 31,14% respectively, calculated against total eligible applications). The slightly lower success rate has also a "mechanical" reason, due to the combined factors of an increased number of applications.

The **funding threshold** is equivalent for both categories of projects this year compared to previous year:

	Year N	N-1
Funding threshold	75/100 for 'category 1' projects 80/100 for 'category 2' projects	75/100 for 'category 1' projects 80/100 for 'category 2' projects

Out of an available budget of 48,444,567 EUR the amount proposed for smaller scale projects (i.e. category 1 projects) is 17,359,091 EUR representing 35,83% of the budget (total foreseen was 19,377,827 EUR). The full amount of 40% of the overall budget could not be used for smaller scale projects because there were no further applications reaching the minimum quality threshold of 75 points

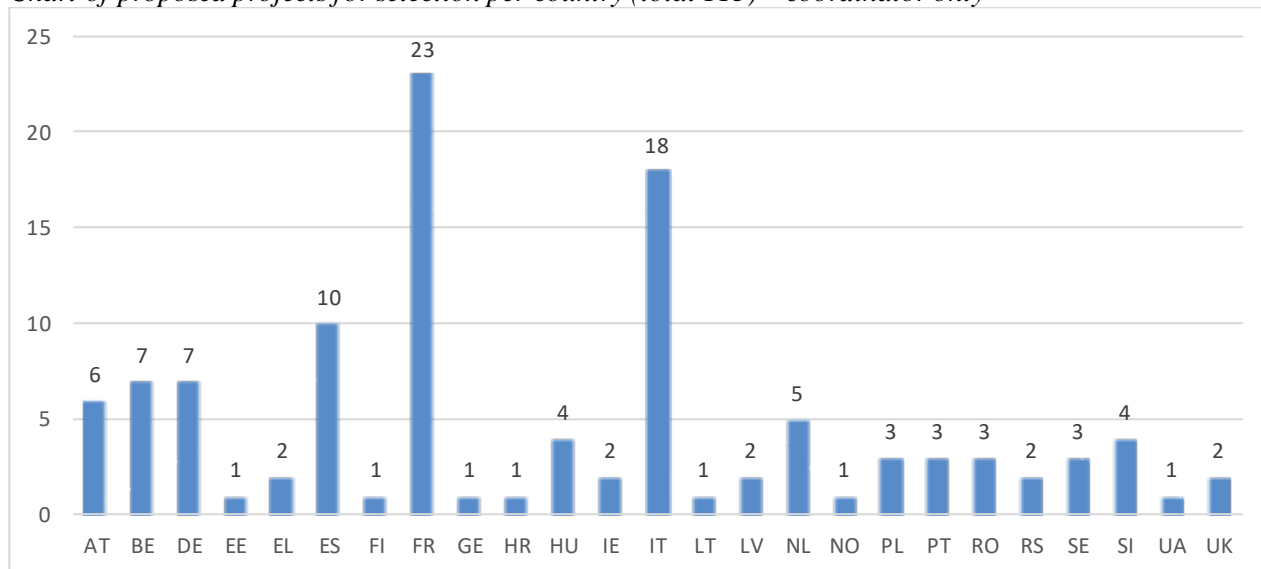
Here is an overview of the available amount vs awarded amount:

Available amount as per 2020 AWP:	48,444,567 EUR	
Budget awarded for category 1:	17,359,091 EUR	35,83%
Budget awarded for category 2:	29,768,803 EUR	61,44%
Total amount awarded:	47,127,894 EUR	
amount not awarded (difference available vs awarded):	1,316,673 EUR	

Taking the first project on the reserve list would lead to exceed by EUR 683,327 the maximum budget available.

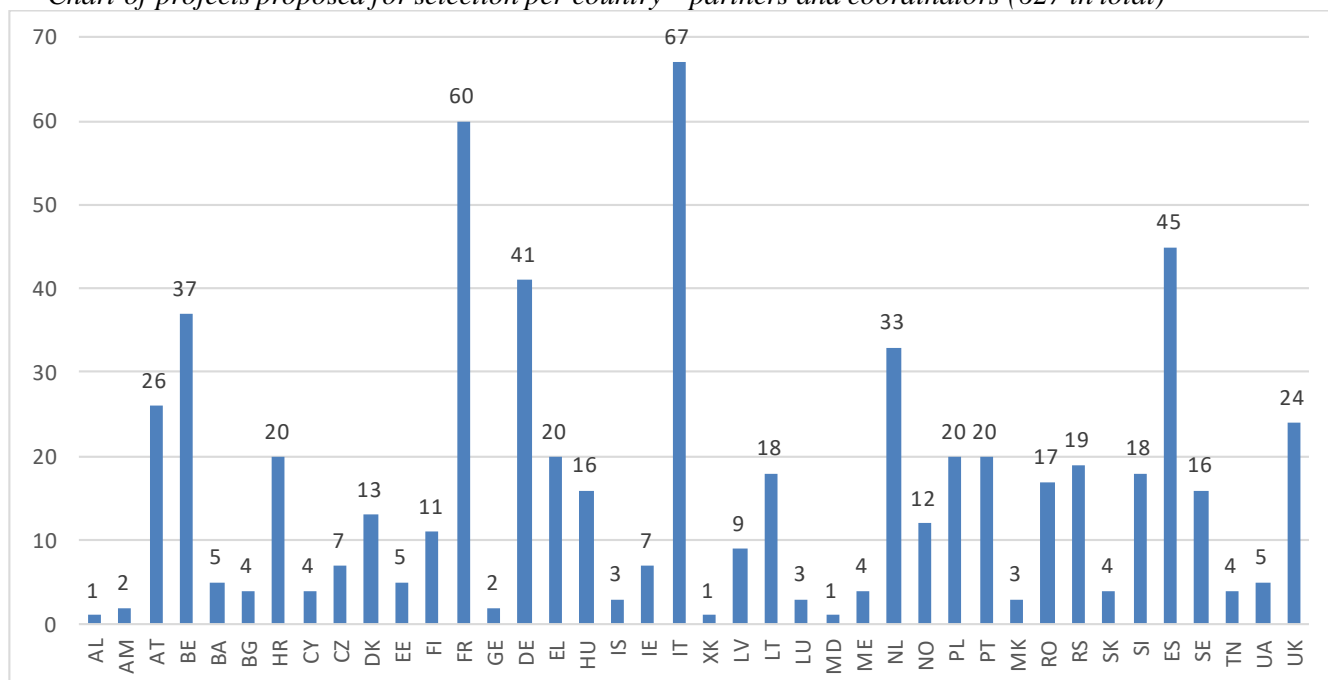
For what concerns the **geographical reach**: Cultural operators in 34 eligible countries submitted applications. However, the coordinators of the proposed selected projects are based in 25 countries, including Georgia (only two projects financed under the ‘Cooperation projects’ scheme so far) and Ukraine (only one project financed under the ‘Cooperation projects’ scheme so far). Despite having submitted applications, no projects coordinated by project leaders from the following eligible countries are proposed to be selected: Albania, Armenia, Bosnia and Herzegovina, Bulgaria, Czech Republic, Denmark, Montenegro, Slovakia and Tunisia.

Chart of proposed projects for selection per country (total 113) – coordinator only



When considering the partners involved in the selected projects, the spread of countries represented in the selection is very good (i.e. 39 countries out of 41). All but two countries (Kosovo and Malta) currently participating in the Creative Europe Culture Sub-programme are represented.

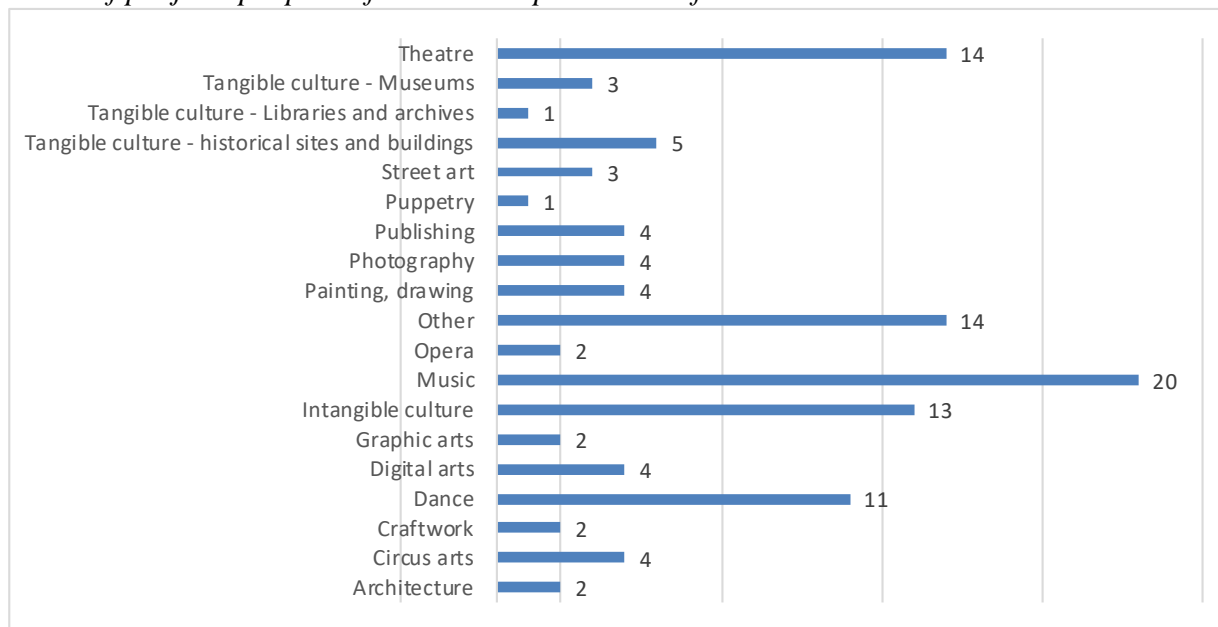
Chart of projects proposed for selection per country – partners and coordinators (627 in total)



For what concerns the **cultural fields** of projects:

The majority of projects submitted (49% in total) relate to the performing arts field (with a predominance of music, theatre and dance projects). Other sectors include 19% cultural heritage projects (including intangible and tangible cultural heritage), 19% of visual arts projects and others in further fields (literature books and readings, architecture).

Chart of projects proposed for selection per cultural field ¹

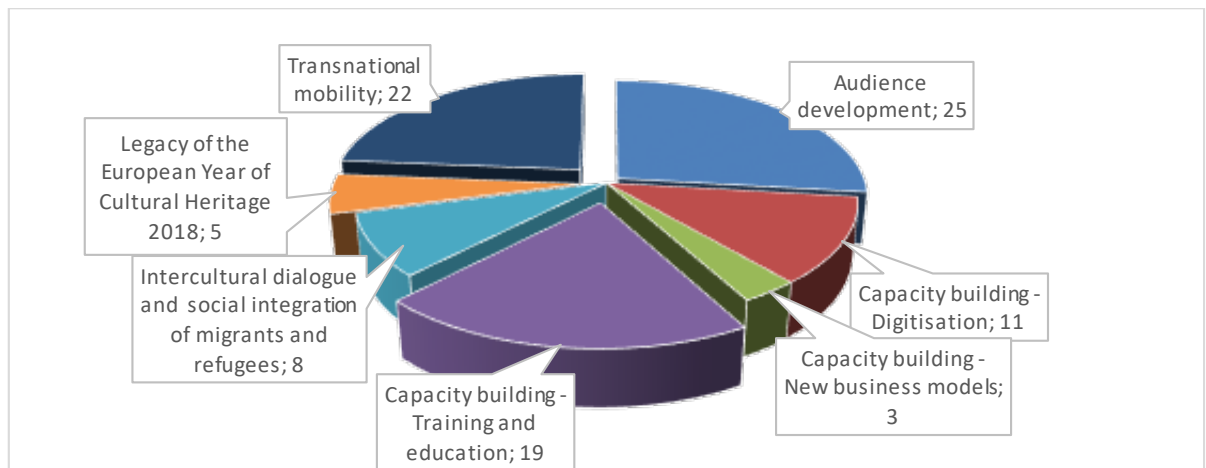


For what concerns the **priorities addressed** by projects:

Out of the 93 projects proposed for selection under category 1 'Smaller scale cooperation projects':

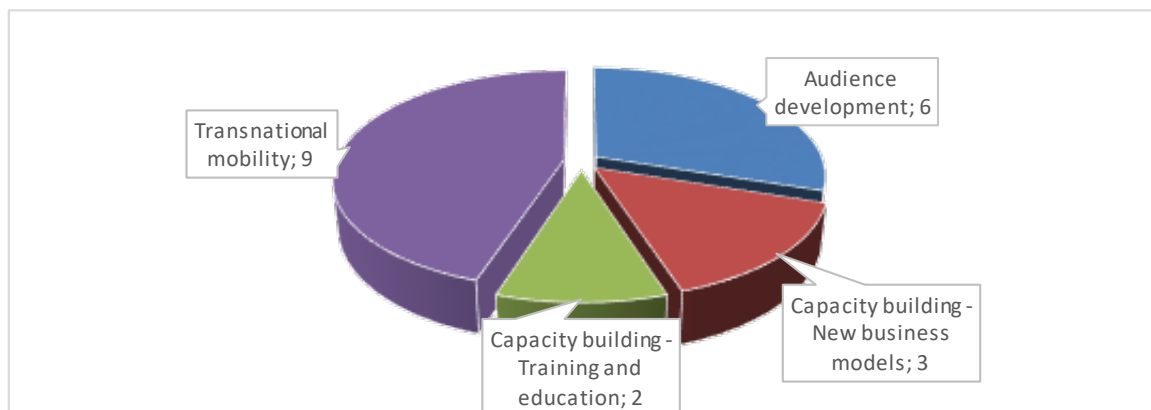
- 24% address mainly the priority 'Transnational mobility',
- 35% address mainly the priority 'Capacity building'
- 27% address mainly the priority 'Audience development'
- 9% address mainly the priority 'Social integration of migrants and refugees'.
- 5% address mainly the priority 'Legacy of the European Year of Cultural Heritage 2018'.

¹ Other in this chart includes projects in the following fields (second priority): fashion, books and reading, libraries, film & video, music, digital arts.



Out of the 20 projects proposed for selection under category 2 'Larger scale cooperation projects':

- 25% address mainly the priority 'Capacity building'
- 30% address mainly the priority 'Audience development',
- 45% address mainly the priority 'Transnational mobility'.



Types of selected projects - Highlights

The projects proposed for selection under this Call EACEA 32/2019 are of overall good quality, original and targeting very diverse artistic genres, priorities and fields. Social issues such as gender, digital, inclusion of migrants/refugees and underrepresented groups, culture & health and climate change, remain high in the agenda and have been addressed by many projects in combination with the priorities of the call. Culture emerges as one of the pillars for a sustainable development, together with social, economic and environmental issues.

The priority **'social integration of migrants and refugees'** (presented for the second year under the cooperation projects scheme) has pushed and stimulated the diverse cultural sectors to work on intercultural dialogue themes and actively include the relevant target groups in their activities. The 'Future Academy on Tour in Europe' project led by *ZID Theatre* (NL) for example aims to create a connection between new creative migrants/refugees, cultural organisations and EU citizens through artistic training, inclusion and enhancing employment opportunities in the art sector through theatre. The main goal of the photography project 'Common Ground' presented by the Polish organisation *Centre of Contemporary Art "Znaki Czasu" in Torun* will use artists and contemporary art, with its ability to reflect problems and challenges of today's world, to generate intercultural dialogue and respect for diverse cultures and facilitate the integration of migrants.

‘Audience development’ continues to be a priority addressed by manifold projects as ‘HUMAN CITIES - Creative works with small and remote places’ lead by the *Politecnico di Milano* which focuses small and remote places using Urban Design. With this project, remote places will benefit by the production of cultural and creative works developed by the 10 partners through a shared noteworthy methodology (design thinking) which will engage local communities. The Slovenian *Radiotelevizija Slovenija Javni Zavod Ljubljana* with the project ‘B-AIR Art Infinity Radio - Creating sound art for babies, toddlers and vulnerable groups’ develops audience development in an innovative way using radio. This is a proposal for a European wide radio art and science project which creates programmes, performances and workshops for various audiences, especially the very young and very old (i.e. radio shows for care homes, sound painting for toddlers), while drawing attention to the role of sound in our lives.

‘Capacity building – Training and education’ is generally interpreted in a broad and generic way, serving all types of purposes (professionalisation and career development, training and mentoring, co-creation, exchange of good practices, etc.). The project ‘Beyond Signs’ by the Italian *Associazione Culturale Fattoria Vittadini* intends to strengthen the social and political dimensions of the performing arts through training activities, by connecting hearing and nonhearing participants, and to change the approach of European societies to the deaf / Sign artists. Whereas the objective of the project ‘Enoa: Empowering Opera’ presented by an established network of opera houses and lead by the French *Association Pour Le Festival International D’art Lyrique Et L’academie Europeenne De Musique D’aix-En-Provence* with the, to making the opera world more inclusive. From one side it aims at changing the opera houses from the inside, by raising awareness about existing bias; on the other it aims at attracting artists (with profiles that are under-represented in this field), while co-produce innovative and contemporary artworks able to appeal to a larger number of people, thus going beyond the elitist image of the Opera.

The creation of **digital tools and services** for the sector is at the heart of some projects such as: ‘Improvisa: life in motion’ lead by the Spanish organisation *Documenta Creaciones Multimedia Avanzadas Sl* and Art/app (presented by the Hungarian organisation *SzimplaCity Kft.*). Both aiming at the creation of Apps allowing a better exploration of cultural heritage in the first case and at the creation of stronger links between business and arts as for the latter. ‘Blockchain my heart’ (*Stichting The Generator, NL*) proposes with this second edition the development of cashless payments for festivals through a blockchain approach allowing a better transparency of the economic model between creators – festivals and audiences. ‘FestivalFinder.eu (a)Live Now’ (lead by the Belgian *European Festivals Association*) concentrates on the creation of a platform allowing a better visibility for European festivals.

Projects well interpreted the **‘capacity building – new business models’** priority. Digital tools are at the service of the sector for not only the development of online platforms, but are as well exploited and embedded in the proposals as a creative tool allowing an improved citizens’ participation, a stronger audience development and the enhancement of professional skills for the sector. The project ‘The Sphere’ proposed by the Swedish organisation *A Radar Styled Novel*, for example, starts from the assumption that innovative models for organising artistic productions are needed in the field of contemporary circus (which will be the field for prototyping the experience) and also in performing arts in general. By researching and creating a digital web 3.0 platform (thus based on concepts such as open sourcing, data-base, semantic research, collective implementation and participation...), the expected platform will enable agents and operators in performing arts to participate directly in the shaping new organizational, aesthetic and economic approaches.

Climate change and environmental sustainability emerge in this year’s proposals as one of the most urgent concerns. Applicants show their willingness to be actively involved in the perspectives drawn by the **Green new deal**. The proposals concentrate on how arts and cultural activities can

offer time and space for the development of an empowered citizenship and the development of a critical approach to such issues. An artistic investigation on issues such as biodiversity is in projects such as 'Roots and seeds' presented by the Spanish *QUO ARTIS*. Other projects work on the creation of more resilient cities and on the adaptive reuse of the built heritage or to the development of circular economic urban models. This is the case of the larger scale project 'European Creative Rooftop Network - R-EU-FTOP' presented by *Faro Town Hall*. Finally, 'Mobilize/Demobilize' (presented by the German *Center For The Cultivation Of Technology Gemeinnutzige*) comes up with a timely proposal: a virtual platform allowing online co-creations and performances mobilizing cyber artists from all over the world and reducing at the same time "IRL" mobility and arts' carbon footprint.

The cultural sector is fully in line with the political guidelines of the Commission striving towards equality for all and equality in all of its senses. **Gender** has for example been addressed by projects in different sectors, be it music, theatre, dance or publishing. Two larger scale project address gender from the dance point of view but with different perspectives: 'Advancing performing arts project - FEMINIST FUTURES' (*Tanzfabrik-Berlin Ev*) addresses inequality in the contemporary performing arts, using intersectional feminism (a complex level of sociological analysis taking into account and matching different layers and categorizations) to find structural answers and raise public awareness. While 'Performing Gender - Dancing In Your Shoes' focuses on dance as an engine for social change and for envisioning a future connected vision of Europe, delving into matters of gender identity and inclusivity for which dance offers an international wordless language. 'G-BOOK 2: European teens as readers and creators in gender-positive narratives' (by the Italian *Alma Mater Studiorum - Universita Di Bologna*) addressed gender balance from the literature perspective with the aim of contrasting stereotyped narratives that restrict kids' auto-determination.

Even before the current COVID-19 crisis, applicants explore interactions with the health sector and proposed cross-sectoral approaches linking arts, culture, **health** and social inclusion. This is the case of the project 'Clowning Connects Us – ClowNexus' proposed by *Rote Nasen Clowndoctors International* (AT). The project has indeed very relevant goals to involve clown art, a multidisciplinary expression, in health care and social inclusion, targeting specific audiences such as adults with dementia and children with autism. In the project 'ART4MED - Art meets open science and technology in health and medical research' (proposed by the French *Digital Art International*) 5 partners from 5 EU countries will unite around their common interest to experiment and disseminate methodologies where art meets open science and technology in health and medical research.

Annex 1. Applications (project leader) by country and selected projects

Smaller scale cooperation projects

Application country name	Number of submitted projects*	Number of selected projects	Project Leader success rate
Albania	3		
Armenia	2		
Austria	10	4	40,00%
Belgium	16	7	43,75%
Bosnia and Herzegovina	1		
Bulgaria	1		
Croatia	14	1	7,14%
Czech Republic	2		
Denmark	7		
Estonia	5	1	20,00%
Finland	6	1	16,67%
France	35	17	48,57%
Georgia	6	1	16,67%
Germany	11	3	27,27%
Greece	7	2	28,57%
Hungary	10	4	40,00%
Ireland	6	1	16,67%
Italy	56	15	26,79%
Latvia	5	2	40,00%
Lithuania	5	1	20,00%
Montenegro	1		
Netherlands	13	5	38,46%
Norway	4	1	25,00%
Poland	6	3	50,00%
Portugal	9	1	11,11%
Romania	5	3	60,00%
Serbia	8	2	25,00%
Slovakia	2		
Slovenia	14	3	21,43%
Spain	21	10	47,62%
Sweden	7	2	28,57%
Tunisia	3		
Ukraine	4	1	25,00%
United Kingdom	9	2	22,22%
Sum :	314	93	29,62%

*the number of submitted does not include the inadmissible applications

Larger scale cooperation projects

Application country name	Number of submitted projects*	Number of selected projects	Project Leader success rate
Austria	3	2	66,67%
Belgium	3		
Croatia	1		
Czech Republic	1		
Denmark	1		
Estonia	1		
Finland	2		
France	11	6	54,55%
Germany	7	4	57,14%
Hungary	1		
Ireland	2	1	50,00%
Italy	15	3	20,00%
Netherlands	5		
Portugal	4	2	50,00%
Romania	1		
Slovenia	2	1	50,00%
Spain	7		
Sweden	2	1	50,00%
Sum :	69	20	28,99%

*the number of submitted does not include the inadmissible application but includes the withdrawn application