



Finance, Learning, Innovation and Patenting for CCI's



# **BUILD BETTER WITH INNOVATION**

## **Relaunch Policy Initiatives for the Cultural and Creative Sectors**

FLIP Research “Innovative Policy Instruments –  
Complementing Covid-19 Relaunch Practices”

Authors: Sylvia Amann, Isabelle De Voldere, Martina Fraioli and Joost Heinsius



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## Intro/General Info about FLIP

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*Creative FLIP - Finance, Learning, Innovation and Patenting* is a Pilot project co-funded by the EU whose main objective is to support healthy and sustainable ecosystems for Cultural and Creative Industries (CCIs) with respect to these four key policy areas.

For more info, see: [www.creativeflip.eu](http://www.creativeflip.eu)



## Abstract

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The disruptive power of the 2020-21 pandemic requires bold innovation support initiatives to fully relaunch the cultural and creative sectors. In this Creative FLIP report, we look into good practice innovation support programmes to support relaunch. What are key features of good innovation support programmes? Which policy practices can we already observe across Europe? What can we learn from them for future policy making?

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#### AUTHOR(S)

Inforelais: Sylvia Amann

IDEA Consult: Isabelle De Voldere, Martina Fraioli

Values of Culture & Creativity: Joost Heinsius

#### LINGUISTIC VERSIONS

Original: EN

#### ABOUT THE AUTHOR

To contact the authors please write to: [isabelle.devoldere@ideaconsult.be](mailto:isabelle.devoldere@ideaconsult.be)

or to Sylvia Amann: [office@inforelais.org](mailto:office@inforelais.org)

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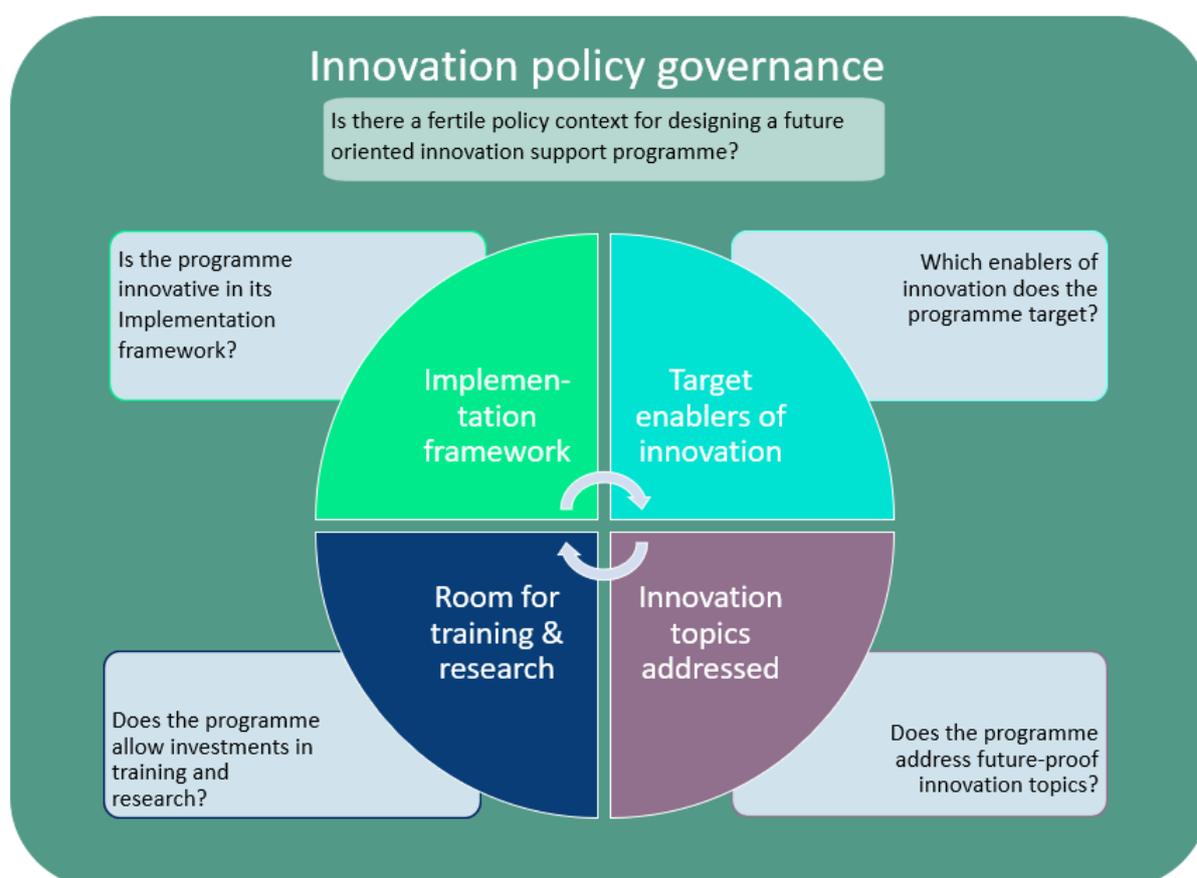
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## EXECUTIVE SUMMARY

The 2020-21 pandemic had considerable disruptive power on the cultural and creative sectors (CCS). The most negative effects were counterbalanced by unprecedented emergency support programmes. However, a successful relaunch of the cultural and creative sectors will also require considerable investments in innovation. Recovery and related growth and job creation will depend on clever initiatives to build better frameworks and address new opportunities and challenges. In many countries, a large part of innovation support programmes were published in spring 2021. Related lessons learnt and a wide range of inspiring practices constitute an important resource for exchange of experience.

### Key dimensions for designing state-of-the-art innovation support initiatives

Innovation support was already high on the agenda of CCS policy makers before the crisis. The pandemic provided more detailed insights into this field of action and learning for policy makers. Based on these elements, in Chapter 2 of this study we summarise key elements of ideal best practices of innovation support initiatives and provide a range of 25 related inspiring practices.



Source: Isabelle DE VOLDERE, IDEA consult

**Governance** is a crucial transversal precondition for the implementation of state-of-the-art innovation support programmes. Key features of good innovation governance include the application of a broad notion of innovation as well as participative methods for programme development and implementation. The need for public and private stakeholders to share responsibility for emergency support and relaunch is one main lesson learnt from the 2020-21 crisis.

Innovation programme developers should carefully plan the **implementation frameworks** by allowing better access for the many non-standard workers in the cultural and creative sectors. A sound information management system should be in place. This could also include offers for a wide diversity of actors in the CCS including those with different linguistic backgrounds. Transparency is another key element for a successful implementation of innovation support programmes.

The territorial dimension matters for the creation of innovation support initiatives. Favourable frameworks include those having well-developed regional innovation ecosystems, e.g. with Smart Specialisation Strategies including the CCS. Furthermore, policy makers should take into account the wide range of **innovation enablers**. The innovation or creative part might be generated from the creative sectors or from other economic or research areas. Especially, the potential for stronger intra-CCS cross-sectoral cooperation is a key element to which further attention should be paid.

The variety of **innovation topics** was narrowed down due to the pandemic and considerable attention was given to digital transformation. However, the pandemic is only one future challenge with very specific features like social distancing requirements. Future-proof innovation support initiatives would need a broader scope allowing for experimentation and the development of new multiple-crisis resistance tools, services and products. Social innovation is another main challenge of the 2020-21 crisis to be addressed in innovation support programmes involving the CCS.

The capacity to develop innovation over the entire length of a professional career requires updated skills and **training** for all stakeholders in the CCS ecosystem. The pandemic has demonstrated that skills to use complex support programmes or digital capacities, for example, are not yet mainstreamed to all strata of the CCS. Training and capacity building should be integral parts of innovation support programmes as well as content-related **research** and evaluation activities.

#### Lessons learnt from innovation support in 2020-21 relaunch programmes

Based on the screening of innovation support programmes that were launched in 2020 and 2021 to help the cultural and creative sectors to recover from the shock of the pandemic, a wider range of lessons learnt could be identified:

Positive developments ...	... and persisting challenges
Large budgets for innovation in and with the CCS have been provided during and after the 2020-21 crisis.	The shift from emergency programme to innovation relaunch programme is slow, with considerable hesitation on the part of policy makers.
Experimental settings have allowed for new forms of innovation support with increasing administrative flexibility.	(Parts) of the private sector including insurance companies and banks disengaged from supporting the CCS, and risk coverage shifted more to the public sector.
Innovation topics with high relevance for the future of the CCS and European societies, such as the potential for social cohesion, became clearly visible during the pandemic.	Large parts of non-cultural decision makers still lack a deeper understanding of the crucial benefits that the cultural and creative sectors provide to the (post-pandemic) European societies and economies.

Private foundations have continued to support innovation in the CCS – at least in some EU countries.	Huge territorial differences in the use of innovation support instruments as crisis response measures were further accentuated inside the EU.
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### Policy recommendations for post-pandemic CCS innovation support

For the relaunch of the CCS after the pandemic, policy makers should take into account a wide range of recommendations addressing all players of the multilevel governance framework of CCS policies in the European Union.

- **Enhancing the emerging debate on potential new future(s)** and developing scenarios and strategies including the understanding of broader trends outside the cultural and creative sectors and the commitment to democratic frameworks.
- **Investing in broad data collection, research and awareness raising** campaigns on CCS-initiated innovation and impact. The New European Bauhaus initiative provides a relevant momentum and the substantial job creation potential of the innovative CCS should be further highlighted.
- **Strengthening the territorial dimension** of (EU) innovation support for the CCS to redress considerable imbalances. The new generation of EU-level programmes, running from 2021 to 2027, has the potential to (partly) counterbalance current slow innovation uptake in some areas.
- **Providing emergency support combined with innovation support.** A phasing-out period of emergency instruments that includes innovation and training elements could be a most appropriate strategy for innovation support initiatives in the upcoming years.
- **Establishing (new) one-stop-services related to support programmes** enriched with a strand for **peer learning of policy makers**. These peer learning portals could be further enriched with targeted advice services and a systematic exchange on inspiring policy practices.
- **Addressing a wide range of innovation topics beyond the digital space.** The social questions arising in post-pandemic societies as well as the environmental transformation needs are similar in all EU countries and related European initiatives would be most beneficial.
- **Relaunching the debate on public-private partnerships** including Corporate Social Responsibility and Sustainable Development Goals. Updated cooperation models to encourage innovation need to be discussed and tested with the private stakeholders and brought into practice.
- **Reflecting on future crisis resilience of EU (innovation) support programmes** including the need for greater flexibility in programme design and implementation rules. Simplification of the programmes' rules and procedures would further facilitate innovation.
- **Furthering innovative ecosystems in (culture) (public) administrations.** The EU level could provide frameworks to raise awareness of innovation-oriented administrative practices including public procurement, as well as opportunities for exchange of experience.

## 1. INTRODUCTION

### KEY FINDINGS

- Innovation support programmes and initiatives are crucial for assisting the severely impacted cultural and creative sectors to recover and further develop during and after the 2020-21 pandemic.
- Summer 2021 is a timely moment to make available research on innovation support in order to use momentum for more substantial positive change in the CCS ecosystems.
- Peer learning between policy makers from all governance levels as well as further including private inspiring practice holders is crucial for a rapid recovery.

### 1.1. Context

The cultural and creative sectors (CCS) are among the most affected by the Covid-19 pandemic. The crisis not only shed light on the pre-existing fragility of the sector, but has also provided momentum for more substantial positive change and for re-thinking prevailing unsustainable structures and practices. Due to the crisis, many innovation needs in the CCS or opportunities for the CCS became more visible and new ones were added.

Therefore, when thinking about future perspectives for the CCS beyond the Covid-19 crisis, a return to the 'old normal' is not considered to be a viable option. Given the fragility that characterised the sectors already before Covid-19, the CCS are in need of a more systemic transition rather than recovery. To fully embrace the objective of a transition towards more sustainable futures, it is necessary to step away from a purely emergency perspective and to embrace an innovation-oriented approach.

Innovation policy is therefore crucial – always and even more in times of crisis and disruptive transformations of business and society. This concerns not only digital and business model innovation, but also other crucial innovation topics like social cohesion methods by the creative sectors, arts and health, the role of arts and culture in urban development, ecological innovation, etc. However, existing innovation support frameworks only partially reflect the specific needs of the CCS. Peer learning involving different governance levels, institutional backgrounds and a wide range of EU countries is therefore crucial to broaden the concept of innovation and embed it into forward-looking policies aimed at supporting the sustainable transition of the CCS and a strengthening of the CCS' role in society at large.

### 1.2. Aim of the study

This research aims to further **enhance the understanding of how public and private innovation support programmes and initiatives can contribute to the positive relaunch of the cultural and creative sectors in (post-)pandemic Europe**. This research builds on previous studies from the research team and others, namely:

- The Creative FLIP report "Guiding Resilient Financing Systems for the CCS" from June 2020;<sup>1</sup> and
- The study for the European Parliament "Cultural and creative sectors in post-Covid-19 Europe – Crisis effects and policy recommendations" from February 2021.<sup>2</sup>

<sup>1</sup> [http://creativeflip.creativehubs.net/Layouted\\_AMANN\\_Creative\\_FLIP\\_WP1\\_Covid19\\_report\\_final\\_June\\_2020.pdf](http://creativeflip.creativehubs.net/Layouted_AMANN_Creative_FLIP_WP1_Covid19_report_final_June_2020.pdf)

<sup>2</sup> [https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652242/IPOL\\_STU\(2021\)652242\\_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652242/IPOL_STU(2021)652242_EN.pdf)

The objective of this report is to provide policy makers and holders of support initiatives with timely inspiration for the design of state-of-the-art innovation support instruments and policy making (frameworks) that benefit a sustainable transformation of the CCS beyond the Covid-19 pandemic.

The focus of analysis in this study is clearly on supporting innovation in and with the CCS. However, the study team does stress the fact that **innovation** is a crucial, but by far not the only, area that requires bold answers from the public and private sector in order to relaunch the CCS and to tangibly contribute to its recovery. For example, **access to finance** remains an equally important area of concern – relevant for all parts of the CCS including those that until now are not subsidised. The **social protection of non-standard workers** in the CCS is an important framework condition specifically for generating an enabling environment for innovation, but also a general obligation in the context of a social-market economy. Related to the broader picture is also the requirement to maintain (and enlarge) the abilities of **intermediary bodies** – some of them strongly hit by the pandemic. These organisations are in many cases innovation enablers as they provide frameworks for exchange, experiment as well as related infrastructures.

### 1.3. Methodology

The starting point of the research was a **literature review**, to identify the key features of a state-of-the-art innovation programme and further develop a solid conceptual framework. Relevant sources were screened and used to come up with a comprehensive framework.

The literature review and the definition of a conceptual framework was followed by the collection of **inspiring practices** of innovation support measures as illustrations of innovative key features. Building further on the framework developed, an analytical grid was drafted and used to identify the most interesting practices, and their description. The grid also contained a planning box for policy makers, to help them come up with innovation-related relaunch programmes for the CCS. The following criteria guided the selection of practices:

- Is it an innovation related support programme or initiative (not an individual project, but a programme)?
- Does the practice originate from the public sector or from the commercial/non-commercial private sector?
- Is the practice designed to relaunch the CCS after the pandemic/during the pandemic?
- Is the practice inspirational for policy makers in EU Member States (and beyond) and does it allow for peer learning?

A second-stage selection was then conducted by the research team to identify the most representative programmes and initiatives.

In order to validate the analysis of the final practices and further reflect on policy recommendations, a **focus group** called ‘Build Back Better with Innovation’ was held on 18 May 2021. It gathered holders of inspiring practices from a wide range of EU countries, including policy makers, representatives of sectoral organisations, etc. The main objectives of the focus group were to complete the information on the selected practices, to validate and discuss the preliminary lessons learnt and conclusions, and to provide recommendations for further innovation support initiatives to include in our selection. In total, 20 people attended the focus group. We refer to Annex I for an overview of the programme and the list of participants.

In preparation for the focus group, the research team formulated **preliminary lessons learnt and policy recommendations**, building both on the information collected via desk research and on the analysis of

the inspiring practices. The conclusions and recommendations were then enriched with the set of observations exchanged during the focus group.

#### **1.4. Structure of the report**

This report consists of five chapters. After this introduction, in Chapter 2 we present the key dimensions and underlying features of a state-of-the-art innovation support programme.

In Chapter 3 we present the practices that have been selected as illustrative examples of good practice innovation support initiatives. They are described in more detail in fiches in Annex II of this report.

In Chapter 4, we highlight a number of preliminary lessons from the screening of good practices and draw some first conclusions, which we further elaborate and turn into policy recommendations in Chapter 5.

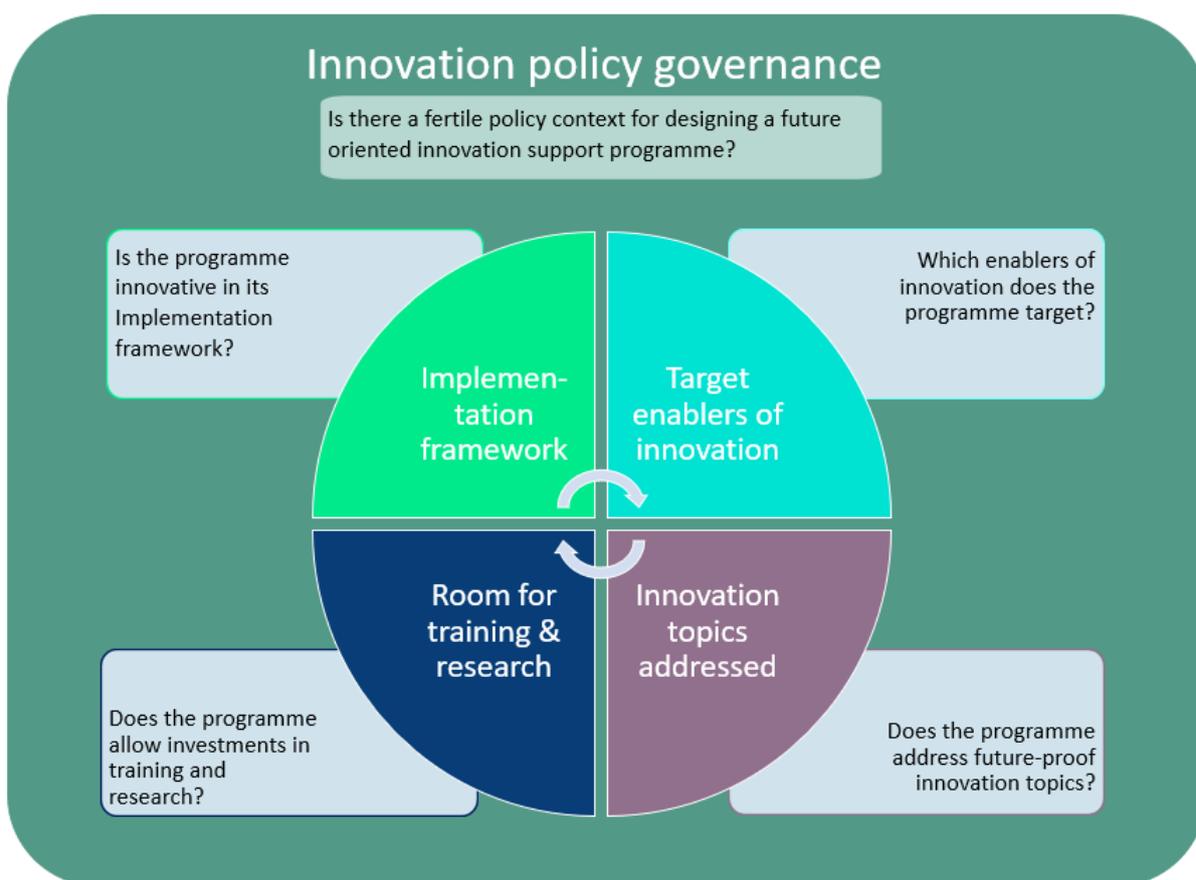
## 2. ELEMENTS OF BEST PRACTICE IN CCS INNOVATION POLICY INITIATIVES

### KEY FINDINGS

- Innovation support initiatives require a strong governance based on a broad notion of innovation, strong participative settings and an open climate for innovation in administrations. Private and public engagement are a shared responsibility.
- Implementation frameworks for innovation support programmes are important, especially with respect to the accessibility of information, and the eligibility of non-standard workers as well as those with a wide range of cultural and linguistic backgrounds in the CCS. Transparency is one of the most relevant key elements to be considered.
- Innovation enablers can be manifold. While cross-sectoral innovation was widely discussed and implemented in the past years, there is still a large potential for further development with respect to intra-CCS cooperation, internationalisation, and the territorial dimensions including Smart Specialisation Strategies related to the CCS.
- Digital transformation is only one crucial innovation topic among a wide range of other thematic areas to be addressed with innovation support programmes. During the 2020-21 crisis, the need to better engage the social innovation potential of the CCS became especially visible.
- Research and training are closely linked to innovation endeavours. Having the required skill sets in place is a pre-condition for successful innovation programmes and projects. Research provides deeper insights as well as the facts required by policy makers as well as by project holders.

## 2.1. Key dimensions for designing a state-of-the-art innovation support programme

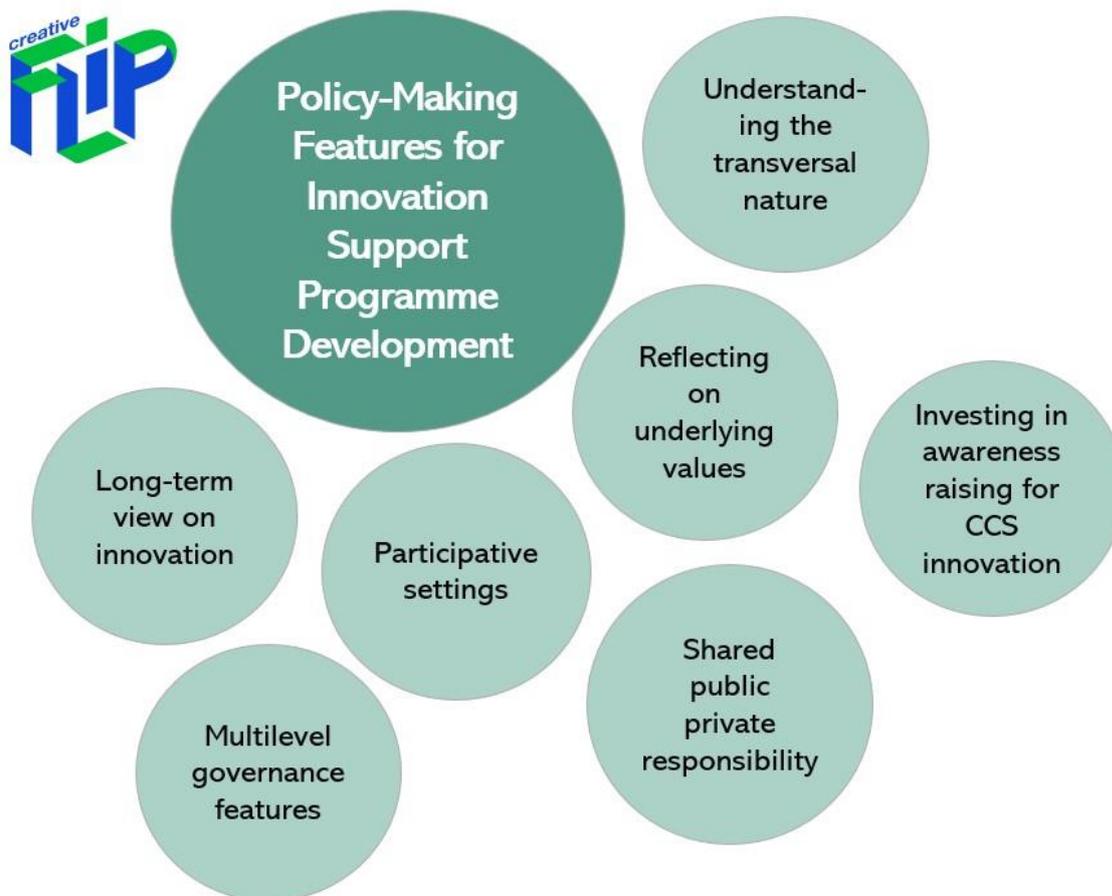
Innovation support for and with the cultural and creative sectors builds on long-standing experiences in the European Union – and beyond. The 2020-21 crisis has brought to the fore further crucial elements to be taken into account in order to launch or improve innovation support programmes. This includes *inter alia* the crucial importance of quick reactions on the part of professional governance, the design of programmes that are accessible to a wide range of organisations and non-standard workers from the CCS, and the need to better understand the role of innovation enablers including the relevance of territorial frameworks. Furthermore, a broad notion of innovation in combination with a wide range of innovation topics is crucial to build resilient frameworks for innovation support. Competences and skills gaps became more visible during the pandemic and require special attention. The ecosystem for developing and implementing state-of-the-art innovation support programmes comprises four pillars in addition to the overarching governance settings.



Source: Isabelle DE VOLDERE, IDEA consult

## 2.2. Policy-making features for innovation support programme development

Developing innovation support programmes – whether related to the relaunch during the 2020-21 pandemic or after it – requires a whole set of preconditions in the policy-making process.



Source: Sylvia AMANN, Senior Creative FLIP expert

These policy-making features include:

- **Understanding the transversal nature of innovation from and with the CCS.** Developing innovation in and with the CCS is by nature transdisciplinary, and shaping related innovation support policies is a complex task. Part of that task includes broadening the notion of innovation in other, often technology oriented, innovation policies. Many interrelations are in place for example between the CCS and the innovation policy activities oriented towards start-ups or entrepreneurship. Inter-ministerial cooperation is therefore another important feature. This requires cross-domain policy cooperation. At EU level, similar challenges persist and some of the newest approaches for digital transformation, for example, cannot be addressed either from a purely technological nor from a purely artistic or creative point of view. Broadening the perspective on innovation and the innovation ecosystem – including the CCS – is a first important step to developing effective innovation support programmes.
- **Reflecting on the underlying value set which guides innovation support.** Economic, social and cultural objectives are equally important, and transversal issues like gender and environmental protection require further attention. Therefore, it is crucial that innovation programme developers understand the wider implications of innovation support programmes. The 2020-21 crisis has provided a lens to better understand future priority areas for the European economies

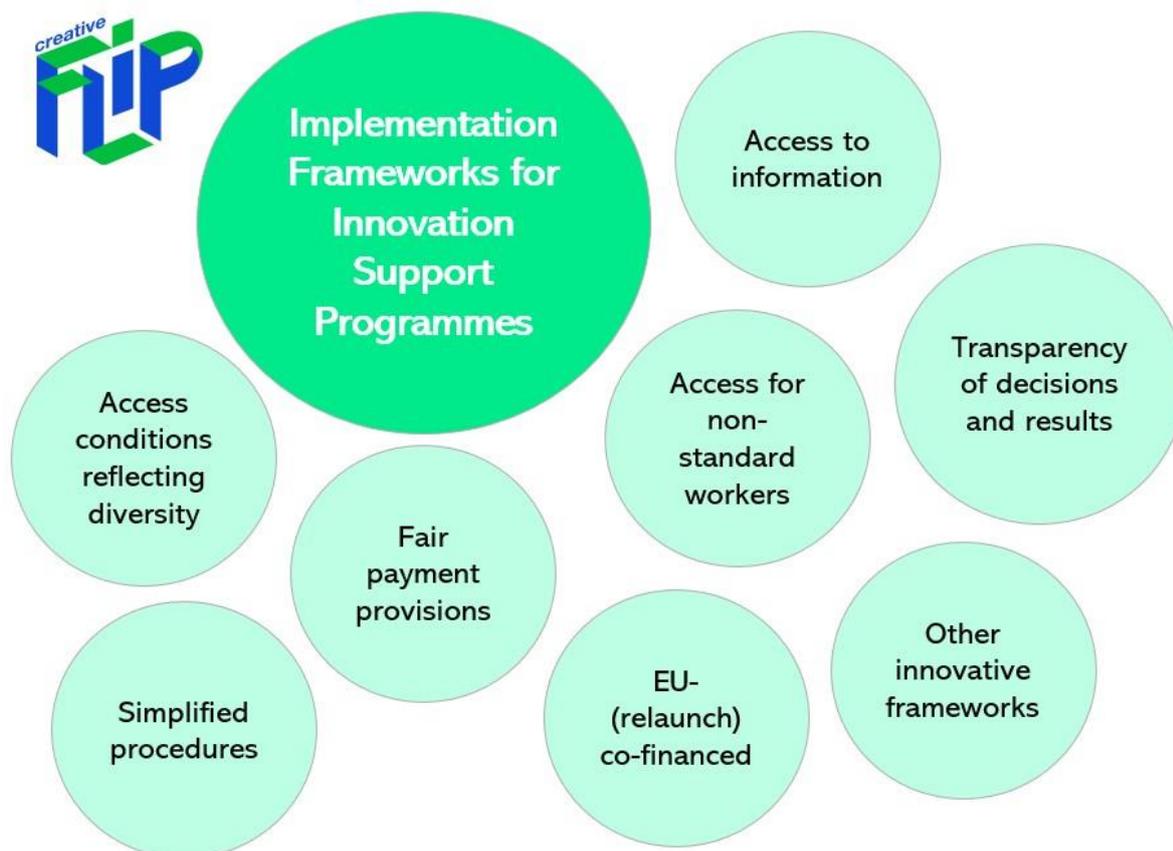
and societies. In that sense, peer learning is important for policy makers and holders of supporting initiatives. Also, co-decision making is a crucial further feature of innovative approaches, which also require innovative spaces and formats for debate and exchange. Furthermore, future challenges cannot be solved without strong attention being given to gender balance in policy making and in related governance settings.

- **Participative settings for policy making are another important feature.** This requires understanding of the stakeholders, their role and legitimacy as well as the broader involvement of citizens, including enhancing their active and creative role. For example, some strata of the CCS – such as the non-standard workers – might not be able to participate equally in policy making processes. This could be addressed with innovative participation tools. Stakeholder involvement for developing innovation support programmes (also related to EU recovery instruments) should not be limited to the sector, but should also include citizens. This feature needs to be based on the understanding of cultural rights. This is crucial as 50% of citizens still do not actively take part in cultural activities.
- **Multilevel governance as a specific challenge of innovation support inside the European Union.** Policy makers on a local, regional, national and EU level are active in innovation support with and for the cultural and creative sectors. Fragmentation leads to inefficient use of public budgets and difficult access conditions for the target groups. It might be better to resolve administrative complexity than to require the target groups to overcome these obstacles. The territorial and organisational contexts matter for innovation support activities and need to be carefully taken into account. The issue of complexity requires special attention of policy makers related to the EU-wide and EU co-financed (innovation support) programmes.
- **Strategic and long-term engagement for innovation instead of headlines-oriented actions.** The 2020-21 pandemic required fast emergency action focused on immediate help, as opposed to well thought-through detailed programmes. Innovation programmes aimed at supporting relaunch should follow a long-term and impact logic. Decision makers might find this context challenging due to short legislation periods and requirements to become permanently visible in the media and to the public. The current (post-)crisis-situation generates difficult policy making environments. Short-term activism harms innovation, and will most often not produce the desired impacts and results due to overly fragmented budget expenditure.
- **Investing in awareness raising on the innovative role the CCS play for societies and economies.** A deeper understanding of the role that the CCS play for an innovative relaunch after the crisis is not yet in place (e.g. the close relationship between tourism relaunch and the creative sectors). The collection of data is fragmented and data is not depicting the whole innovation potential of the cultural and creative sectors. Due to the transversal nature of the CCS, a wider societal debate is needed and the role(s) that the CCS can play must be further highlighted, supported by research into good practices of innovative contributions by the CCS. New innovative formats and new kinds of strategic cooperation – for example between public ministries and private foundations, or cultural administrations and public broadcasters – are potential ways forward.
- **Innovation support is not only a responsibility of public institutions and administrations.** A sound relaunch of the European economies and societies is a task that requires engagement both from the public and the private spheres. Innovation support programmes in public-private partnerships can constitute alternatives or additional initiatives to the pre-existing engagements of many Member States. The public sector should better understand its role as an enabler rather than as a controller and monitor. Furthermore, it should be understood that innovation implies selection and even narrowing or taking away, so as to find focus and concentrate on less. In the context of the 2020-21 crisis, it was also observed that where market failure occurred, risk coverage seems to have further moved from the private to the public sphere. In general, the development of

(new, innovative) risk sharing models, for example through new cooperative models, requires further debate.

### 2.3. Implementation frameworks for innovation support programmes

When implementing innovation support programmes, the related framework conditions matter a lot. When not well thought through, these might even prevent the target groups from being able to use a specific innovation support programme. Based on the research team's previous studies (e.g. Amann, S. (2020)<sup>3</sup>, IDEA Consult et al. (2021)<sup>4</sup>) and enriched with contributions from the May 2021 focus group, below we outline a set of eight framework elements for state-of-the-art innovation support programmes to relaunch the CCS.



Source: Sylvia AMANN, Senior Creative FLIP expert

Most include specific features based on lessons learnt from the 2020-21 crisis. Many can be also applied to support programmes in general as they are not only specific to innovation support.

- **Access to information on support.** A pre-condition for a good innovation support programme is substantial and systematic access to information. Many calls are now published on specific support programme websites and include additional information offers like chat-functions, individual consulting, or information sessions. Factsheets and guidelines for the programme are

<sup>3</sup> [http://creativeflip.creativehubs.net/Layouted\\_AMANN\\_Creative\\_FLIP\\_WP1\\_Covid19\\_report\\_final\\_June\\_2020.pdf](http://creativeflip.creativehubs.net/Layouted_AMANN_Creative_FLIP_WP1_Covid19_report_final_June_2020.pdf)

<sup>4</sup> [https://www.europarl.europa.eu/thinktank/en/document.html?reference=IPOL\\_STU\(2021\)652242](https://www.europarl.europa.eu/thinktank/en/document.html?reference=IPOL_STU(2021)652242)

also provided. However, the fragmentation of information sources remains challenging – during and after the crisis – as well as the unstructured information flow and dissemination, which also address non-target groups. One-stop-shop initiatives to improve access to information are an important way forward.

- **Access for non-standard workers.** A huge challenge which became very visible during the 2020-21 pandemic is the restrictions for non-standard workers to access (public) innovation funding as well as tendering. The requirements of many innovation support programmes make them *de facto* inaccessible to single entrepreneurs in the CCS or individual artists. Such barriers include requiring a legal personality or a minimum turnover amount. A new generation of innovation support programmes could comprise calls for smaller budgetary volumes and be more strongly anchored in developing innovation ideas and concepts. Public tendering for innovative products and services would also allow for better access for individual experts.
- **Fair payment terms and provision.** There are huge income differences between different cultural and creative sectors and between employees and freelancers. The 2020-21 crisis has again brought this challenge to the fore and demonstrated a clear need for fairer payment terms in the CCS. As one of the main contractors of the CCS, the public sector can lead by example in this area. Furthermore, the innovation support programmes constitute a lever for introducing fair payment in all publicly financed programmes. This might include the obligation of minimum fees to CCS experts and artists.
- **Access conditions reflecting the diversity of EU societies.** Public innovation support programmes in the post-pandemic relaunch phase generally fail to meet the specific needs of target groups that are not part of mainstream cultures and that do not speak the countries' main languages. It is rare to encounter features that address the innovation potential of cross-cultural backgrounds, or programme information provided in English and/or minority languages. The ever more connected or to be re-connected European CCS are not fully reflected in the programmes.
- **Simplified procedures.** Most of the innovation support programmes are too complex and the (non-paid) application phase is a real challenge for many CCS stakeholders. This is also one of the specific obstacles for non-standard workers and it becomes clearly visible in many EU-co-financed innovation support programmes. The 2020-21 crisis has again brought to the fore the over-complexity and bureaucracy of emergency and relaunch plans. Simplified procedures comprise *inter alia* short and concise application forms, flat rates instead of detailed budgets, consideration of the time requirements for the application process, and the numbers of required (EU-) partners. Furthermore, co-financing rules matter, including working time of non-employed workers.
- **Transparency of decision making and communication of results.** Communication of the selection results of innovation support programmes has improved a lot in recent years. Many programmes provide at least a list of beneficiaries and at EU level, databases (for example from the EU Creative Europe programme)<sup>5</sup> are of considerable added value – with regards to transparency, networking and exchange of know-how as well as good practices. However, the transparency of decision making is less obvious and related reports, for example from selection juries, are not yet a standard feature. Justifications for selection or rejection are used, but not yet as a standard tool. The EU level could serve as a reference for support actions on other governance levels.
- **EU co-financing of relaunch with innovation.** The crisis hit at the end of the 2014-2020 EU programming period and before the launch of the new, 2021-2027 period. Member States provided recovery plans – some including measures targeting the CCS – in spring 2021. As of summer 2021, these

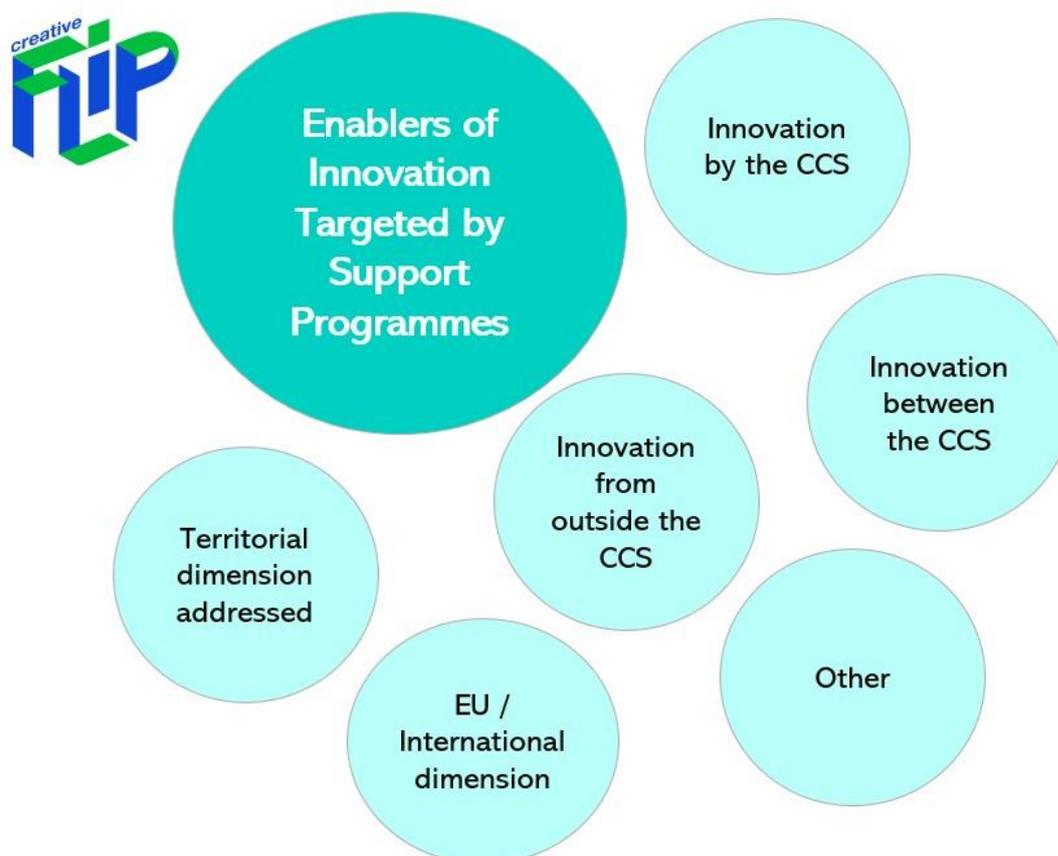
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<sup>5</sup> See <https://ec.europa.eu/programmes/creative-europe/projects/>

are being examined by the European Commission. A related analysis can only be provided at a later stage.

## 2.4. Enablers of innovation targeted by support programmes

Another central question is who is innovating: who are those providing the creative, artistic or other new elements that make a project an innovative endeavour? This part of innovation support programmes refers to the context in which innovation takes place: one of the related core areas is the territorial context, its specific features and innovation history or background.



Source: Sylvia AMANN, Senior Creative FLIP expert

A set of six main enablers for innovation was identified and the related building blocks are described below:

- **Creative input and innovation expected from the CCS.** Many artistic and creative practices are *per se* innovative as being part of a creative process. Furthermore, arts-related research already gained further attention in the years before the 2020-21 crisis<sup>6</sup> – an area of special interest for the coming years. The (financial) support for the core areas of the CCS is a crucial on-going function of the (public) cultural funders. This applies equally to the more economic and private parts of the CCS, among which architecture and green building innovations gained visibility in recent decades. The European Union has recognised this innovation power, for example with the New European Bauhaus<sup>7</sup> initiative which was launched in 2020. Despite this (verbal) recognition, the

<sup>6</sup> <https://www.fwf.ac.at/de/forschungsfoerderung/fwf-programme/peek>

<sup>7</sup> See [https://europa.eu/new-european-bauhaus/index\\_en](https://europa.eu/new-european-bauhaus/index_en)

innovation power of the CCS is still not widely recognised by many policy makers. The crisis has again demonstrated – for example through the quarantine measures – that culture and arts are merely treated as leisure activities and grouped under non-essential activities for the societies and economies. Innovative (creative) communication, (artistic) awareness-raising activities are needed that highlight the potential of integrating cultural and creative innovation

- **Innovation contributed between creative and cultural sectors** was less prominently tackled compared to the cross-sectoral innovation efforts with areas outside these sectors. During the crisis, such opportunities came stronger to the fore, such as combining culture, tech and crafts, or fashion and music, which led to a better presence on different digital platforms as well as market and dissemination opportunities. Combining innovation and new endeavours is also visible in cross-sectoral practices, for example in performing or visual arts. Curators have begun to think out of the “old” artistic boxes, to interlink and interfere. However, the full potential for such cooperation seems not yet fully exploited and is especially weaker between the subsidised and non-subsidised parts of the CCS. The crisis could also provide momentum for new practices of inner-CCS solidarity and co-innovation, reflection on co-ownerships and allowing for a decent income for the wide variety of players in the CCS. How can new models be built for creatives and the culture-related digital platforms? Which innovation support programmes might be able to contribute to these new frameworks?
- **Innovation contribution from outside the CCS and in relations with the CCS.** These approaches might integrate new insights from social sciences, health or technology in cultural and artistic projects. Especially in the field of technology, a wide range of support programmes were launched in 2020 and 2021 in order to respond to the restrictions the pandemic mitigation measures imposed on the CCS. A crucial question is if these e.g. digital efforts and offers will be mainstreamed, sustained and further developed. Furthermore, it is crucial that the CCS participate in the public debate on the disruptive force of the considerably accelerated digital transformations in societies and economies around the globe. This requires interaction and discussion with major stakeholders in a range of areas such as artificial intelligence, for example. It also raises important questions related to intellectual property and personal data protection, which lead to the central questions of the future of democracy. Social sciences and medical research provide further core areas of interaction with the CCS in order to support citizens’ mental health and well-being – due to the pandemic an even more pressing topic to be addressed by the cultural sectors, including with new creative formats.
- **Territorial dimension addressed and the contexts for which innovation support programmes are initiated.** The innovation frameworks of many territories in the EU differ considerably – be it on the level of cities or regions, in rural contexts, or in relation to regional innovation systems. There are also differences in the extent to which smart specialisation strategies integrate culture and the creative industries. This was already a fact before the pandemic. The 2020-21 crisis has had additional substantial disruptive effects on different territories, their interactions and future perspectives. Cities and regions that considerably depend on cultural tourism and creative communities are one striking example of the huge territorial effects of the pandemic. This has led to a new understanding of what a healthy environment is, of the impact that the local environment has on peoples’ choices in the professional and private sphere, and of the importance of cultural (participative) practices. For policy makers, understanding the context is crucial to develop meaningful innovation support programmes that are able to contribute to a better (new) normal. Updated Regional Innovation Strategies (RIS) are one EU-related element that should reflect the new circumstances. Another important building block is for cultural institutions to engage in a major shift of (engaging, researching, cultural) practices related to

“their” territory. Cultural and creative professionals will also (need to) respond to these new territorial circumstances, features, opportunities and challenges.

- **Inherent European and international dimension.** One of the innovation enablers is exchange and cooperation across Europe and internationally – an element severely hit by the 2020-21 pandemic and related restrictions on travel and thus exchange. Therefore, relaunch support programmes addressing innovation would benefit from further addressing cooperation across borders. This feature has so far been less addressed in innovation support programmes available in spring 2021. It is expected that with the launch of the new, 2021-2027 generation of EU programmes, a wider range of Europe-wide innovation support programmes will emerge e.g. as already foreseen with the KIC for CCSI.<sup>8</sup> However, the issue of global exchange and debate still remains much more vague – a shortcoming given that all major challenges of the 21<sup>st</sup> century can only be solved through world-wide cooperation.

## 2.5. Innovation topics addressed by innovation support programmes

The innovation topics that innovation support programmes should emphasise depend on the context and is a continuously on-going process: be it for artistic experiments to further develop creative practices or to design new performances, or in the framework of creative start-ups generating new services such as cultural practices in museums. The core cultural, social and economic challenges of the 21<sup>st</sup> century are increasingly taking shape as on-going disruptive developments, as are the effects of the 2020-21 crisis. This leads to a range of thematic areas for which new approaches and (parts of) answers need to be found.

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<sup>8</sup> <https://eit.europa.eu/our-activities/call-for-eit-communities/2021>



Source: Sylvia AMANN, Senior Creative FLIP expert

Some of the most pertinent topics requiring (new, innovative) answers are listed below, covering a range of eight elements:

- **Digital transformation** is one of the key topics that gained considerable momentum during the 2020-21 crisis. Already before the crisis, many CCS stakeholders agreed that the digital frameworks required further attention. As this author pointed out in a recent study for the European Parliament,<sup>9</sup> Europe needs digital frameworks reflecting its DNA, including a value-based development of digital culture, sustainable relations between creators and digital platforms, as well as enhanced digital access and related settings. Inspiring practices for digital transformation also address the (new) digital audiences and are based on a cross-sectoral logic of cross-fertilisation and exchange.
- **Social and participative society** must be understood as being two-fold: On the one hand, larger parts of the cultural and creative actors require better social rights and fairer working conditions. These aspects are covered under implementation frameworks for innovation support programmes in Chapter 2.2. On the other hand, the CCS are a great enabler for encounter, debate and for generating the feeling of belonging among human beings. The relationship between creative

<sup>9</sup> [https://www.europarl.europa.eu/thinktank/en/document.html?reference=IPOL\\_STU\(2021\)652242](https://www.europarl.europa.eu/thinktank/en/document.html?reference=IPOL_STU(2021)652242)

practices and well-being<sup>10</sup> was already an emerging research field in the CCS before the pandemic. As the different lockdowns have disintegrated (parts) of the societies and as a wide range of actions to rebuild societies is required, cultural practices and creative action are some of the valuable tools that the CCS can provide.

- **Ecology and climate change** is the top crisis of the 21<sup>st</sup> century, requiring rapid and bold action. Many in the cultural and creative sectors have committed to support these transformations, covering a wide range of initiatives.<sup>11</sup> Innovation support programmes would be an ideal place to mainstream ecological features into CCS funding and implementation practices. Ecology and climate change actions in the field of culture and creative industries have two aspects: The CCS need to become greener in their actions and the specific nature of culture makes it a perfect tool for awareness raising and to address the emotional elements of the major changes required in our life styles, working practices and leisure focus. Beyond green investments, policy makers might also focus on specific “green” topics like biodiversity addressed by the CCS.
- **Sustainability and Sustainable Development Goals (SDG)** is the wider picture of ecological transformation and should include social, environmental, economic and cultural sustainability. The SDG are a global framework that allows initiatives for innovation support to be understood and linked to a wider context – a crucial element, since the main challenges of the 21<sup>st</sup> century are global. Social and cultural sustainability including ensuring cultural rights is far from being achieved – despite considerable efforts of the CCS over the past years.<sup>12</sup> Innovation support programmes have the potential to further draw attention to these areas and to considerably contribute to social innovation as well as (new) participative integrating practices.
- **Education-related innovation** is another area of major concern which requires increased attention of policy makers including those in the cultural field in the context of the 2020-21 crisis. Culture and education are closely linked – already before the pandemic – and access to education and culture are often equally difficult for those excluded from mainstream practices. Again, the 2020-21 pandemic increased the visibility of this issue. This topic also relates to professional cultural education and related market entrance activities – an area of special concern in view of the substantial economic disruptions in the CCS in 2020-21. Innovation support programmes could consider paying special attention to the younger target groups, introducing new ways to engage with audiences e.g. in cross-sectoral settings (popular vs. traditional), and investing more in people (fees, training, etc.) than in buildings.
- **Innovation in specific CCS sectors.** Some sectors in the culture and creative industries suffered more from the pandemic mitigation measures than others. Innovation support programmes focussing on the performing arts or on non-standard workers (for example) can help relaunch sectors where help is most needed. Cross-sectoral approaches are another way to strengthen weaker parts with the support of those – be it inside or outside the CCS – who have a more stable (economic) situation or who even benefitted from the crisis. Approaches that address inter-sectoral solidarity (e.g. by providing co-financing means for EU applications or supporting crowdfunding campaigns) can have the potential to support cooperation and sustainable practices inside and across the CCS in general.

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<sup>10</sup> G. Tavano Blessi, E. Grossi, P.L. Sacco, G. Pieretti, G. Ferilli: “The contribution of cultural participation to urban well-being. A comparative study in Bolzano/bozen and Siracusa, Italy”, *Cities* 50: 216-226, 2016.

<sup>11</sup> For example: Museums and sustainability - <https://www.ne-mo.org/advocacy/our-advocacy-work/museums-and-sustainability.html>

<sup>12</sup> <http://www.agenda21culture.net/advocacy/culture-in-SDGs>

- **New (crisis-proof) (event) formats** are crucial in order to avoid dependence on specific favourable conditions. The 2020-21 crisis had specific features like social distancing requirements which generated specific new formats, especially in the digital space. Other crises, such as energy shortages or climate change, require different answers from the CCS (event) practices. A broader consideration of the public space for cultural practices could for example address a wider range of challenges like participative, democratic, ecological and cultural opportunities. Digital formats can considerably accelerate international (cultural) exchange and co-creation practices. Innovation support programmes – also combined with research activities – could generate new open spaces for interaction. In particular, innovation in urban development already provided interesting reference practices before the pandemic.<sup>13</sup>
- **Innovation for economic development including new earning models.** During the pandemic, several types of new earning and support models were tested including the opening-up of unemployment support for freelancers or unconditional basic income. Some digital platforms adapted to the new frameworks with new conditions for creators.<sup>14</sup> The crisis brought to the fore that many in the CCS face unsustainable income situations and no social protection comparable to that of the large majority of employees. Based on this analysis, further action is needed. While the status of artists must be addressed by policy makers outside the innovation support programmes, the latter would provide frameworks for small-scale testing of new models. This could be an interesting territorial approach e.g. for the CCS in cities or rural areas.

## 2.6. Research and training as features inherent to innovation

Training and research are understood as transversal features of innovation related activities. Training has the potential to generate the skills required for the creation of new formats and innovative approaches. If done in a participative way, it can enhance cross-sectoral cooperation and innovation. Research – be it basic or applied – provides wider contexts within which to reflect on and question current practices. It contributes to better data availability and understanding of impacts created by innovation support programmes. Both fields are crucial for future-proof CCS.

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<sup>13</sup> [https://www.fondazioneinnovazioneurbana.it/images/PROGETTO\\_ROCK/2019\\_ROCK\\_CaseStudiesBooklet\\_Bologna.pdf](https://www.fondazioneinnovazioneurbana.it/images/PROGETTO_ROCK/2019_ROCK_CaseStudiesBooklet_Bologna.pdf)

<sup>14</sup> See Amann, S. (2020), [http://creativeflip.creativehubs.net/Layouted\\_AMANN\\_Creative\\_FLIP\\_WP1\\_Covid19\\_report\\_final\\_June\\_2020.pdf](http://creativeflip.creativehubs.net/Layouted_AMANN_Creative_FLIP_WP1_Covid19_report_final_June_2020.pdf)



Source: Sylvia AMANN, Senior Creative FLIP expert

We have identified six areas related to research and training, that are important for innovation support programmes dedicated to relaunching the CCS:

- **Settings for experimentation.** Innovation requires frameworks that allow for a wide range of ideas and experimentation. It is often difficult to include experimental features in (public) innovation support programmes because of the specific requirements related to public expenditure. However, experimental settings created for innovation generation – for example innovation labs,<sup>15</sup> hackathons, creative hubs and centres for digital experimentation – can easily benefit from innovation support. These approaches are also closely linked to territorial features and related specific innovation needs and opportunities. The crisis will have brought to the fore new social, economic or cultural challenges and the intermediary bodies running these structures for experimentation might be under considerable pressure to survive – another area that will require special attention while relaunching innovation support in a post-pandemic Europe.
- **Accompanying research.** Before the 2020-21 crisis, research had already impressively demonstrated the economic and innovation power of the CCS. A wide range of studies have shown the devastating effects of the pandemic on many parts of the CCS (e.g. IDEA Consult et al. (2021)<sup>16</sup>, EY (2021)<sup>17</sup>). Evidence-based policy was an emerging topic in pre-pandemic times and impact

<sup>15</sup> <https://www.creativeeurope.at/kultur/ausschreibungen/leser/ausschreibung-creative-innovation-lab.html>

<sup>16</sup> [https://www.europarl.europa.eu/thinktank/en/document.html?reference=IPOL\\_STU\(2021\)652242](https://www.europarl.europa.eu/thinktank/en/document.html?reference=IPOL_STU(2021)652242)

<sup>17</sup> <https://www.rebuilding-europe.eu/>

measurements – especially in the social and societal areas – will be of considerable value to validate the distribution of relaunch budgets. Embedded research activities have the potential to guide policy makers better and faster – two features crucially needed in times of crisis.

- **Training for the development of project concepts** is not yet a common feature in many innovation support programmes. Due to the specific structures of the CCS (many freelancers, small and nano structures), support for the development of innovative projects is often required. This element links to skills development including lifelong learning for CCS actors that have been in business for longer, but also access to information including descriptions of good practice and input from state-of-the-art research. Providing networking opportunities is another feature of (cross-sectoral) content-development training. Some ERDF<sup>18</sup> programmes could serve as a model, especially with respect to their knowledge capitalisation activities.<sup>19</sup>
- **“Technical” training**, for example for lead applicants, that addresses the project management aspects of EU-co-financed endeavours. Common requirements such as financial management or project communication can be easily transmitted to applicants and are time-saving investments for a smoother implementation of the innovation support programmes. While these practices are already common in many programmes (e.g. EU Interreg), they are much less visible at national or local level. However, the application processes at these governance levels also have a tendency to become more complex. “Technical” training for applicants also reflects a (new) cooperative attitude between those providing support and those applying – a required mind set for the 21<sup>st</sup> century.
- **Addressing wider CCS skills deficits.** In the study for the European Parliament – elaborated by the same team as this research paper (IDEA Consult et al., 2021) – it was proposed that policy makers give priority to addressing five major skills areas: financial literacy, management capacities, digital skills, ecological and internationalisation skills. These skills deficits also reflect the lessons learnt from the pandemic in 2020-21. A lack of financial literacy became visible when addressing emergency support instruments. Digital skills deficits resulted in the full potential of digital technologies not being used during the 2020-21 crisis. Internationalisation skills are crucial – also for addressing the full scope of EU (innovation) funding alternatives.
- **Addressing training needs beyond the CCS stakeholders** is another crucial element. Most obvious is training for financial stakeholders, so that they can become more competent partners for the innovation projects from the cultural and creative sectors. Furthermore, potential partners for raising awareness about the innovation power of the CCS could be further trained, using strong evidence from CCS-related research. This approach could for example involve journalists, corporate social responsibility officers in companies, chambers of commerce, regional development agencies as well as national and regional export bureaus and many more.

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<sup>18</sup> European Regional Development Fund

<sup>19</sup> <https://www.interregeurope.eu/policylearning/>

### 3. INSPIRING PRACTICES

#### KEY FINDINGS

- Inspiring innovation support programmes and initiatives contribute to the peer learning of policy makers and development of innovation-related initiatives in the post-pandemic period.
- The range of practices screened in the context of this study address innovation support from different angles, including more obvious innovation topics (digital transformation) as well as practices related to public spaces, health and culture, sustainable development and experimental settings.

In Chapter 2 of this report, we adopted a normative perspective and outlined the main features of an ideal, state-of-the-art innovation support programme in a context of relaunch and post-pandemic sustainable development. Based on this framework, a wide range of innovation support programmes across EU countries was screened in order to identify those with potential for peer learning of policy makers and private supporters of the cultural and creative sectors in Europe. The screening process is based on information available as of April and May 2021, when many relaunch activities became visible.

A total of 25 inspiring support programmes and initiatives were selected to include in this study. They were included because they are illustrative of at least one of the features of a state-of-the-art innovation support programme, as presented in Chapter 2.

**Table 1: Key features of a state-of-the-art innovation support programme**

Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
Access to information on support	Creative innovation expected from the CCS	Digital transformation	Settings for experimentation
Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
Fair payment terms and provision	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
Access conditions reflecting diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
EU-relaunch co-financing		New (crisis-proof) (event) formats	
Parts of the information in English		Innovation for economic development	
		Creative innovation for cities	

Each inspiring practice is presented in a fiche that includes a description of the main objectives and features of the practice, one or more links to further information as well as an outline of the most inspiring and innovative elements of each support practice. Each fiche also contains a **grid** similar to [Table 1](#) that allows for a rapid overview of the key features of that specific practice, while [Table 2](#) below provides an overview of all the inspiring practices and the areas in which they are illustrative in terms of key features. We refer to Annex II for the different fiches.

Table 2: Overview of the inspiring practices by key elements

(Colour legend: dark = strong focus; medium = medium focus; light = light focus; white = the aspect is not concerned)

Inspiring practices	Topics	Implementation frameworks	Innovation enablers	Innovation topics	Research and training
1. <i>Creatives for Vienna</i>		Dark Green	Light Blue	Medium Purple	Light Blue
2. <i>Perspektiven. Innovation. Kunst</i>		Dark Green	Dark Teal	Dark Purple	Light Blue
3. <i>DRAMOX</i>		Light Green	Light Blue	Medium Purple	White
4. <i>Kultursommer 2021</i>		Medium Green	Light Blue	Light Purple	Light Blue
5. <i>Dive.in</i>		Light Green	Dark Teal	Medium Purple	White
6. <i>Culture and Health Nouvelle Aquitaine</i>		Medium Green	Light Blue	Light Purple	Light Blue
7. <i>Cup 4 creativity</i>		Medium Green	Dark Teal	Medium Purple	Dark Blue
8. <i>Seven Keys Workshop</i>		Light Green	Dark Teal	Light Purple	Light Blue
9. <i>Fit 4 Resilience</i>		Light Green	Dark Teal	Medium Purple	Light Blue
10. <i>KickStart Cultuurfonds</i>		White	Light Blue	Medium Purple	White
11. <i>Cultuur Vermogen Lening</i>		Light Green	White	Light Purple	White
12. <i>Guarantiefunds for events after July 1 2021</i>		Light Green	White	Light Purple	White
13. <i>Outdoors art Portugal</i>		Light Green	Light Blue	Medium Purple	Dark Blue
14. <i>Creatives Unite</i>		Light Green	Light Blue	Dark Purple	White
15. <i>Herstel Cultuurkrediet</i>		Medium Green	Light Blue	Dark Purple	Light Blue
16. <i>Relaunch of the Flemish audiovisual sector</i>		White	Light Blue	Dark Purple	Dark Blue
17.		White	Light Blue	Light Purple	Light Blue

18. Digital transformation and innovation of the Flemish sector				
19. Creative and Cultural jobs stimulus measure funding 2020				
20. Cultural Heritage Management Enhanced				
21. RESTART				
22. Vivere all'italiana sul palcoscenico e in musica				
23. Hack the crisis				
24. Erasmus+ strategic partnerships in response of the Covid-19 situation. Extraordinary call 2020				
25. Support or music export in exceptional circumstance				
26. Ecological and territorial investments Performing arts. France relance - culture				

## 4. PRELIMINARY LESSONS LEARNT AND FIRST CONCLUSIONS

### KEY FINDINGS

- Large budgets for innovation in and with the CCS have been provided during and after the 2020-21 crisis. Experiments have tested new forms of innovation support with greater administrative flexibility. Innovation topics with high relevance for the future of the CCS and European societies became clearly visible during the pandemic and in some inspiring support practices. Private foundations have continued to support innovation in the CCS – at least in some EU countries.
- Challenges to innovation support and relaunch of the CCS include (1) hesitations to support the development of the new realities and rather focus further on emergency support, (2) disengagement from the CCS of (parts) of the private sector including insurance companies and banks, (3) the lack of understanding of large parts of non-cultural decision makers of the crucial benefits that the cultural and creative sectors provide for the European societies and economies, as well as (4) the huge territorial differences inside the EU related to the use of innovation support instruments as crisis response measures.

When screening innovation support measures in the European Union in early 2021 as well as the wider range of identified inspiring practices, we derived a range of observations that are relevant to policy makers and to owners of innovation support initiatives:

- **The unprecedented crisis has generated unprecedented (financial) (public) engagement which continues as the crisis prevails.** Despite a wide range of improvements that are still needed in many innovation support initiatives and programmes, the CCS have benefitted during and after the 2020-21 pandemic from unprecedented support emanating mainly from public sources. However, the help was largely outweighed by the tremendous losses that the cultural and creative sectors have experienced. In general, as of spring 2021, innovation support schemes (also) benefitting the CCS were not a main focus of decision and policy makers although it became increasingly evident that new frameworks and a more structural transformation can be expected in the coming years.
- **A slow-down in data collection is weakening advocacy for the CCS.** The documentation of (innovation) support programmes (also) targeting the CCS seems to have lost momentum since autumn 2020. This applies to public initiatives as well as to initiatives from networks and umbrella organisations. Furthermore, the fragmented access to information on support programmes that existed before the pandemic still persists in many areas – for the innovation related programmes and beyond. EU initiatives such as the online platform Creatives Unite,<sup>20</sup> if kept up-to-date, have the potential to enhance the visibility of the innovation potential of the CCS as well as access to innovation support programmes.
- **A hesitation in the shift from emergency to relaunch CCS support can be observed.** The longer the crisis and related restrictions persist, the less probable is a return to an old “normal”: digital transformations and (some) behaviour changes of audiences will likely persist after the end of the pandemic. Permanent change requires innovation, an adaptation to the new conditions. Many policy makers started only late in 2020 or in 2021 with calls related to innovation of and with the CCS. Few innovation front-runners launched programmes in parallel with the first

<sup>20</sup> <https://creativesunite.eu/>

lockdown in spring 2020. Overall, the feeling of policy makers that the CCS still need immediate help results in a lot of attention still being paid to emergency and relief support.

- **Budgetary constraints and private sector disengagement generate paradigm shifts and innovation in public administrations.** Public budgets are not endless and the need for consolidation became visible in spring 2021. Default liability schemes and guarantees as innovative support tools are used, for example to compensate the disengagement of insurance companies for event organisers. On the one hand, this public sector innovation supports the survival of the events sector, but on the other hand highlights critical signs of disengagement on the part of the private sector during times of crisis and reconstruction.
- **Temporary innovation support schemes prevail, most often not based on future scenarios and strategies.** Most of the measures and calls addressing innovation in and with the CCS are temporary. A structural modernisation and mainstreaming of innovation support instruments is slow to emerge. The debates on the new future frameworks for the cultural and creative sectors such as those in Germany<sup>21</sup> or outside the EU in Canada<sup>22</sup> might have the potential to pave the way for permanent innovation support programmes reflecting the “new normal” and related initiatives for structural changes (e.g. the accessibility of these schemes for non-standard workers).
- **Training needs and opportunities in the framework of relaunch with innovation are downplayed.** Training is rarely seen as an integral part of innovation-related relaunch programmes. Rather, (not CCS-specific) innovation support agencies invest at least in counselling activities to reinvent business models – also in the creative sectors. Some public calls concerning innovation that target the CCS offer training for those who are selected. Innovation-oriented training for freelancers is so far not visible. Some relaunch programmes in EU Member States address developing skills and talent. The European Union has the instruments available to strengthen the training offers for innovation e. g. with the Erasmus Programme. Several focus group participants also report the need to reinforce training for the CCS on many levels, including digital skills development, training for ecological transformation, and business plan development.
- **EU funding for relaunch programmes with innovation will probably only be available from 2022.** The EU level was perceived as being strong during the crisis to come up with flexible tools, for example related to rules in Creative Europe or on the design of future budgets and the integration of the CCS in several non-cultural EU programmes. The immediate use of EU programmes to respond to the crisis with innovation was rather more problematic. The pandemic did not arise at the best moment in the EU funding cycle, as the funding period 2014-2020 was (almost) closed and the preparation of the new funding programmes was in many cases still under preparation in spring 2021. The majority of the ESIF<sup>23</sup> funds, which is also used for ERDF<sup>24</sup> financing of creative clusters or of innovation support in a cross-border logic, launched calls only in 2021 with first financial flows to be expected in 2022. However, overcoming crisis-related innovation challenges requires rapid answers. The EU also faces growing competition in the field of innovation, for example from Asia. Which are the tools and ways forward for more rapid and flexible EU-co-financed programmes for CCS innovation and for a more rapid crisis response? Some Interreg

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<sup>21</sup> <http://kunstdesaufbruchs.de>

<sup>22</sup> <https://canadacouncil.ca/about/governance/strategic-plans>

<sup>23</sup> European Structural and Investment Funds

<sup>24</sup> European Regional Development Fund

programmes, like the Northern Periphery and Arctic Programme,<sup>25</sup> launched a thematically broad call for projects in summer 2020 and the Euregio Maas-Rijn<sup>26</sup> issued a specific culture-related call for projects in spring 2021. Can these practices be references for more flexibility and fast crisis response in programmes co-financed by the ERDF?

- **Many innovation support programmes are still launched at national level and by some private initiatives.** In a multilevel governance framework, an important part of relaunch programmes dedicated to innovation in and with the CCS seems to be issued by national ministries. Furthermore, broader private initiatives were spotted including in the heavily impacted performing arts sector as well as networking initiatives for new formats in outdoor art activities. In some countries, the regional level seemed to be less than the national level. The city level continues to engage for the recovery of the CCS, but recovery with broader innovation programmes seems to be the exception rather than the rule. However, several inspiring practices from European cities could be identified, such as, for example, the Inspiring Practice 1 “Creatives for Vienna” in Annex 2. The engagement of policy makers in rural territories remained unclear in this research as databases on Covid-19 activities and the CCS and related rural interventions were not available.
- **Huge territorial differences can be observed in the numbers and volume of innovation support programmes.** During data collection for this research, some areas of the European Union were promoting a wide range of different innovation support programmes for the relaunch of the CCS with a huge dynamic of launching new calls in all kinds of areas of relevance to the CCS (experimentation, digital transformation, urban space, etc.). Some of them were part of broad relaunch initiatives and budgets. In other areas of the European territory, innovation support seems to garner less attention and only a few initiatives appeared in spring 2021. There are large differences between countries on how budgets for culture are divided among different governance levels (national/regional/local) and how they are spent. In some countries this is highly politicised, involving different government levels competing for budgetary means and jurisdiction. This hampers relaunch and innovation actions.
- **Major shortcomings in awareness raising for the innovative power of the CCS became visible.** Data available on non-cultural platforms and information on support programmes for relaunch were very limited regarding the cultural and creative sectors in general, and even more so in relation to innovation-oriented programmes for the CCS. This situation suggests the need for further engagement to lessen the impact of the crisis on the CCS (economic, jobs, social) but it also highlights how crucial it is that regions and cities cooperate in a more structured and sustainable way with the cultural and creative sectors. Furthermore, it is important to disseminate data on the outstanding performance of the CCS before the crisis<sup>27</sup> as well as data that highlights the need for many territories to provide an adequate cultural offer and to invest in creative innovation in order to remain attractive, to draw tourists, and also to remain competitive with other (creative) cities across the globe.
- **Momentum for experimental elements in innovation support programmes is increasing.** Some relaunch innovation support programmes open up new experimental settings like financing of a concept phase within a 2-step process, initiating new types of cooperation between different creative and non-CCS partners (such as tech providers or the health sector), or involving a multilevel

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<sup>25</sup> <https://www.interreg-npa.eu/Covid-19/npa-response-group-and-projects/>

<sup>26</sup> <https://euregio-mr.info/de/foerderung/people-to-people/sub/Projektaufruf-People-to-People.php>

<sup>27</sup> <https://www.rebuilding-europe.eu/>

governance framework between national and regional levels (e.g. common calls).<sup>28</sup> Important questions to tackle for future sustainability are: How to mainstream and sustain these experimental and new approaches of programme implementation for the CCS ecosystem? Which tools are in place to analyse the effects of these experimental settings and to ensure follow-up mainstreaming?

- **Budgetary frameworks of innovation relaunch programmes differ considerably.** Inspiring practices are built on very different budgetary frameworks. While multiannual ERDF co-financed initiatives can involve budgets up to €5 million dedicated to one narrow geographical space, some national programmes dispose of only €2.5 million. This might be linked to a fragmented landscape of a wide range of (smaller) (experimental) calls. Therefore, the future innovation support ecosystem should be able to rely on stable financial frameworks allowing for a sustainable generation of (measurable) impact. The 2021-27 EU co-financed programmes might be able to contribute to more substantial budgetary frameworks for innovation support in and with the CCS.
- **Digital transformation is a crucial topic for the CCS in relaunch times.** Some support programmes became better accessible due to reinforced training activities and an enhancement of digital competences like the inspiring practice Dive.in from Germany (Annex: Practice 12). New digital platforms born in the context of the crisis now face challenges to continue and further develop their offer as many stakeholders tend to revert to prioritising the old (analogue) normal. On some national levels, digital innovation (and green transition) training was put forward and will be part of national recovery plans.
- **There is a wide range of innovation topics, but many relaunch innovation support programmes still focus on digital.** The EU's different programmes address a wide range of innovation support themes. However, a large part of the programmes still seems to focus on digital transformation for and by the cultural and creative sectors. New (digital) formats or the public space seem to be innovation areas that receive increasing attention. This might be linked to the on-going restriction measures and resulting limited opportunities to use existing indoor spaces – still in spring 2021. Ecological innovation support programmes specifically addressing the creative sectors were rather difficult to identify, and addressed, for example, the innovative ecological transformation of performing arts spaces in the framework of the France Relance Culture Programme (Annex: Inspiring Practice 11). Social innovation seems so far to have been downplayed.
- **Outdoor and public spaces are identified as longer-term innovation areas with development potential.** Innovation for the better integration and use of public spaces is a crucial topic. This relates not only to the pure need to provide alternatives during lock-down periods, but also to the questions of rebuilding society in the public space after the long-term application of social distancing measures. How can the public space be used for cultural and creative interventions? And which innovative forms of audience engagement are possible to rebuild (public) connections and interactions? Related innovative national initiatives were already launched in several EU countries, and networks have garnered additional interest from policy makers and could be one area of further attention at EU level. Illustrations of this can be found in the Inspiring Practice 23 Outdoor Arts Portugal.

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<sup>28</sup> For further insight please refer to the inspiring practices in the annex like Perspektiven.Innovation.Kunst from Austria or Culture and Health Nouvelle Aquitaine

- **Private interest in relaunch support with innovation persists.** As already observed during the Creative FLIP analysis in spring 2020<sup>29</sup> and the study for the European Parliament published in February 2021,<sup>30</sup> private engagement in supporting relaunch through innovation has continued. This applies for example to innovative start-ups having used momentum – and sometimes also perceived gaps in public support – to come up with new endeavours like digital streaming platforms for the performing arts<sup>31</sup> or networking and training initiatives for the development of competences in outdoor arts. Furthermore, foundations in some countries (like in the Netherlands) continued or started cooperation with the public sector for an innovative relaunch of the CCS. The latter seems to offer interesting potential to be further addressed with options for mainstreaming in more EU countries.
- **Innovative frameworks to improve access to innovation support are still not fully used.** Many innovation support programmes have improved access to information on the programmes and been more transparent about selected projects. Access for non-standard workers in the CCS (still) seems to be insufficiently addressed as well as simplified procedures and fair payment terms. The diversity of the European CCS and related needs of applicants are not well addressed. Only a small minority of the programmes screened provide information in a language other than the national language(s) or allow for submission e.g. in English. Relaunch support programmes aimed at innovation through internationalisation are difficult to spot. Furthermore, innovation support programmes depend on the specific settings in which they are developed and implemented. Cultural administrations can face considerable (legal, political, know-how-related...) obstacles when designing innovative and new support programme frameworks.

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<sup>29</sup> See [http://creativeflip.creativehubs.net/Layouted\\_AMANN\\_Creative\\_FLIP\\_WP1\\_Covid19\\_report\\_final\\_June\\_2020.pdf](http://creativeflip.creativehubs.net/Layouted_AMANN_Creative_FLIP_WP1_Covid19_report_final_June_2020.pdf)

<sup>30</sup> [https://www.europarl.europa.eu/thinktank/en/document.html?reference=IPOL\\_STU\(2021\)652242](https://www.europarl.europa.eu/thinktank/en/document.html?reference=IPOL_STU(2021)652242)

<sup>31</sup> Please refer as one example to the Inspiring Practice 7 “DRAMOX” from the Czech Republic presented in Annex II of this report.

## 5. POLICY RECOMMENDATIONS

Moments of major transformation and crisis require emergency actions addressing new needs, but also provide new opportunities for co-creating a better future. While in normal times, innovation might be a constant flow of incremental changes and adaptations, in unusual periods like the years 2020 and 2021, more fundamental questions have to be addressed. Regarding the cultural and creative sectors, unprecedented and mostly very negative impacts were addressed with an unprecedented will to support and invest. A wide range of new tools, new initiatives and new ways of doing were invented in a very short time. However, (innovation) support programmes and initiatives require specific features in order to best accompany the CCS to relaunch and to recover. Despite the great efforts and strong examples of innovative programmes implemented (see Chapter 3 ‘Inspiring Practices’), policy and decision makers should further consider the following elements:

- **Enhancing the emerging debate on potential new future(s) and developing scenarios and strategies.** The future growth and development paths for the cultural and creative sectors are less predictable than they seemed to be before the pandemic. Therefore, (innovation-related) policy making should start with a broad view of potential future developments. As a transversal issue, culture depends on trends in other sectors and on general framework conditions like international travel and tourism. These need to be taken into account, for example by means of inter-ministerial planning and stakeholder involvement. Furthermore, (innovation) priorities are not neutral settings, and should be based on human rights and democratic frameworks as core European values.
- **Investing in broad data collection, research and awareness-raising campaigns on CCS-initiated innovation and impact.** The crisis has shown that the added value and innovation power of the CCS are still generally not recognised by a wide range of non-cultural decision makers. Facts and figures as well as very professional communication are essential tools for cultural policy makers to remedy the currently unsatisfactory situation. Initiatives like the New European Bauhaus offer momentum to spread the positive developments in the cultural and creative sectors as a whole as well as to initiate the debate at the highest political level. Besides innovation and impact, the CCS should be fully considered in relation to their substantial job creation potential. Furthermore, raising awareness of state-of-the-art innovation support programmes will provide additional support for policy makers. Related tools are also planned as part of the Creative FLIP project.<sup>32</sup>
- **Strengthening the territorial dimension of (EU) innovation support for the CCS to address considerable imbalances.** Innovation support and initiatives are not equally available across the territory of the European Union. The EU innovation instruments can contribute to redress this imbalance. Furthermore, peer learning of CCS policy makers, networking of decision makers as well as bold investments in training and skills development should be further considered. These are all policy areas for which the EU level could provide appropriate frameworks. In addition, the local dimension should be given further attention, be it cities and urban agglomerations or engaged local communities in more rural settings. It is expected that the use of urban and rural territories might considerably adapt due to the experiences during the pandemic 2020 and 2021 and that new local dimensions could emerge.
- **Providing emergency support combined with innovation support.** Pressing needs from parts of the cultural and creative sectors as well as specific groups of workers in the CCS will persist. Longer-term disruptions, even when counterbalanced with financial compensation like unemployment support, tend to cause substantial social and psychological damage as well as difficulties for professional development. Combining emergency help with innovation support – such as training

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<sup>32</sup> See <https://creativeflip.creativehubs.net/>

for freelancers or support to expand an existing business model – could be part of state-of-the-art innovation support programmes in the coming years.

- **Establishing (new) one-stop-services related to support programmes enriched with a strand for peer learning for policy makers.** The trend to provide web-based information portals for the CCS prevailed throughout the years 2020 and 2021. But there is (still) no platform for exchange on policy support measures and programmes that works on the basis of an EU-wide correspondents' network and that also covers the regional and local level. Including specific peer learning services for policy makers and access to inspiring practices on new one-stop-services would be of considerable value to speed up innovation in the CCS as well as in all administrations concerned. These peer learning portals could be further enriched with targeted advice services. Furthermore, such an initiative could promote a debate on the most promising experimental projects developed during the 2020-21 crisis and a reflection on those that could be further mainstreamed in the European Union.
- **Addressing a wide range of innovation topics beyond the digital space.** Recognising the positive digital potential is crucial, but carries the risk of generating new dependencies related to earning models as well as other potential crisis scenarios such as blackouts, for example. European societies and economies would considerably benefit from better using the social innovation potential of the CCS. This includes the beneficial effects of creative practice on health and well-being, as well as a contribution to the ecological questions to be addressed as a matter of priority in the upcoming years. The use of public space and outdoor culture and arts are increasingly important areas of innovation. New forms of (international) (co)production are being developed where a lot of planning, meeting and programming is done online but the actual performance stays live – another element to be further taken into account to relaunch international cultural exchange during and after the crisis. As topics to be addressed are similar across the European Union, the EU level could animate related debates between policy makers from all governance levels.
- **Relaunching the debate on public-private partnerships including Corporate Social Responsibility and Sustainable Development Goals.** Efforts to promote a broader engagement of and with the private sector are already long-standing and private engagement (at least in some areas) experienced a considerable backlash during the 2020-21 crisis. What are the new models for reengagement between culture and the private sector? Which arguments can motivate insurance companies to cover the events sector, and banks to re-invest in the CCS? Corporate Social Responsibility and the SDGs are existing frameworks which could serve as a starting point for debates on these questions. Private-public partnerships including foundations, for example, represent another type of cooperation which was experimented in some EU Member States during the 2020-21 pandemic.
- **Reflecting on further crisis resilience of EU (innovation) support programmes.** The 2020-21 crisis occurred between two EU programming periods, leading to a funding gap in both years. What solutions can be found to prevent such funding gaps and how can the flexibility of EU-funded (innovation) programmes be further improved? A wider reflection of decision and policy makers on these issues could ease the use of EU funds related to future crisis situations, whether concerning the whole of the EU or only parts of the territory. Furthermore, such a debate could also solve other challenges of the CCS related to the participation in EU-funded programmes: more flexibility could enable more experimental settings as well as greater participation opportunities for non-standard workers in the cultural and creative sectors. As a next step, research is required related

to the take-up of the European Parliament's recommendation to dedicate 2% of the EU recovery funds to the CCS.<sup>33</sup>

- **Furthering innovative ecosystems in (culture) (public) administrations.** Support programmes that provide new forms of access to finance for e.g. non-standard workers that allow for experimental testing and that reflect the diversity of European cultures and related values require an innovative mind set on the part of public administrations. This refers to administrative cultures, to skills and training opportunities for those responsible for the design of innovation-related support programmes, as well as to legal frameworks (for example, public procurement for innovation). Investing in innovation-oriented ecosystems in administrations would represent an important step forward. These actions should also include the policy makers in order to ensure substantial backing for more risky endeavours. The EU level could provide frameworks for awareness raising for innovation-oriented administration as well as opportunities to exchange experience.

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<sup>33</sup> [https://www.europarl.europa.eu/doceo/document/RC-9-2020-0246\\_EN.pdf](https://www.europarl.europa.eu/doceo/document/RC-9-2020-0246_EN.pdf)

## ANNEX I: FOCUS GROUP 18 MAY 2021

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### FOCUS GROUP

### BUILD BETTER WITH INNOVATION

### Relaunch Policy Initiatives for the Cultural and Creative Sectors

18 May 2021, 14:30-16:30 CET, online

### PROGRAMME

**14:30** Welcome

**14:35** Short presentation round of participants

**14:45** Presentation of preliminary findings of the research on "Relaunch Policy Initiatives in the field of innovation for the Cultural and Creative Sectors"

**15:00** Q & A

**15:15** Sub-group discussions

The following questions will be discussed:

- Are the innovation support programmes elements as presented relevant and complete?
- Are the preliminary lessons learnt and conclusions accurate and pertinent?
- Which are the most important related recommendations for policy makers?
- Recommendations for further innovation support initiatives for the inclusion into the collection of inspiring practices?

**16:00** Presentation of inputs from sub-group discussions and related debate

**16:15** Presentation of prototype "Planning and Analysis Box for Policy Makers to Build Better Innovation Support Programmes" and related feedback of participants

**16:25** Conclusions of the study team and outlook

**16:30** End of focus group

## FOCUS GROUP PARTICIPANTS

Name	Organisation
<b>Heidi Meissnitzer</b>	Permanent Representation of Austria to the EU (Austria)
<b>Sten-Kristian Saluveer</b>	Accelerate Estonia (Estonia)
<b>Alexandra Martin and Claire Lannaud</b>	Pôle Culture Santé Aquitaine (France)
<b>Martin Zavadil</b>	Dramox.cz (Czech Republic)
<b>Jordi Pascual and Marta Llobet</b>	United Cities and Local Governments (International)
<b>Maciej Hofman</b>	European Commission
<b>Dubravka Jurisic</b>	Creative FLIP
<b>Piet Callens</b>	Hefboom – relaunch Cultuurkrediet (Belgium)
<b>Emmanuelle Kipper</b>	Luxinnovation (Luxembourg)
<b>Abraham Maté</b>	City District Újbuda (Hungary)
<b>Erminia Sciacchitano</b>	Ministry of Culture (Italy)
<b>Thijs Tromp</b>	Prins Bernhard Cultuurfonds (The Netherlands)
<b>Mariachiara Esposito</b>	European Commission
<b>Alexander Ramselaar</b>	Cultuur+Ondernemen (The Netherlands)
<b>Frederik Beernaert</b>	Flemish Audiovisual Fund (Belgium)
<b>Bruno Costa</b>	Outdoor Arts Portugal (Portugal)
<b>Sheila Deegan</b>	Ministry of Culture Ireland (Ireland)
<b>Adrian Debattista</b>	Arts Council Malta (Malta)
<b>Barbara Stacher</b>	European Commission

## ANNEX II: INSPIRING PRACTICES

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### List of inspiring practices:

1. Creatives for Vienna (Austria)
2. Perspektiven. Innovation. Kunst (Austria)
3. DRAMOX (Czech Republic)
4. Kultursommer 2021 (Germany)
5. Dive.In (Germany)
6. Culture and Health Nouvelle Aquitaine (France)
7. Cup 4 Creativity (Hungary)
8. Seven Keys Workshop (International)
9. Fit 4 Resilience (Luxembourg)
10. KickStart CultuurFonds (Netherlands)
11. Cultuur Vermogen Lening (Netherlands)
12. Guaranteefund for events after July 1 2021 (Netherlands)
13. Outdoor Arts Portugal (Portugal)
14. Creatives Unite (European Union)
15. Herstel Cultuurkrediet (Belgium)
16. Relaunch of the Flemish audio-visual sector (Belgium – Flanders)
17. Digital transformation and innovation of the Flemish media sector (Belgium – Flanders)
18. Creative and Cultural Jobs Stimulus Measure Funding 2020 (Ireland)
19. Cultural Heritage Management Enhanced (Bulgaria)
20. RESTART (Malta)
21. Vivere all'italiana sul palcoscenico e in musica (Italy)
22. Hack the crisis (Estonia)
23. Erasmus+ Strategic Partnerships in response to the Covid-19 situation – Extraordinary Call 2020 (European Union)
24. Support for music export in exceptional circumstances (Finland)
25. Ecological Territorial Investments Performing Arts. France Relance – Culture (France)

## 1. Creatives for Vienna (Austria)

Creative companies, thinkers and visionaries are invited to submit ideas related to the theme “Future Communities” in Vienna: How to re-establish communities and collective creative work. The programme supports concepts with a budget of 7,000€ to redefine spaces, experience areas, production processes and related new business models. Creatives for Vienna was first launched in 2020 to search for new ideas in the course of the pandemic. In the framework of the first call, 700 ideas and visions of the Vienna Creative Industries were submitted. The second edition’s focus is now more dedicated to implementation.

### Inspiring and innovative elements of this support practice:

- Recognition of the creative scene’s innovation potential.
- Understanding of the close relationship between culture, arts and urban development.
- The programme has the potential to go beyond the pilot phase (second round in 2021).

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, national, regional, <b>local</b>	<b>Access to information on support</b>	<b>Creative innovation expected from the CCS</b>	Digital transformation	Settings for experimentation
<b>Financing from public,</b> private	<b>Access for non-standard workers</b>	Innovation between the CCS	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> <b>public,</b> private	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU,</b> outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	Sustainability/SDGs	<b>“Technical” training</b>
<b>Duration:</b> permanent, <b>temporary,</b> existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	<b>Transparency of decision making</b>		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		New (crisis-proof) (event) formats	
	<b>Parts of the information in EN</b>		<b>Innovation for economic development</b>	
			<b>Creative innovation for cities</b>	

More information: <https://wirtschaftsagentur.at/creative-industries/wettbewerbe/creatives-for-vienna/>



## 2. Perspektiven. Innovation. Kunst (Austria)

The funding programme “Perspektiven.Innovation.Kunst” explicitly addresses innovation and experimentation in and from the field of arts and culture with the aim to enhance the resilience of the sectors. Priorities include new artistic forms and formats, the development of new professional opportunities, projects contributing to the diversification of the CCS as well as related to social inclusion, cross-sectoral projects also reaching beyond the CCS, and the development of new organisational forms. The call has a budget of 2m€: the concept phase is financed with 5,000€ per project and the implementation phase with a maximum of 100,000€ per project. The selection is based on recommendations of a jury.

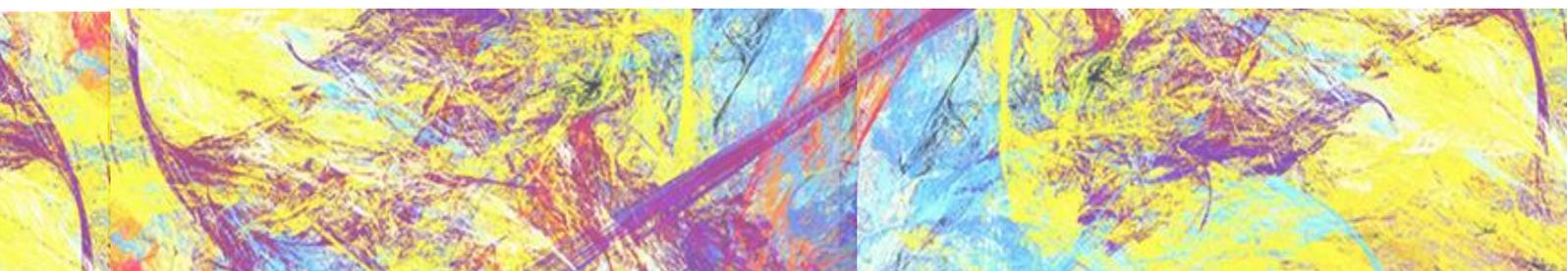
### Inspiring and innovative elements of this support practice:

- A two-stage application including financial support for the detailed elaboration of the concept.
- A broad innovation notion and cross-sectoral approach, stepping out of the still frequent sector silos.
- Addresses the diversity of teams as one of the selection criteria.
- Freelancers and individual artists are allowed to apply.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	<b>Access to information on support</b>	<b>Creative innovation expected from the CCS</b>	Digital transformation	<b>Settings for experimentation</b>
<b>Financing from public</b> , private	<b>Access for non-standard workers</b>	<b>Innovation between the CCS</b>	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions	<b>Innovation contribution from outside the CCS</b>	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	<b>Access conditions reflecting the diversity</b>	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedure	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
	<b>Funding for concept elaboration</b>		Innovation for economic development	
			<b>Resilience of the CCS, organisational innovation</b>	

More information: <https://www.bmkoes.gv.at/Kunst-und-Kultur/Neuigkeiten/-Neustart-Kultur--Pakete/Projektfoerderung-Perspektiven-Innovation-Kunst.html>



### 3. DRAMOX (Czech Republic)

Europe has the biggest theatre history, the densest network of theatres in the world. Dramox aims to help theatres reach EU and international audiences and to connect different EU cultures and theatre styles. Almost no one knows what theatre looks like in other parts of the EU. During the pandemic, the performing arts sector struggled to meet an increased need for a digital dissemination platform.

The initiative is entrepreneurial and was established in cooperation with some of the leading Central and Eastern European (CEE) Theatre houses such as the Slovak National Theatre, Dejvice Theatre, National Theatre of Brno, and the South Bohemian Theatre. More than 60 CEE Theatres offered at least one production on the platform in spring 2021. Dramox is currently preparing an EU expansion. Once subscribed to the service, the audience gets access to contemporary theatre performances. A special offer is available for schools and students.

#### Inspiring and innovative elements of this support practice:

- Public private partnership between national and regional theatres, entrepreneurs and investors.
- Specific focus on one of the most impacted creative sectors – the performing arts – and the related staging of innovative productions of this sector.
- Connecting different types of local theatres with a European audience.

#### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, national, regional, local	Access to information on support	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from public</b> (the content – theatre productions), <b>private</b> (the streaming platform)	Access for non-standard workers Fair payment provision	Innovation between the CCS <b>Innovation contribution from outside the CCS</b>	Social and participative society Ecology and climate change Sustainability/SDGs	Accompanying research Training for development of project concepts
<b>Implementation structure:</b> public, <b>private</b>	Access conditions reflecting the diversity	Territorial dimension	Education-related innovation	“Technical” training
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Simplified procedures	International and European dimension	<b>Innovation in specific CCS sectors: Performing Arts</b>	Training addressing wider CCS skills deficits
<b>Duration:</b> <b>permanent</b> , temporary, existing	EU-relaunch co-financing <b>Private initiative</b>		New (crisis-proof) (event) formats Innovation for economic development	Addressing training needs outside the CCS

More information: <https://www.dramox.cz/en>



#### 4. Kultursommer 2021 (Germany)

The new funding programme supports cities and districts to develop open-air cultural programmes to restart cultural life after the lockdowns. After the strong focus on digital cultural offers, this initiative addresses the public urban spaces with the aim to support artists and local and regional cultural stakeholders of the Fringe Scene. It explicitly addresses freelance artists, cultural NGOs and local cultural organisers. However, the applicants must be cities and districts. A total budget of 30.5m€ is available from the Newstart Culture’s overall envelope of 2 billion €.

##### Inspiring and innovative elements of this support practice:

- Explicitly addresses hard-hit urban revitalisation initiatives by means of open-air cultural activities.
- Emphasises the cooperation and active involvement of freelance artists and cultural operators – most hit by the crisis.
- Supports applicants with further advice in order to enhance chances of getting financed.

##### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	<b>Access to information on support</b>	<b>Creative innovation expected from the CCS</b>	Digital transformation	Settings for experimentation
<b>Financing from public</b> , private	<b>Access for non-standard workers</b>	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions Access conditions reflecting the diversity	Innovation contribution from outside the CCS	Ecology and climate change Sustainability/SDGs	<b>Training for development of project concepts</b>
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Simplified procedures	<b>Territorial dimension</b>	Education-related innovation	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Transparency of decision making EU-relaunch co-financing	International and European dimension	Innovation in specific CCS sectors New (crisis-proof) (event) formats Innovation for economic development	Training addressing wider CCS skills deficits Addressing training needs outside the CCS
			<b>Reviving the urban space with culture</b>	

More information: [https://www.kulturstiftung-des-bundes.de/de/projekte/buehne\\_und\\_bewegung/detail/kultursommer\\_2021.html](https://www.kulturstiftung-des-bundes.de/de/projekte/buehne_und_bewegung/detail/kultursommer_2021.html)



## 5. Dive.in (Germany)

Dive.in aims to support the CCS in finding new digital (and hybrid) ways of interacting with audiences. The focus is on participative formats in order to (re-)strengthen social cohesion in times of physical distancing. All contemporary artistic sectors are addressed as well as historic sites, libraries, socio-cultural centres and archives. After a first call in 2020, a second call was launched in March 2021. The programme is managed by the “Kulturstiftung des Bundes” and financed from the “Neustart Kultur” (New Start Culture) budget. The first round (2020) was implemented with a budget of 10m€, and financed 68 projects. The second round (2021) has an additional budget of 21.3m€.

### Inspiring and innovative elements of this support practice:

- Focus on a key question, namely audience engagement in the digital space and during the pandemic.
- The relaunching of the programme in spring 2021 might indicate a lasting innovation support initiative.
- The programme management is transparent and accessible, as is the list of selected projects (however only in German).

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	<b>Access to information on support</b>	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from public</b> , private	Access for non-standard workers	<b>Innovation between the CCS</b>	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provision	<b>Innovation contribution from outside the CCS</b>	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedure	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	<b>Transparency of decision making</b>		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		New (crisis-proof) (event) formats	
			Innovation for economic development	

More information: [www.kulturstiftung-des-bundes.de/dive-in](http://www.kulturstiftung-des-bundes.de/dive-in)



## 6. Culture and Health Nouvelle Aquitaine (France)

This support programme is based on a cooperation between DRAC Nouvelle Aquitaine, Regional Health Agency Nouvelle Aquitaine and the Nouvelle-Aquitaine Region – the convention Culture and Health 2020-2023. Each proposal must be based on a cooperation between a cultural operator and a health institution. A wide range of project activities is possible including artist residencies, co-creation activities, artistic parcours, etc. Target groups are the patients, their families, the employees as well as the wider “environment” of the health institution (like schools, associations).

### Inspiring and innovative elements of this support practice:

- Has initiated partnerships between the culture and the health sector since the start of the pandemic in 2020.
- As a regional initiative, it demonstrates the potential of culture for regional development with a special focus on the cross-sectoral perspective.
- The programme is embedded in a wider partnership with a resource website.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , <b>regional</b> , <b>local</b>	Access to information on support	<b>Creative innovation expected from the CCS</b>	Digital transformation	Settings for experimentation
<b>Financing from public</b> , private	Access for non-standard workers	Innovation between the CCS	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	<b>Training for development of project concepts</b>
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	Sustainability/SDGs	“Technical” training
<b>Duration:</b> <b>permanent</b> , temporary, existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	<b>EU-relaunch co-financing</b>		New (crisis-proof) (event) formats	
	<b>Multiannual projects are possible</b>		Innovation for economic development	
			<b>Linking culture and health sector</b>	

More information: <https://culture-sante-aquitaine.com/>



## 7. Cup 4 Creativity (Hungary)

EU Urban Innovative Actions support multiannual transformation initiatives with a budget of up to 5m€. Cup 4 Creativity was selected in 2020, focusing on digital loneliness in cities, and anticipating that this challenge would be further exacerbated by the crisis 2020+. The Cup 4 Creativity programme aims to “integrate passive consumption with creative contribution, lower access barriers and involve people exposed to digital isolation into community-sourced activities. By sparking dormant creativity, residents of Újbuda also become mentally fit and shielded against contemporary urban stress factors.” The project will be implemented in the Újbuda district in Budapest and will end in May 2023.

### Inspiring and innovative elements of this support practice:

- The highly relevant topic of digital loneliness in cities and related innovative technology-oriented and community-building answers.
- The cross-sectoral approach, integrating stakeholders and citizen involvement to address these challenges.
- The financing from ERDF – EU sources for innovation in and with the cultural and creative sectors.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, national, regional, <b>local</b>	Access to information on support	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	<b>Settings for experimentation</b>
<b>Financing from public,</b> private	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public, private</b>	Fair payment provisions	<b>Innovation contribution from outside the CCS</b>	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU,</b> outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary,</b> existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	<b>Addressing training needs outside the CCS</b>
	<b>EU-relaunch co-financing</b>		New (crisis-proof) (event) formats	
	<b>Cross-sectoral partnerships with cities</b>		Innovation for economic development	
			<b>(Technical) solutions addressing digital loneliness</b>	

More information: <https://uia-initiative.eu/en/uia-cities/budapest-ujbuda>



## 8. Seven Keys Workshop (International)

The Seven Keys workshops for cities are offered by UCLG – Culture 21 globally to better connect culture with the Sustainable Development Goals. The workshop is built on the analysis that the 2020+ crisis provides momentum for a change for the better. “By linking culture to the SDG and local challenges, the ‘Seven Keys’ workshop seeks to mobilise and rethink the role of culture as an engine for the reconstruction and sustainable transformation of territories, and provides a tool for local communities wishing to promote a new dynamic of local development in the context of post-Covid-19.”

### Inspiring and innovative elements of this support practice:

- It provides cities with a tool to better link their activities to the SDGs and related global implications.
- It understands the crisis 2020 as an opportunity for positive change.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, national, regional, <b>local</b>	Access to information on support	<b>Creative innovation expected from the CCS</b>	Digital transformation	Settings for experimentation
<b>Financing from public,</b> private	Access for non-standard workers	<b>Innovation between the CCS</b>	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public, private</b>	Fair payment provisions	<b>Innovation contribution from outside the CCS</b>	Ecology and climate change	<b>Training for development of project concepts</b>
<b>Territory:</b> <b>inside the EU, outside the EU</b>	Access conditions reflecting the diversity	<b>Territorial dimension</b>	<b>Sustainability/SDGs</b>	“Technical” training
<b>Duration:</b> <b>permanent, temporary, existing</b>	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		New (crisis-proof) (event) formats	
	<b>Income generation for network</b>		Innovation for economic development	

More information: <http://www.agenda21culture.net/our-cities/seven-keys>



## 9. Fit 4 Resilience (Luxembourg)

The programme from Luxinnovation aims to support companies (of all sectors including the creative industries) to overcome the crisis situation and to find new strategic positioning(s). The support covers the costs of external advisors and addresses the following topics:

- The analysis related to external factors like markets and competition;
- The analysis of internal factors like processes and digitalisation;
- The preparation of strategic decisions in a short- and medium-term perspective including the circular economy, territorial dimensions and digital transformation.

The public support from the Ministry of Economic Affairs will be provided in advance.

**Inspiring and innovative elements of this support practice:**

- The understanding of how the crisis can impact the whole company ecosystem.
- The interlinkages with major transformation topics including digitalisation and circular economy within the redesigned business model canvas.
- The advance payment of the support to ease access for companies in crisis mode.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	<b>Creative innovation expected from the CCS</b>	Digital transformation	Settings for experimentation
<b>Financing from public</b> , private	Access for non-standard workers	<b>Innovation between the CCS</b>	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions	<b>Innovation contribution from outside the CCS</b>	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedure	International and European dimension	Education-related innovation	<b>Training addressing wider CCS skills deficits</b>
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
	<b>Advance payments</b>		<b>Innovation for economic development</b>	

More information: <https://www.luxinnovation.lu/de/fit-4-resilience-de/>

Credits: <https://www.luxinnovation.lu/en-fit-4-resilience/>



## 10. KickStart CultuurFonds (Netherlands)

The fund is an initiative by four private funds in the Netherlands that fund culture in different ways, and eight other private funds to which the Ministry of Culture also contributed funding.

The fund provides grants to adapt productions, theatres, music stages and museums to the Covid-19 situation and be able to relaunch with an audience.

It donated 16m€ to 418 applications in 2020 and will donate another 20m€ in 2021.

Inspiring and innovative elements of this support practice:

- Many private funds cooperate on one issue.
- Acknowledgment by the Ministry of Culture of the crucial role private funds play in relaunching the sector.

Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	<b>Creative innovation expected from the CCS</b>	Digital transformation	Settings for experimentation
<b>Financing from public, private</b>	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public, private</b>	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
			<b>Innovation for economic development</b>	

More information: <https://kickstartcultuurfonds.nl/>

Credits: <https://kickstartcultuurfonds.nl/>



## 11. Cultuur Vermogen Lening (Netherlands)

The Culture Capital Loan is a subordinated loan that helps to restore the capital position and the financial buffer of sole proprietors and cultural/creative organisations and companies whose cash reserves have been eaten up by the pandemic. With new capital, they are better prepared for a new future, for example by investing to adapt to the new conditions. It is meant for organisations with a demonstrable deficit in their exploitation or sole proprietors with a demonstrable loss of turnover. This capital is needed to finance running costs or as a leverage for other financing.

The loans range from 10,000€ to 75,000€ for sole proprietors (max. 5 years’ duration) and from 25,000€ to 500,000€ for organisations and companies (max. 10 years’ duration). The interest rate is 1%. The loan is available until July 2021.

### Inspiring and innovative elements of this support practice:

- The loan facility is tailor-made for the cultural and creative sector.
- Favourable loan conditions for the cultural and creative sector.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	Creative innovation expected from the CCS	Digital transformation	Settings for experimentation
<b>Financing from public, private</b>	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public, private</b>	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	<b>Relaunch co-financing</b>		New (crisis-proof) (event) formats	
			<b>Innovation for economic development</b>	

More information: <https://www.cultuur-ondernemen.nl/product/cultuur-vermogen-lening>



## 12. Guarantee fund for events after July 1 2021 (Netherlands)

A guarantee fund for events taking place between 1 July and 31 December 2021 that might get cancelled due to Covid-19 regulations.

Insurance coverage for events is no longer possible because of Covid-19. This 385m€ fund refunds 80% of the costs of events that are cancelled because of Covid-19 regulations. A loan will be made available to cover the remaining 20% of costs. Only events that have proof that they were previously insured are accepted.

Since events have a long preparation period, but cannot be insured anymore, the financial risk for event producers has become too high. The Ministry of Culture has set up this guarantee fund to ensure that events can still be produced. Applications started on 30 April 2021.

Inspiring and innovative elements of this support practice:

- Government takes risk over from the private sector.

Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	Creative innovation expected from the CCS	Digital transformation	Settings for experimentation
<b>Financing from</b> <b>public</b> , private	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	<b>EU-relaunch co-financing</b>		<b>New (crisis-proof) (event) formats</b>	
			Innovation for economic development	

More information: <https://www.rvo.nl/subsidie-en-financieringswijzer/subsidieregeling-evenementen>



### 13. Outdoors Art Portugal (Portugal)

Outdoor Arts Portugal is an independent platform managed by Bussola Company and dedicated to the street arts and contemporary circus sector. Its aim is to promote the sector nationally and internationally. It has initiated a series of international exchanges and training related to new outdoor formats based on contemporary artistic practices. The Outdoor Arts Talks in 2021 allow for reflection on the quest for a new normality for performances in public spaces. Furthermore, training and exchange programmes link to international experts.

#### Inspiring and innovative elements of this support practice:

- A clear focus on one of the key innovation questions during and after the pandemic – namely new formats for public spaces.
- A permanent initiative of networking stakeholders nationally which adapted to the new post-2020 needs and related questions of artistic implementation and dramaturgy.
- A commitment to international exchange and peer learning.

#### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	<b>Creative innovation expected from the CCS</b>	Digital transformation	Settings for experimentation
<b>Financing from public, private</b>	Access for non-standard workers	Innovation between the CCS	Social and participative society	<b>Accompanying research</b>
<b>Implementation structure:</b> public, <b>private</b>	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	Sustainability/SDGs	<b>“Technical” training</b>
<b>Duration:</b> permanent, temporary, <b>existing</b>	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
	<b>Networking opportunity</b>		Innovation for economic development	
			<b>Use of public spaces</b>	

More information: <https://outdoorarts.pt/>



## 14. Creatives Unite (European Union)

Following a virtual meeting of EU Ministers of Culture held on 8 April 2020 regarding the Covid-19 pandemic, Mariya Gabriel, Commissioner for Innovation, Research, Culture, Education and Youth, proposed the launch of a platform for the CCS to share information and good practices amongst each other.

Creatives Unite was born in response to the pandemic and the pressing need to gather in one place pertinent initiatives and information related to the CCS in the EU that relate to the Covid-19 crisis. A year later, Creatives Unite still closely follows and responds to the rapid changes of today’s main global challenge. At this time, the EU and the world are approaching the re-opening phase that will lead the way towards a new future for the sector.

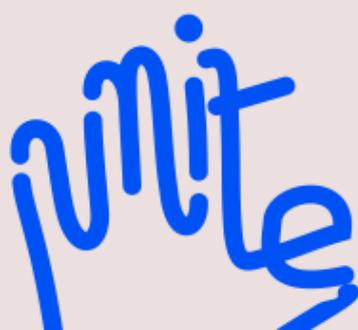
### Inspiring and innovative elements of this support practice:

- Creatives Unite serves as a gathering point for all creatives, giving them access to information so as to keep the CCS active and strong.
- Creatives Unite is an inclusive platform, which offers networking opportunities and provides the possibility for organisations and initiatives to contribute and make their voice heard.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, national, regional, local	Access to information on support	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from</b> public, <b>private</b>	Access for non-standard workers	Innovation between the CCS	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> public, <b>private</b>	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	<b>EU-relaunch co-financing</b>		<b>New (crisis-proof) (event) formats</b>	
			Innovation for economic development	

More information: <https://creativesunite.eu/>



## 15. Herstel Cultuurkrediet (Belgium)

The “Herstel Cultuurkrediet” (Recovery Culture Loan) is an interest-free loan for artists and organisations active in the cultural sector to stimulate the restart and development of new activities. The credit is used to bridge the consequences of the Covid-19 crisis and to develop new activities that help the CCS to overcome the pandemic. The loan amounts can range from 5,000€ to 100,000€ (and up to 250,000€ under specific conditions). The loan has a term of up to 6 years, including an exemption from repayment of up to 1 year. It does not require any securities (guarantees) from the artist or cultural organisation. One can apply for the loan until 15 November 2021.

The Recovery Culture Loans are for artists and other professionals active in the cultural sector who do not (or no longer) qualify for bank financing or for the existing federal and Flemish support measures concerning the granting of credit in the context of the corona crisis. Both individual artists and organisations are eligible. They can be legal entities or self-employed (in a secondary or main occupation). Cultural professionals without a company number who provide artistic services for remuneration (via an employment contract, social bureau for artists (SBK) or a small fee scheme) are also eligible.

### Inspiring and innovative elements of this support practice:

- Herstel Cultuurkrediet is an instrument that lowers the risks and barriers to access finance for CCS actors in the Covid-19 period.
- It is an investment for the development of activities and relaunch activities.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	<b>Settings for experimentation</b>
<b>Financing from public, private</b>	<b>Access for non-standard workers</b>	Innovation between the CCS	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions	Innovation contribution from outside the CCS	<b>Ecology and climate change</b>	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	Territorial dimension	<b>Sustainability/SDGs</b>	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	<b>Simplified procedures</b>	International and European dimension	<b>Education-related innovation</b>	Training addressing wider CCS skills deficits
	Transparency of decision making		<b>Innovation in specific CCS sectors</b>	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
			<b>Innovation for economic development</b>	

More information: <https://hefboom.be/financiering/herstel-cultuurkrediet/>



## 16. Relaunch of the Flemish audio-visual sector (Belgium – Flanders)



As part of the overall Flemish Relaunch Plan, the Flemish government recently (April 2021) approved an extra financial impulse of 20m€: 10m€ to invest in the VAF/Film Fund and 10m€ to invest in the VAF/Media Fund and VAF/Game Fund. With this extra investment, the Flemish government particularly aims to stimulate the production and screening of quality Flemish films, television series and games. Of the 10m€ recovery funds that the Flemish Minister of Culture Jan Jambon released for the VAF/Film Fund, 8.9m€ will be invested in production, 1m€ in audience development (distribution and promotion) and 100,000€ in talent development. Of the 10m € that Flemish Minister of Media Benjamin Dalle released, 9m€ go to the VAF/Mediafonds: 8.9m€ for production and 100,000€ for talent development. Finally, 1m€ goes to the VAF/Gamefonds: 900,000€ for game creation and 100,000€ for talent development. 40 % of the funds will be invested in 2021, 60 % in 2022.

### Inspiring and innovative elements of this support practice:

- This investment aims to develop new creative content from the CCS in Flanders.
- The Flemish government is investing in skills development.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, national, <b>regional</b> , local	Access to information on support	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	<b>Settings for experimentation</b>
<b>Financing from public</b> , private	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public</b> , <b>private</b>	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	<b>Training for development of project concepts</b>
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	<b>Training addressing wider CCS skills deficits</b>
	Transparency of decision making		<b>Innovation in specific CCS sectors</b>	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
			<b>Innovation for economic development</b>	

**More information:** [https://www.vlaanderen.be/cjm/nl/nieuws/extra-financiele-impuls-voor-het-vaf?mc\\_cid=a98b7ac0bb&mc\\_eid=9462b52a39](https://www.vlaanderen.be/cjm/nl/nieuws/extra-financiele-impuls-voor-het-vaf?mc_cid=a98b7ac0bb&mc_eid=9462b52a39)



## 17. Digital transformation and innovation of the Flemish media sector (Belgium – Flanders)



The Flemish media ecosystem has already been under strong pressure for a number of years due to the rapid digitalisation and internationalisation of society and of the economy, changed media consumption and new (disruptive) business models. The Covid-19 crisis has further exacerbated these structural problems, while also bringing new opportunities in the area of cooperation and innovation within the broad Flemish media sector. In order to remain relevant, findable and visible and to (continue to) reach younger generations, certainly in relation to major foreign players, the substantial recovery resources from the Flemish Relaunch Plan offer a unique opportunity to strengthen the technological resilience and economic viability of the Flemish media ecosystem. The focus here is on value creation and digitalisation, both for the media consumer and for the media player.

### Inspiring and innovative elements of this support practice:

- The importance of developing new (policy) instruments to support media innovation is acknowledged and identified as one of the main goals of the programme, along with the support of practices to fight disinformation and to increase media literacy.
- The programme explicitly refers to and aligns with the objectives of the European Media Action Plan and the EU Democracy Action Plan.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from public</b> , private	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provision	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	<b>“Technical” training</b>
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sector	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
			Innovation for economic development	

More information: <https://beslissingenvlaamseregering.vlaanderen.be/document-view/60670EC5364ED90008000664>



## 18. Creative and Cultural Jobs Stimulus Measure Funding 2020 (Ireland)

Clár Éire Ildánach  
Creative Ireland  
Programme  
2017–2022



The measure provides funding from the Creative Ireland Programme. The Creative Ireland Programme is an all-of-government culture-based programme led by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media to promote individual, community and national wellbeing. Its core proposition is that participation in arts, cultural and heritage-based activities drives personal and collective creativity, with significant implications for individual and societal wellbeing and achievement. The Creative Ireland Programme works with other Government Departments, State agencies, local authorities, sectoral bodies as well as the voluntary/community sector to develop and support innovative initiatives that seek to achieve our overarching ambition – to support everyone to realise their full creative potential.

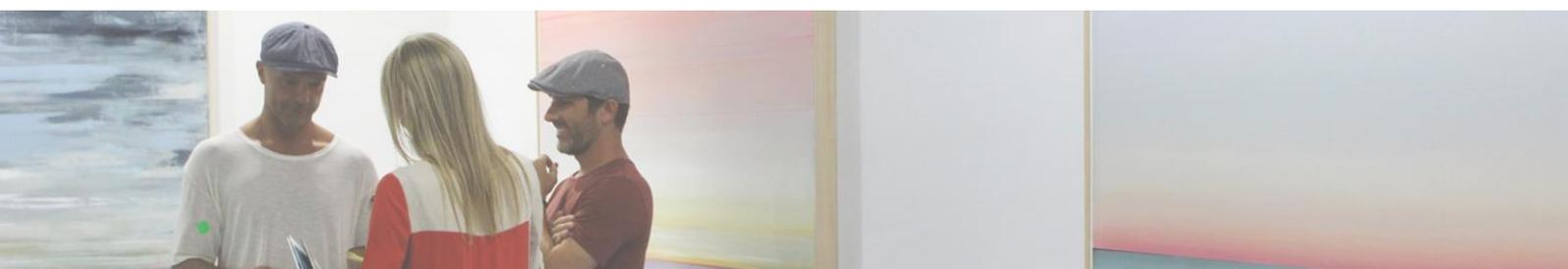
### Inspiring and innovative elements of this support practice:

- It provides grants for creative operators to adapt, reposition or reskill themselves or to repurpose their assets/offering to ensure they may continue to connect and engage with their local communities.
- The practice enables access to digital skilling and/or introductions to new technologies (e.g. FabLabs) by creative operators.
- The programme encourages creatives to propose artistic practices directed to small towns and villages, as to ensure the continued delivery of creative initiatives.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	Creative innovation expected from the CCS	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from public</b> , private	Access for non-standard workers	Innovation between the CCS	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions	Innovation contribution from outside the CCS	<b>Ecology and climate change</b>	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	<b>Simplified procedures</b>	International and European dimension	Education-related innovation	<b>Training addressing wider CCS skills deficits</b>
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		New (crisis-proof) (event) formats	
			Innovation for economic development	

More information: <https://report2020.creativeireland.gov.ie/29/>



## 19. Cultural Heritage Management Enhanced (Bulgaria)

The Programme focuses on the role that culture and movable cultural heritage play as an engine for local and regional development by putting an accent on employment, social inclusion and entrepreneurship in the cultural sector. The general objective of the Programme is “to strengthen social and economic development through cultural cooperation, cultural entrepreneurship and cultural heritage management.” To achieve this, the Programme will promote cultural entrepreneurship initiatives, the ultimate goal of which is to reduce economic and social disparities in the European Economic Area and to strengthen the relations between the Donor States – Norway, Iceland and Liechtenstein – and the Republic of Bulgaria. The specific goal of Outcome 1 is “to enhance cultural heritage management” by supporting projects aimed at “presenting cultural heritage in revitalised, restored and renovated spaces” (Output 1.1) and by “making cultural heritage objects digitally accessible” (Output 1.2).

### Inspiring and innovative elements of this support practice:

- Acknowledgment of the crucial role played by cultural cooperation for strengthening social and economic development.
- The programme supports the digitalisation of cultural heritage so as to make it more accessible.
- The programme aims to reinforce the relationship between Bulgaria and the countries of the European Economic Area.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, national, regional, local	Access to information on support	Creative innovation expected from the CCS	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from:</b> public, private	Access for non-standard workers	Innovation between the CCS	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> public, private	Fair payment provision	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> inside the EU, outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	<b>Sustainability/SDGs</b>	“Technical” training
<b>Duration:</b> permanent, temporary, existing	Simplified procedures	International and European dimension	<b>Education-related innovation</b>	<b>Training addressing wider CCS skills deficits</b>
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
			<b>Innovation for economic development</b>	

**More information:** <https://www.eeagrants.bg/en/programs/culture/invitations/first-call-for-project-proposals-under-outcome-1-%E2%80%9C-cultural-heritage-management-enhanced%E2%80%9D,-output-1.2-%E2%80%9C-cultural-heritage-objects-made-digitally-accessible%E2%80%9D>



## 20. RESTART (Malta)

The Covid-19 Transition Arts Taskforce has led to the evolution of RESTART consisting of 12 arts investment and support schemes (3.62m€). The guiding pillars of RESTART are based on three fundamental actions addressing the recovery and resilience of the cultural and creative sectors: Rethink. Recover. Reinvent. The RESTART schemes consist of three overarching principles: Mitigation measures, Survival and Resilience, Development and Sustainability.

### Inspiring and innovative elements of this support practice:

- The programme is divided in 12 support schemes, each one addressing a specific sector so as to support the development and the education of creatives.
- The scheme is inclusive, and creatives can apply through a simplified application process.
- The scheme acknowledges the importance of education for the development of new creative works. The public sector is shouldering part of the risk borne by individuals.
- The programme focuses on long-term sustainability, rather than on short-term accomplishment.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	<b>Creative innovation expected from the CC</b>	<b>Digital transformation</b>	<b>Settings for experimentation</b>
<b>Financing from public</b> , private	<b>Access for non-standard workers</b>	Innovation between the CCS	<b>Social and participative society</b>	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	Territorial dimension	<b>Sustainability/SDGs</b>	<b>“Technical” training</b>
<b>Duration:</b> permanent, <b>temporary</b> , existing	<b>Simplified procedures</b>	International and European dimension	<b>Education-related innovation</b>	Training addressing wider CCS skills deficits
	Transparency of decision making		<b>New (crisis-proof) (event) formats</b>	Addressing training needs outside the CCS
	EU-relaunch co-financing		Innovation for economic development	

More information: <https://www.artscouncilmalta.org/pages/funds-opportunities/restart-schemes-2021/restart-schemes-2021/>





## 21. Vivere all'italiana sul palcoscenico e in musica (Italy)

“Vivere all'italiana sul palcoscenico” and “Vivere all'italiana in musica” are new initiatives for the promotion and dissemination of Italian culture abroad that aim to support the resumption of Italian productions in the live entertainment sector and their international relaunch, thanks to the network of Italian Embassies, Consulates, Representations and Institutes of Culture in the world. The albums and videos will be disseminated through a dedicated platform and promoted internationally by the Ministry's foreign network.

### Inspiring and innovative elements of this support practice:

- The programme aims to promote the international distribution of new creative work through digitalisation, so as to sustain the dissemination of Italian culture through a new crisis-proof format.
- The support schemes create new inputs for diplomacy and international dialogue/cooperation as it is promoted by the Ministry of Foreign Affairs.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	Access to information on support	Creative innovation expected from the CCS	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from</b> <b>public</b> , private	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provisions	<b>Innovation contribution from outside the CCS</b>	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU, outside the EU</b>	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	<b>International and European dimension</b>	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	EU-relaunch co-financing		<b>New (crisis-proof) (event) formats</b>	
			Innovation for economic development	

More information: [https://www.esteri.it/mae/it/sala\\_stampa/archivionotizie/eventi/vivere-all-italiana-sul-palcoscenico-e-in-musica.html](https://www.esteri.it/mae/it/sala_stampa/archivionotizie/eventi/vivere-all-italiana-sul-palcoscenico-e-in-musica.html)



## 22. Hack the crisis (Estonia)

The idea for Hack the Crisis was born when late in the evening of Thursday, March 12th, the Minister for Foreign Trade and ICT Mr Kaimar Karu shared a call to action: we should use this crisis to emerge stronger than when it began. At 9.30 the next morning, Hack the Crisis was suggested as a response by the start-up community. At 10am, the Minister endorsed this, and things were set in motion. At 14.30 Accelerate Estonia (government innovation lab, led in a cooperation with Science and Business Park Tehnopol) with selected partners (Garage48) launched the online hackathon. By 6pm, around 650 people had joined the hackathon, with around 80 ideas posted for discussion. 33 teams started work on Friday evening. By Sunday morning of March 15th, there were 1,000 people participating and 30 teams working. What makes all of this stand out is that: 11pm on Thursday government declared state of emergency. 3pm Friday the government and tech community launched an online hackathon that built 30 different crisis responses. 48 hours later, we had nearly 30 working prototypes. From the day after, many of these have been developed with sponsorship both from the private and public sector with around 40,000€ worth of prizes, including development tools, money to develop, contacts, mentors, gadgets.

### Inspiring and innovative elements of this support practice:

- The rapid response potential and globally shared innovation challenge.
- The experimental setting of the hackathon concept as such.
- The wise marketing and national branding of the country.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	<b>Access to information on support</b>	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	<b>Settings for experimentation</b>
<b>Financing from public, private</b>	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public, private</b>	Fair payment provisions	<b>Innovation contribution from outside the CCS</b>	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU, outside the EU</b>	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	<b>EU-relaunch co-financing</b>		New (crisis-proof) (event) formats	
	<b>Hackathons global platform</b>		Innovation for economic development	
			<b>Multiple answers to crisis</b>	

More information: <https://garage48.org/hackthecrisis>



## 23. Erasmus+ Strategic Partnerships in response to the Covid-19 situation – Extraordinary Call 2020 (European Union)

The Erasmus+ Programme exceptionally supported **Partnerships for Digital Education Readiness** (in the fields of school education, vocational education and training, and higher education): these transnational projects aim to equip education and training systems to face the challenges presented by the sudden shift to online and distance learning, including supporting teachers to develop digital competences and safeguarding the inclusive nature of learning opportunities. Erasmus+ also supported **Partnerships for Creativity** (in the fields of youth, school education and adult education) that aim to engage organisations in the fields of formal, informal and non-formal education, together with those from the creative and cultural sectors, to stimulate European awareness and empower people of current and future generations to be successful innovators in their local environment.

### Inspiring and innovative elements of this support practice:

- Reinforcement of cross-sectorial cooperation, focusing on creativity.
- Social inclusion through arts, by fostering innovative participatory and intercultural dialogue approaches linking education, training and youth stakeholders with the cultural and creative sector grassroots organisations.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, national, regional, local	Access to information on support	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from public,</b> private	Access for non-standard workers	<b>Innovation between the CCS</b>	<b>Social and participative society</b>	<b>Accompanying research</b>
<b>Implementation structure:</b> public, private	Fair payment provisions	Innovation contribution from outside the CCS	<b>Ecology and climate change</b>	Training for development of project concepts
<b>Territory:</b> inside the EU, outside the EU	<b>Access conditions reflecting the diversity</b>	<b>Territorial dimension</b>	<b>Sustainability/SDGs</b>	<b>“Technical” training</b>
<b>Duration:</b> permanent, temporary, existing	<b>Simplified procedures</b>	International and European dimension	<b>Education-related innovation</b>	Training addressing wider CCS skills deficits
	<b>Transparency of decision making</b>		<b>Innovation in specific CCS sectors</b>	Addressing training needs outside the CCS
	<b>EU-relaunch co-financing</b>		New (crisis-proof) (event) formats	
			Innovation for economic development	
			<b>Innovation and recognition of youth work</b>	

**More information:** [https://ec.europa.eu/programmes/erasmus-plus/news/coronavirus-response-extraordinary-erasmus-calls-support-digital-education-readiness-and\\_en](https://ec.europa.eu/programmes/erasmus-plus/news/coronavirus-response-extraordinary-erasmus-calls-support-digital-education-readiness-and_en)



## 24. Support for music export in exceptional circumstances (Finland)

The aim of the support is to sustain international visibility and export of Finnish music. The goal is to encourage Finnish music export experts to reach international gatekeepers and audiences and, thus, to bridge the gap in music business caused by the pandemic. The support is designed for ongoing export ventures, aiming at the internationalisation of Finnish artists, such as composers, singer-songwriters or producers to ensure their continuity during the Covid-19 crisis. The support can also be used to develop innovative digital export initiatives. The amount of support ranges from 500€ to 6,000€.

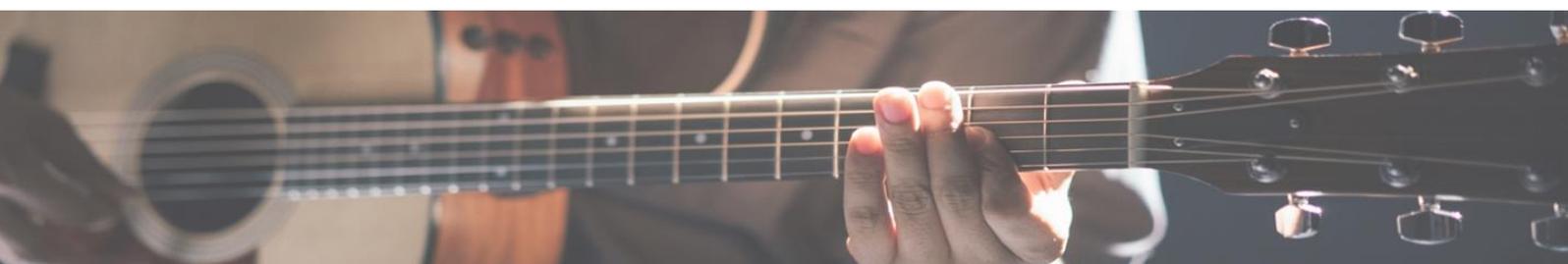
Inspiring and innovative elements of this support practice:

- Supports the internationalisation of Finnish music and enables new export projects.
- Encourages music export experts to bridge the gaps caused by the pandemic, with a focus on digitalisation.

Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	<b>Access to information on support</b>	<b>Creative innovation expected from the CCS</b>	<b>Digital transformation</b>	Settings for experimentation
<b>Financing from public, private</b>	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> public, <b>private</b>	<b>Fair payment provisions</b>	Innovation contribution from outside the CCS	Ecology and climate change	Training for development of project concepts
<b>Territory:</b> <b>inside the EU, outside the EU</b>	Access conditions reflecting the diversity	Territorial dimension	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	<b>Transparency of decision making</b>		Innovation in specific CCS sectors	Addressing training needs outside the CCS
	<b>EU-relaunch co-financing</b>		<b>New (crisis-proof) (event) formats</b>	
			Innovation for economic development	

More information: <https://musicfinland.fi/fi/support-for-music-export-in-exceptional-circumstances>



## 25. Ecological Territorial Investments Performing Arts. France Relance - Culture (France)



France Relance – the French Recovery Programme – was launched in September 2020 and includes €2 billion of support for culture. Part of this broad programme is the investment scheme in cultural infrastructures. A total of 20m€ was made available for the ecological transformation of cultural infrastructures in the field of the performing arts. Ten projects were selected. Thanks to this support, many cultural infrastructures could adapt their equipment to conform to prevailing environmental standards.

### Inspiring and innovative elements of this support practice:

- A support programme combining the need for investments in improved cultural infrastructures in the performing arts with the requirements of ecological transformation.
- A territorial focus to strengthen the regional cultural infrastructures.

### Key features

	Implementation Frameworks	Innovation Enablers	Innovation Topics	Research and Training
<b>Governance level:</b> EU, <b>national</b> , regional, local	<b>Access to information on support</b>	Creative innovation expected from the CCS	Digital transformation	Settings for experimentation
<b>Financing from public</b> , private	Access for non-standard workers	Innovation between the CCS	Social and participative society	Accompanying research
<b>Implementation structure:</b> <b>public</b> , private	Fair payment provision	<b>Innovation contribution from outside the CCS</b>	<b>Ecology and climate change</b>	Training for development of project concepts
<b>Territory:</b> <b>inside the EU</b> , outside the EU	Access conditions reflecting the diversity	<b>Territorial dimension</b>	Sustainability/SDGs	“Technical” training
<b>Duration:</b> permanent, <b>temporary</b> , existing	Simplified procedures	International and European dimension	Education-related innovation	Training addressing wider CCS skills deficits
	Transparency of decision making		<b>Innovation in specific CCS sectors</b>	Addressing training needs outside the CCS
	EU-relaunch co-financing		New (crisis-proof) (event) formats	
	<b>Cartography of selected projects</b>		Innovation for economic development	

**More information:** <https://www.culture.gouv.fr/Presse/Communiqués-de-presse/160-millions-d-euros-pour-relancer-l-investissement-dans-les-territoires>

<https://livemap.getwemap.com/embed.html?emmid=15129&token=at56a0ffab3b79a5.41970867#/search?query=transition%20ecologique@46.6252022,2.9712300,7.01>



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The disruptive power of the 2020-21 pandemic requires bold innovation support initiatives to fully relaunch the cultural and creative sectors. In this Creative FLIP report, we look into good practice innovation support programmes to support relaunch. What are key features of good innovation support programmes? Which policy practices can we already observe across Europe? What can we learn from them for future policy making?

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