



# GUIDING RESILIENT FINANCING SYSTEMS FOR THE CCS

June 2020

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## **GUIDING RESILIENT FINANCING SYSTEMS FOR THE CCS**

*Observations on main trends and related good practices based on the screening of information available on the EU-Covid19 Platform “Creatives Unite” enriched with insights from a collection of support measures published by the EU Member States*

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**Report, Work Package 1 Finance, June 2020**

Co-funded by the  
European Union



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# EXECUTIVE SUMMARY



## 1. EXECUTIVE SUMMARY

Uncertainty related to cultural and creative systems became clearly visible through the 2020 health crisis and follow-up disruptions. Challenges of the overall system like lack of social protection rights for larger parts of the cultural and creative sectors and producers as well as fragmentations in public support are experienced with harsh brutality in spring 2020. Maybe the time has come for sustainable changes in the CCS financing systems and considerable empowerment of all (CCS) actors? In the affirmative case, a reflection is needed how these adaptations and new support mechanisms should look like. This report aims at providing a first attempt towards the development of a more resilient CCS Access to Finance ecosystem – able to better face current and probably upcoming crisis situations (e. g. related to climate change).

It is based on the work done so far in the Creative FLIP project which included broad exchanges with (CCS) policy makers and the definition of an Access to Finance ecosystem. The proposed enlarged resilient ecosystem is outlined on this model. The good practice examples highlighted in this report were identified – to a large extent – on the EU Covid19 Culture Platform [www.creativesunite.eu](http://www.creativesunite.eu) and EU MS compilation of measures to alleviate the impact of COVID-19 published in June 2020<sup>1</sup>.

The **main lessons learnt** from the 2020 pandemic situation based on the Creative FLIP Access to Finance ecosystem can be summarized as follows:

**Information and matching** parts of a resilient CCS Access to Finance ecosystem are not fully in place. Over-information is one shortcoming during the 2020 crisis which should be addressed with high-quality one stop information sources for the EU CCS. The transparent explanation of measures and support actions taken is rather the exception than the rule. Information without matching leaves larger parts of the CCS without meaningful help. The establishment of certified (EU-)funding scouts would be a step forward – also to face CCS unemployment.

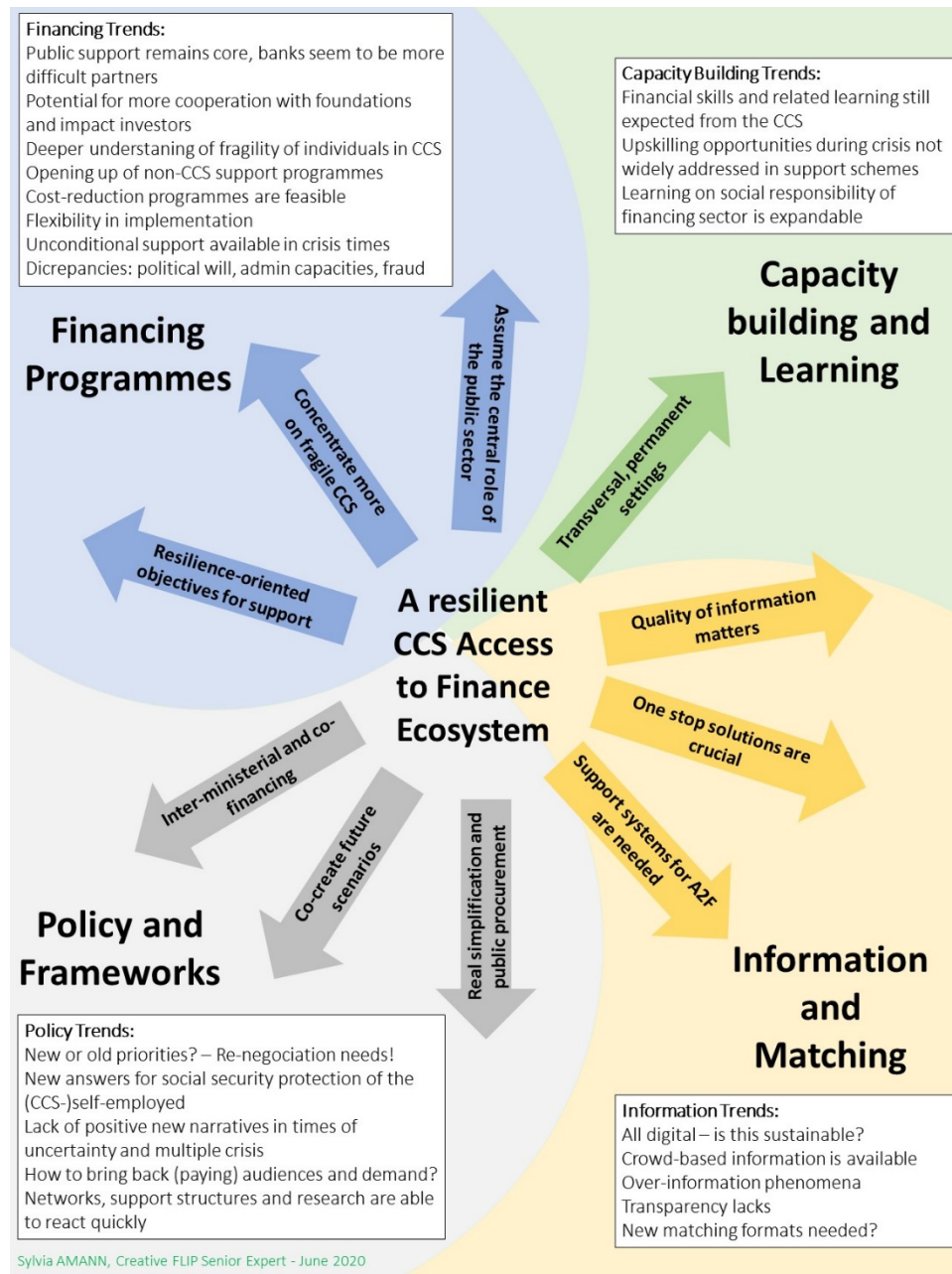
**Capacity building and learning** must not be a one way for the CCS in a more resilient Access to Finance ecosystems. On the one hand, the crisis has shown that the CCS including its policy level are expected to be fully familiar with financial terms and frameworks – a skills set to be developed to face better other crisis situations. On the other hand, the finance sector is reported to refuse to a large extent e. g. bank loans for the CCS. How can learning formats look like aiming to address the social responsibility of the financing sector? And how to use crisis times to skill-up the CCS – good international practices could be an inspiration for the EU CCS policy makers.

**Resilient financing systems** for the CCS acknowledge the core role for the public sector in providing public funding and for opening doors for additional financing from private sources. Partnering seems to be most promising with foundations and impact investors as those having been engaged for the CCS also during the crisis. Most fragile parts of the CCS – namely the freelancers and artists – benefit most easily from direct support (to a large extent still to be developed) and cost-reductions and from better defending their common interests e. g. by the means of an EU freelancers network.

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<sup>1</sup> [https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

A more resilient CCS Access to Finance **political framework** must include inter-ministerial cooperation and co-financing as a rule and not as an exception – to fully reflect the transversal nature of the CCS for the society and the economy which became well visible during the 2020 crisis. A real simplification of programmes, applications and reporting procedures as well as of tendering processes and legal frameworks is essential to ensure equal access of the whole CCS to the available funds and to be able to face global competition. A major challenge is also bringing back the demand side as an additional source of income for the CCS.



**Preliminary policy recommendations** on EU and Member States level could comprise the following actions. They reflect the core responsibility of the public sector for the CCS in the European Union and comprises those actions which seem to be most urgent to build-up a more resilient Access to Finance Ecosystem for the Cultural and Creative Sectors. These Access to Finance oriented measures require to be complemented by a whole set of further measures in order to re-strengthen the EU CCS.

CCS Access to Finance Ecosystem	Proposed actions
Information and Matching	EU CCS Access to Finance information Platform to ensure rapid and meaningful information based on screening features like legal structures
	Certified (EU-) funding and matching scouts to elaborate high-quality financing concepts and to contribute to unemployment reduction in the CCS
	Information packages (EU-)Funding Programmes – a short factsheet for each programme to reduce the time spent for searching relevant funding information for the CCS
Capacity Building and Learning	Research on resilient and specific CCS financing strategies related to the 11 main risk scenarios identified for the European Union <sup>2</sup> with a focus on the most pertinent ones (e. g. climate change)
	(Access to Finance) Training strands as transversal features of (EU-) funding programmes to build up skills and enhance matching.
	Development of training plans for the CCS and ensure settings which allow participation of freelancers and self-employed under the same conditions as those employed in the CCS
Financing Programmes	Ensure transversal integration of the CCS in EU 2021-2027 programmes and (EU) relaunch programmes, mainstream inter-ministerial programmes and use the full potential for simplification and adaptation of co-financing needs for the applicants on all governance levels
	EU network of (CCS) freelancers and self-employed and related funding strands – the most fragile part of the CCS system requires specific funding programmes (tenders) for the individuals in the CCS
	Full CCS participation in EU Green Deal - A scenario analysis covering the expected effects of the climate change on the different CCS as well as related follow-up funding is required.
	CCS Global exchange to overcome global challenges together – EU funding programmes should include a related strand; Member States should reinforce funding for international cultural cooperation.
Policies and Frameworks	Innovation is key for the EU 2021-2027 programmes and Member States recovery programmes – CCS Policy makers have the crucial

<sup>2</sup> COMMISSION STAFF WORKING DOCUMENT: “Overview of Natural and Man-made Disaster Risks the European Union may face”, SWD(2017) 176 final, Brussels, 23.5.2017

	task to make understandable the innovative power of the CCS (inter-ministerial, public)
	Social protection schemes for EU CCS freelancers and self-employed would require a research for coming up with a system working for the whole EU. A public business interruption insurance could be a way forward.
	Invest in CCS (global) competitiveness by reducing bureaucracy – not only in times of crisis the funding should be available rapidly, also for the EU CCS to be able to compete with the global fast movers
	Mainstream sustainable public procurement for the CCS – to make them work on all governance level. Training and certified reference practices might be a way forward
	Reconnect with the audience and the demand side – including payment of online formats, encouragements for the audience with cultural vouchers as well as private and public commissions.
	Encourage, internationalise and further disseminate EU policy learning good practices (OMC, Voices of Culture) and benefit of global reciprocal exchange of good practices

Overall, CCS Access to Finance systems need to be designed in a more flexible way (systemic changes), so that the CCS can better face uncertainty, and that the stakeholders and actors in the system need to be better empowered to cope with different kinds of frameworks (empowerment). These principles of **systemic flexibility and empowerment** could guide all related policy action.





# BACKGROUND

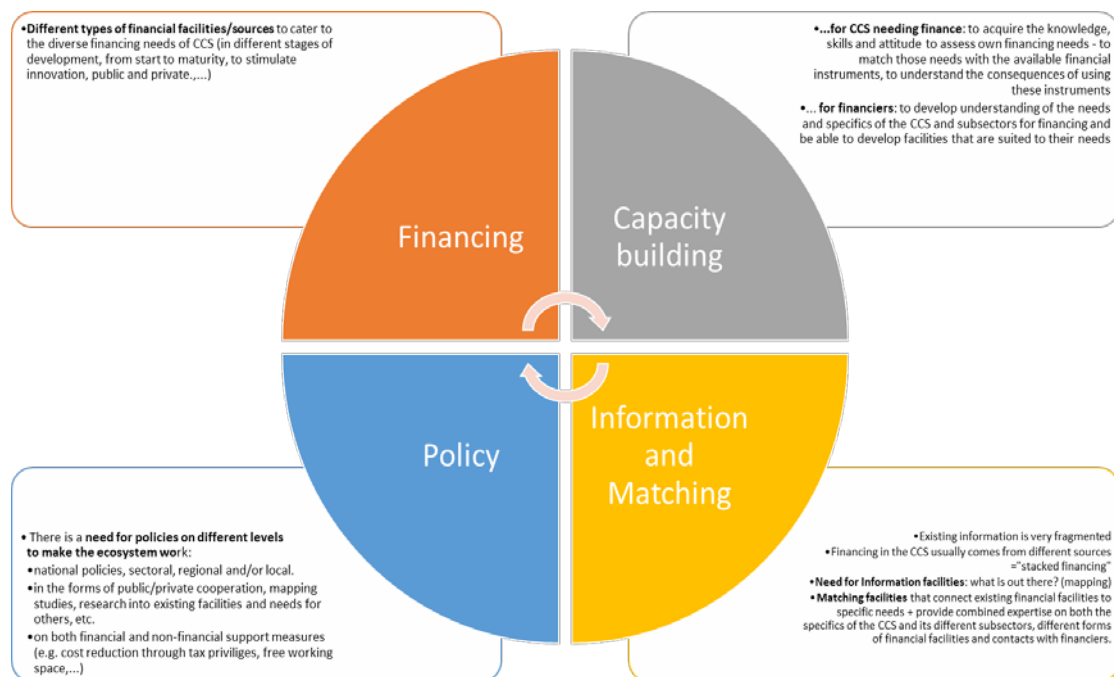


## 2. BACKGROUND

The 2020 health crisis is a major game changer for the cultural and creative sectors – considerably hit by the measures taken against the Corona virus. This effects also to a huge amount the cultural policy now in need to provide appropriate answers in view of the health crisis measures as well as to the expected upcoming budgetary crisis and relaunch programmes. As in any crisis or major disruption the new situation implies a considerable amount of uncertainty (e. g. regarding the future development of the virus or other major health issues as well as further effects from other crises which did not disappear like climate change), related challenges, but also opportunities for positive change.

Due to this major event, the framework for the elaboration of the final outcomes of Work Package 1 “Finance” in the Creative FLIP project has also changed. Furthermore, Creative FLIP was commissioned by the European Commission to host the official EU Covid19 Culture platform [www.creativesunite.eu](http://www.creativesunite.eu) which links the project further to the emergency and follow-up relaunch actions of the European Union.

The Work Package 1 “Finance” in Creative FLIP had based its activities so far on the following “Finance Ecosystem” – overview:



The analysis of trends and good practices linked to the creativesunite.eu platform should provide further insight of potential adaptations and changes which might be required for the work package as well as for cultural policy makers in general. In this context, this report provides also updated information on the OMC report Access to Finance – published in 2016 still under a completely different context.

From a methodological point of view, the report uses the four elements of the original ecosystem to provide a reflection on past, current and potential future trends. Each chapter

includes some first reflection on how to build a more resilient Access to Finance ecosystem which is not only able to cope with the current crisis, but also with upcoming different crisis situations.

The final part of each chapter is dedicated to good practices which are presented on [www.creativesunite.eu](http://www.creativesunite.eu) or on linked subpages (e. g. EU culture networks Covid19 overviews on measures and initiatives)<sup>3</sup>. Furthermore, some good practices were added based on a documentation presented from the EU-Member States related to measures for the CCS to alleviate the impact of Covid19 in June 2020<sup>4</sup>.

However, this report cannot deliver a full analysis of trends and potential scenarios for the EU CCS. It is meant as a working and discussion paper to guide action of those providing access to finance for the CCS whether from public or from private sector. Depending on the overall developments, required actions and frameworks might change again. Furthermore, this paper reflects only the opinion of the authors and cannot be considered as any kind of official position of the European Union or its institutions.

In general, it should be considered that resilience is the key word for any future action. The 2020 crisis has the potential to be used to develop more stable Access to Finance frameworks for the cultural and creative sectors. The answers will need to be multiple and specific as the different sectors are concerned in very different ways from this crisis, but this might considerably differ in the context of other crises. An in depth understanding of the concrete and specific needs of the different cultural and creative sectors is required. This is time-consuming and it is complex – a difficulty to be accepted and to be addressed.

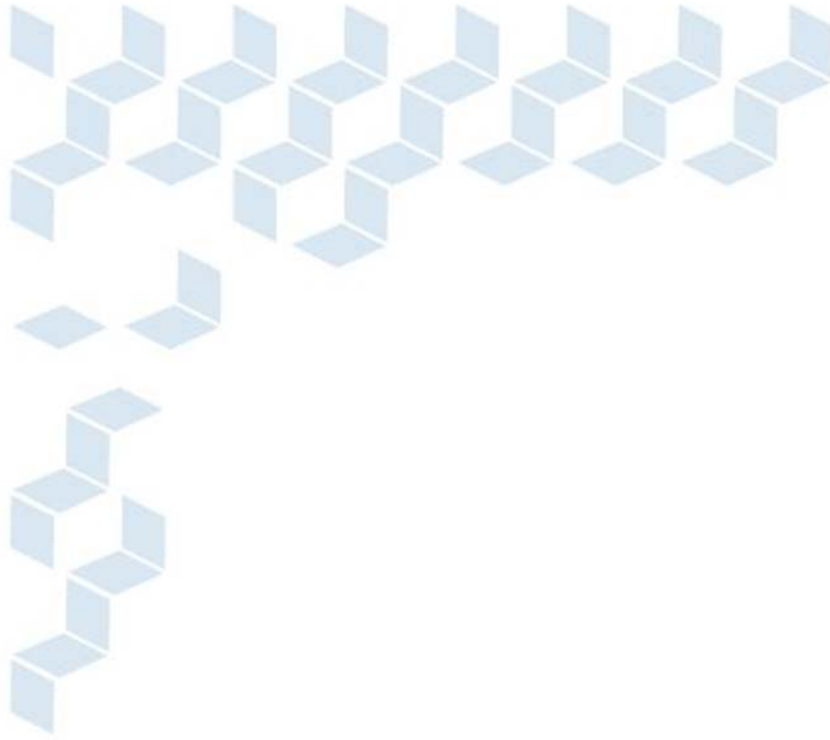
When we speak about potential or ongoing multiple crises, it is required to use a broader picture. The European Union has published in 2017 a working document in which 11 major risks for the EU were identified in two categories<sup>5</sup>: natural hazards (flooding, extreme weather, wildfire/forest fire, seismic and volcanic activity, pandemics, epizootics / animal diseases) and man-made hazards (industrial accidents, radiological incidents, infrastructure disruption, cyber security and terrorism). If any of these events occur on regional, national, EU or global level, the CCS are also concerned. These risks are mentioned here in order to show the broader pictures and not to generate a feeling of no-future. The message is rather that Access to Finance systems need to be designed in a more flexible way (**systemic changes**), so that the CCS can better face uncertainty, and that the stakeholders and actors in the system need to be better empowered to cope with different kinds of frameworks (**empowerment**). This report provides some related first thoughts and reflexions.

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<sup>3</sup> The screening of relevant good practices was done in May 2020.

<sup>4</sup> [https://www.min-kulture.hr/userdocs/images/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocs/images/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

<sup>5</sup> COMMISSION STAFF WORKING DOCUMENT: “Overview of Natural and Man-made Disaster Risks the European Union may face”, SWD(2017) 176 final, Brussels, 23.5.2017



# INFORMATION AND MATCHING



### 3. INFORMATION AND MATCHING

#### 2.1 Information challenges for Access to Finance and related trends 2020

The financial landscape looks wide and varied for the CCS. This is (partly) due to the multilevel governance framework, the multitude of sectoral players as well as the promising economic and social perspectives of the CCS with additional support programmes from a wide range of different ministries. This framework leads to a fragmentation of information sources and difficulties to access (the most relevant) information on finance for many players in the CCS. Furthermore, common practice is co-financing e. g. of projects which requires additional information on how to best match different funding and/or financing sources.

The following needs must be addressed as analysed before the pandemic in 2020:

- ➔ Provide information facilities based on a systematic mapping
- ➔ Support the CCS with combined expertise on CCS specificities, on different sub-sectors, on different financing facilities and contacts with financing providers

The pandemic in 2020 has provided also new insights related to **information trends** in the finance eco-system:

- ➔ **All digital:** the information services for Access to Finance for CCS were moved apparently without major difficulties to the digital world. It is questionable if this full dependency on the digital is sustainable when also considering the digital divide e. g. rural areas, digital skills gaps, costs of digital access, manipulation, energy and climate crisis, etc.
- ➔ **Crowd-based information:** a wide range of institutional (private and public) and individual information sources are available<sup>6</sup>, but the (digital) information provision remains as fragmented as it was before the 2020 crisis.
- ➔ **Over-information:** the selection of relevant information for many target groups revealed challenging due to the wealth of information sources
- ➔ **Transparency lacks:** the decision making for CCS support measures and related reasoning was not always communicated (enough) raising question on fair and just distribution of funds
- ➔ **Matching formats:** which new formats for the encounter of those aiming financing the CCS and those proposing projects can be imagined?

#### 2.2 How to ensure more resilient information systems for Access to Finance?

The exemplary case of the 2020 pandemic as a kind of test bed for potential future major crisis affecting the CCS made visible further and future challenges and opportunities:

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<sup>6</sup> e. g. on [www.creativesunite.eu](http://www.creativesunite.eu), Action: Organisations and Initiatives, 14.05.2020, literally all European networks on the CCS were present providing a wide range of Covid19 related information

### **Quality of information matters**

A wide range of state and non-state players collect and distribute information on new Access to Finance tools for the CCS (to overcome the Covid19 crisis) literally on all information channels available, many with permanent updates and clarifications, some just share whatever information they discover. This phenomenon of over-information is a real problem leaving the target group in complete disorientation. Especially in situations of crisis accurate and specific information for the CCS (based on the variety of the CCS characteristics and needs) is required. Quality control mechanisms like applied by high-quality media (editors, cross-check of information, quality journalistic texts) are not in place or become not visible. Most of the CCS are micro-enterprises with limited time – and even less – in times of crisis, some of them are not familiar with complex economic terms required to understand if a specific crisis-support financing is open to be applied for by them. Quality information includes also an explanation of requirements for e. g. funding understandable for all those active in a specific economic / CCS sector. Future funding instruments could include in their information package a one-or-two-pager easy reading of requirements.

### **One-Stop-Shop solutions are crucial**

Information on Access to Finance is widely spread – a challenge already identified before the pandemic which became again crucially visible during the first crisis management. For example, also many non-cultural crises support schemes were opened-up for the CCS (e. g. for freelancers in all kinds of sectors) making the situation even more complex and generating frustration in many CCS companies and for a wide range of CCS entrepreneurs. A way forward to more resilient information systems is to establish a new kind of one stop-shop platforms on which a potential applicant is first asked on this concrete situation (e. g. legal status: freelancer, non-profit, legally registered company) and needs based on the specific funding criteria of each call / programme and by this way guided to the most promising financing tools (or crisis support programmes) in order to avoid the frustration of reading a wide range of potential funding instruments and at the end it turns out not to fulfil the criteria. If public funding bodies could agree to share this information on a common certified platform e. g. on EU level, CCS companies would benefit a lot – also when being active in many different EU countries. This approach could also have the side-effect to motivate policy makers to reduce in general complexity in financing and funding programmes for CCS. Such an offer must be combined with face-to-face-services.

### **Support systems for developing Access to Finance strategies for the CCS are needed**

All digital has shown to be a powerful information tool, but also its limits during the first part of the lockdown in spring 2020. CCS companies, entrepreneurs NGOs, and institutions require also access points where they can discuss access to finance opportunities- specifically related to their situation and based on qualified financing matching experts with whom they can develop mid-term financing strategies (beyond the mere information that a financing tool exists that they could use). Such services could be built on private or public level or in private-public partnership. The finance scout or matching expert could be a wider used business model for many stakeholders – also for those who might not be able to pursue their original jobs in the CCS due to the crisis effects. For example, an EU training and entrepreneurship programme for becoming a certified funding scout and matching expert could be of added value and a meaningful programme for entrepreneurship. It could be financed from Erasmus-Programme and/or the European Social Fund in the Member States from 2021 onward. Furthermore, a

guarantee facility to reduce the financial risk for the scout - if working on commission basis (to be expected to become more common in crisis times) – would be of added value<sup>7</sup>.

## 2.3 Interesting practices identified on [www.creativesunite.eu](http://www.creativesunite.eu), from EU, MS, other sources

... from [www.creativesunite.eu](http://www.creativesunite.eu)

**[www.creativesunite.eu](http://www.creativesunite.eu)**<sup>8</sup>

The platform established in the course of the pandemic crisis in 2020 on EU level could be the starting point of an **EU-wide** information portal for Access to Finance for the CCS. It could be merged with collections of information on the level of MS and include advanced search tools based on quality information standards for the inputs provided on different financing and funding instruments related to the different CCS target groups (e. g. freelancers, associations, public cultural institutions etc.). This approach could include the EU-wide networks for the different CCS sectors for co-designing a specific integrated information system as well as the Member States. The platform could be enlarged organically over several years based on cooperation agreements. The EU funding period 2021-27 could be an excellent starting point for this initiative.

**On-the-move.org - Coronavirus: Resources: Arts, Culture and Cultural Mobility**<sup>9 10</sup>

An interesting information resource as it attempts to structure the information for the different target groups and different information needs on **European and international level**. On the website is indicated that some of the sections contain too many information sources and that users need to use the links provided which reflects also on the over-information and fragmentation challenges. Furthermore, the information page is dynamic, and contributions are requested from all those able to provide relevant information.

... from **EU-Member States and EU practices**

**[www.europa-foerdert-kultur.info](http://www.europa-foerdert-kultur.info)**<sup>11</sup>

A portal providing access to all EU funding programmes which might be relevant for the CCS. The portal is a common initiative of the Creative Europe Desks of **Germany and Austria** in German language and financed by the Creative Europe Desks and the Ministries of Culture from both countries. This tool is very practical also for newcomers from the CCS in the German-speaking EU countries aiming at getting a first idea.

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<sup>7</sup> A reflection could be made if this guarantee facility could be included in the existing Creative Europe's Cultural and Creative Sectors Guarantee Facility (CCSF): <https://ec.europa.eu/digital-single-market/en/financial-guarantee-facility-culture-creative>; For example, the costs for mid-term financial strategies delivered by the scouts fulfilling specified quality standards could be by this way covered by the guarantee facility.

<sup>8</sup> <https://creativesunite.eu/>

<sup>9</sup> <https://creativesunite.eu/on-the-move/>

<sup>10</sup> <https://on-the-move.org/news/article/20675/coronavirus-resources-arts-culture-and-cultural/#pay>

<sup>11</sup> <http://www.europa-foerdert-kultur.info/1808.html>

## Digital information on websites of Ministries of Culture in MS<sup>12</sup>

The Ministries of Culture in the EU MS made considerable efforts to provide overviews on crisis support measures for the sector on their websites and information portals, e. g. in **Poland** - Up-to-date information on measures prepared by the Ministry of Culture and National Heritage related to the Anti-crisis Shield are available on a government website<sup>13</sup>; in **Portugal**<sup>14</sup> a special website was launched dedicated to the measures approved by the Government targeting the cultural sector; The information website on support measures from the **Estonian** Ministry of Culture provides all information also in English – a clear advantage for the international CCS<sup>15</sup>.

### ... from other sources and stakeholders

#### US information portal dedicated to freelancers<sup>16</sup>

The Freelancers Union in the **United States** summarizes the main support instruments which are available for freelancers regarding the Covid19 response. It includes also an information that the US freelancers qualify for the first time for unemployment insurance.

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<sup>12</sup> [https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

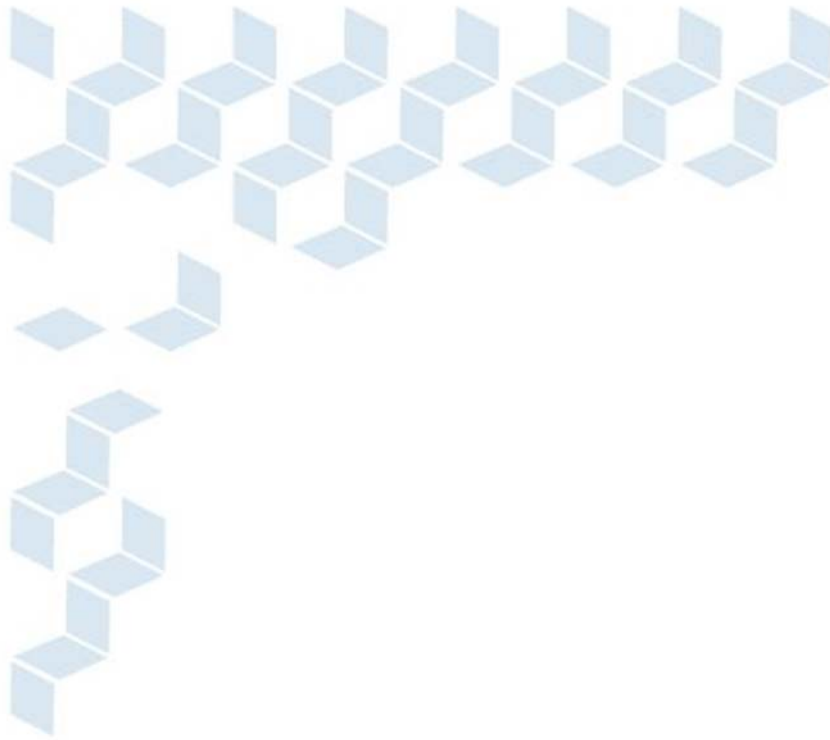
<sup>13</sup> <https://www.gov.pl/web/kultura/tarcza-antykryzysowa-dla-kultury>

<sup>14</sup> <https://www.culturacovid19.gov.pt/>

<sup>15</sup> <https://www.kul.ee/en/news/measures-mitigate-impact-covid-19-virus-outbreak-culture-and-audiovisual-sector-estonia>

<sup>16</sup> <https://www.freelancersunion.org/resources/coronavirus-resources/>





# CAPACITY BUILDING AND LEARNING



## 4. CAPACITY BUILDING AND LEARNING

### 3.1 Capacity and skills challenges for Access to Finance and related trends 2020

The Access to Finance ecosystem comprises also capacity building in order to ensure that **those active in the CCS** dispose of the required competences (knowledge, skills, attitude, ...) to assess financial needs and to match these with the available financial tools and understand the related consequences. **The financial side** should further develop understanding for the needs and specifics of the CCS and subsectors for financing and be able to develop facilities that are suited to their needs.

The specific crisis in 2020 has provided also new insights related to **capacity building trends** in the finance eco-system:

- ➔ **Learning financial skills seems still mainly expected from those active in the CCS:** Opening up broad emergency support instruments has proven to be challenging for parts of the CCS as for example specific economic terms<sup>17</sup> were used without further explanation or related training. So far it remained unclear if the CCS networks and support structure had to focus more on lobbying for culture emergency funds, collections of information from their respective sectors (online surveys and related reports) etc. or if also training and coaching will be a focus<sup>18</sup>. Public sector officials are also criticized of not being competent in these financial support questions.
- ➔ **Few financial support schemes for upskilling CCS professionals during crisis:** The platform creativesunite.eu at least featured not many initiatives until May 2020. However, some interesting international training initiatives were launched. A lot of digital support instruments e. g. providing online platforms to perform or arts and creative activities for children during quarantine. But these services are not targeted for learning financial skills of the cultural and creative sectors.
- ➔ **Learning on social responsibility of financing sector is expandable:** Private investors seemed rather not very much engaged for the CCS during the early stage of the 2020 crisis - maybe due to the fact that the sectors are now perceived as too risky due to the crisis and its effects. Banks are reported to refuse financing for the CCS. Has or should have the private sector a responsibility towards the CCS? If yes, which are the (new) related discussions formats and learning tools? How could be made sure that culture and creative production/services are considered among the sectors that are crucial in society (as are education, health and wellbeing ...) and thus worth social investments? And probably it will need government incentives to push investors in that direction.

### 3.2 How to ensure more resilient qualification systems for Access to Finance?

Which could be longer-term challenges and opportunities in uncertain times related to capacity building in learning?

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<sup>17</sup> e. g. the calculation of the return on sales to apply for the Austrian Emergency Fund

<sup>18</sup> In May 2020 some first training offers were published on [www.creativesunite.eu](http://www.creativesunite.eu) (comp chapter 3.3)

## **Understand (financial) capacity building as transversal and permanent requirement**

Uncertain times require in general a broader knowledge set and a clear understanding where to pick-up required know-how which is not available in the own CCS company or institution. Challenging is that training for searching and professional use of financial support programmes and other sources of financing are not systematically offered, that financial management skills are not yet generalised and that the communication of the funding programmes is not always done in a broadly understandable way. New and modern generations of financing support schemes could include explanation sheet as well as training for applicants. Many transnational EU-INTERREG-Programmes have already related settings in place. Furthermore, research should allow identifying more / most resilient financial strategies for the different parts of the CCS and once results available related trainings should be offered for the CCS. It could be further considered to focus more on broad finance education. Further inspiration for updated learning frameworks for the CCS could be also used from broader initiatives like the EU study<sup>19</sup> on support for would-be entrepreneurs and starters.

### **3.3 Interesting practices identified on [www.creativesunite.eu](http://www.creativesunite.eu), from EU, MS, other sources**

... from [www.creativesunite.eu](http://www.creativesunite.eu)

#### **10 tips for designing business surveys to understand the impacts of COVID-19 on the creative industries<sup>20</sup>**

Tips about how to approach survey design, based on years of experience of designing creative industries business surveys are provided by the Creative Industries Policy and Evidence Centre (PEC). Authors are Dr Josh Siepel, James Murray, Hasan Bakhshi; The PEC provides valuable insight and tips how to create meaningful online surveys related to the Covid19 pandemic.

#### **Online Cultural Leadership Course: The Road to Resilience<sup>21 22</sup>**

“Trans Europe Halles is launching a free online course, which is exclusively designed for the members, associates and TEH Startup Support Programme participants. Navigating through the Covid-19 crisis can be very tough, therefore TEH and its selected coaches are offering their support. Coaches will analyse every situation and will give personalised advice and guidance on how to build resilience and perhaps even come out stronger on the other side of this storm.”

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<sup>19</sup> <https://op.europa.eu/en/publication-detail/-/publication/c396caad-e977-11e9-9c4e-01aa75ed71a1/language-en>

<sup>20</sup> <https://www.pec.ac.uk/blog/10-tips-for-designing-business-surveys-to-understand-the-impacts-of-covid-19-on-the-creative-industries>

<sup>21</sup> <https://creativesunite.eu/online-cultural-leadership-course-the-road-to-resilience/>

<sup>22</sup> <https://teh.net/cultural-leadership-course-the-road-to-resilience/>

### ... from EU-Member States and EU practices

#### Special Call of the Malta Arts Fund<sup>23</sup>

“This special call aimed to invest in projects which address with immediacy and on a long-term basis, the cultural and creative sector impacted by the COVID-19 situation. Projects may fall under one or more of the following areas: artistic development and production; community-based initiatives; cultural and creative sector support; training or education development; international exchange and collaboration, and artistic research. Applicants are being encouraged to tackle themes such as Borders, Confinement or Isolation; applicants are also encouraged to adopt New Media and Technologies in order to implement their projects.” An interesting approach from the **Malta Arts Fund** also including training and education activities for which the results are published on the website<sup>24</sup>.

#### Erasmus+ programme<sup>25</sup> – Extraordinary Call<sup>26</sup>

“The **EU** programme already provides an invaluable contribution to the cultural sector. In 2019, 110 million EUR were awarded to support over 2,000 mobility and cooperation projects dealing with “culture and creativity” in different ways. This will also be the case in 2020. Additionally, the Commission informed in June 2020 that the EC will call on the National Agencies to prepare an extraordinary call to support skills development, digital competencies and social inclusion through arts, linking education, training and youth stakeholders with cultural and creative sector grassroots organisations. The Commission’s current intention is to mobilise as much as € 100 million for this call as a clear sign of solidarity and support.” The skills development for the CCS is a valuable initiative to improve also the resilience of the sector.

### ... from other sources and stakeholders

#### Upskilling the arts, culture and sports sectors in Singapore<sup>27</sup>

“Beyond relief support, **Singapore** will invest in retaining and upskilling the arts, culture and sports professionals. The aim is to protect and sustain the breadth and depth of skillsets and talents in the eco-systems as much as possible. Practitioners in these sectors will already benefit from the \$500 to \$1,000 SkillsFuture Credit top-up, and the SEP Training Support Scheme. The government encourages the practitioners to hone their professional skills and explore new complementary skills through the many online courses that are available from home. In addition, Singapore will also support the training of up to 6,000 freelancers through the CDSA. These freelancers can apply for the CDSA to participate in a variety of courses, including local and international online courses. These include masterclasses in graphic

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<sup>23</sup> [https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

<sup>24</sup> <https://www.artscouncilmalta.org/pages/guidance-advice/covid-19/malta-arts-fund-special-call/>

<sup>25</sup> [https://ec.europa.eu/programmes/erasmus-plus/node\\_en](https://ec.europa.eu/programmes/erasmus-plus/node_en)

<sup>26</sup> [https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

<sup>27</sup> <https://www.mccy.gov.sg/about-us/news-and-resources/speeches/2020/apr/sustaining-arts-culture-sports-sectors-through-covid-19>

communication skills in outreach with digital media, and courses in creative writing, music production and studio recording. NAC will invite suggestions on training programmes and welcome courses by our major arts companies and established professionals who are keen to offer their skills and experience in their areas of expertise. Our freelancers can receive up to \$1,000 for their training, which can cover both course fee subsidies and a training allowance of \$10 per hour. Just like companies and their employees, freelancers can also use this time to apply for the CDSA and use it to take online courses, or for future training.”

**The Canadian Network for Arts and Learning Spreadsheet to calculate loss<sup>28</sup>**

A simple tool to help the cultural actors to quantify their financial loss due to the crisis in 2020 – a requirement to be fulfilled for many applications for support schemes – provided from the **Canadian** Network for Arts and Learning.

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<sup>28</sup> <https://docs.google.com/spreadsheets/d/1fSBeM7cTr1W8eUzttDymUR-MCeELWZARQ9ksyPLWkqw/edit#gid=110195803>



# FINANCING PROGRAMMES



## 5. FINANCING PROGRAMMES

### 4.1 Financing challenges and frameworks for CCS and related trends 2020

A wide range of public or private support programmes and cost-reduction schemes are available based on diverse financing needs of the CCS, related to different stages of development or the different cultural and creative sectors, for different objectives like innovation, internationalisation or wider impact and many other more. Based on a Creative FLIP survey with CCS policy makers in 2019 a list of most relevant policy instruments to support access to finance for CCS was established:

The following policy support instruments are most and will remain relevant:

- ➔ **Capacity building**
- ➔ **Grants**

Of increasing importance are:

- ➔ More innovative tools such as **impact investing and fiscal benefits for CCS actors**

The same survey covered also a question related to specific support for **creative professionals** – the largest group of workers in most of the cultural and creative sectors. As most relevant are considered:

- ➔ **Tailor-made grant schemes**
- ➔ **Fair payment in public tenders and contracts**

The pandemic crisis in 2020 has provided also new insights related to **financing trends**:

- ➔ **Public financial support for the CCS remains core:** The large majority of crisis support financing and tools seems to be provided by the public authorities.<sup>29 30</sup> The 2020 crisis makes also visible that not the whole CCS are supported with public means (e. g. events managers are not equally treated as public theatres).
- ➔ **Potential for an enhanced and strategic cooperation with private foundations:** A wider range of foundations (and copyright societies<sup>31</sup>) engage for crisis support schemes even though they are much fewer than the initiatives from the public side.<sup>32</sup> Interesting are also public-private co-operations involving foundations<sup>33</sup>. Some major streaming platforms

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<sup>29</sup> *On-the-move.org provided a list on public support schemes including one sub-chapter “countries” – (<http://on-the-move.org/about/ourownnews/article/20745/5-governmental-public-bodies-private/>) covering hundreds of programmes and initiatives – checked on 14.05.2020*

<sup>30</sup> [https://www.min-](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

[kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

<sup>31</sup> e. g. Artists Protection Fund, Mellon Foundation, Culture of Solidarity Fund – European Cultural Foundation, Prins Bernhard Culture Fund

<sup>32</sup> *Private financial support initiatives exist but there seem to be few initiatives compared to the public engagement in the crisis for the CCS based on a check of the [creativeunites.eu](http://creativeunites.eu) website / action funding which is specifically dedicated to non-state funding initiatives (14.05.2020, 13 examples). It could be also observed that several of those NGOs are publicly funded which questions the involvement of a majority of private financial contribution;*

<sup>33</sup> <https://www.danceinfo.fi/en/news/finnish-foundations-and-ministry-provide-millions-in-emergency-aid-for-cultural-sector-in-distress/>

have also taken initiatives<sup>34</sup> - an interesting win-win-model as by helping the CCS surviving these platforms can maintain their business model.

- ➔ **Additional financing from private sources seems to be difficult apart from impact investors**— especially in times of crisis: banks are reported not to provide loans to the CCS, investors quit CCS projects, however impact investors have taken some serious action<sup>35</sup>.
- ➔ **Deeper (at least beginning) understanding of the financial fragility of many individuals working in the CCS:** A wider range of financing tools addressing the individual artist or creative including for example monthly cash payments for self-employed for several months<sup>36</sup>, Initiatives allowing earning for artists (e. g. audiences contributions<sup>37</sup> or paid home residencies<sup>38</sup>), public scholarships for cultural and artistic creators (e. g. “Temporary solidarity grants<sup>39</sup>”), art commissions or donations<sup>40</sup>, etc.
- ➔ **Opening-up of non-CCS support programmes** for freelancers, artists and cultural institutions like general funds for self-employed<sup>41</sup> or the so-called short-time work<sup>42</sup> which was also contested in the media when used for (partly) public institutions from the CCS.
- ➔ **Cost-reduction programmes are feasible – at least in crisis-times** including suspension of social security payments, tax, rent payments, welfare contributions<sup>43</sup>. While a full suspension is not desirable if a welfare state should be maintained, potential reductions of social security and tax payments are more relevant discussions.
- ➔ **Flexibility in implementation of financed CCS projects** including permission of re-programming, of transferring and re-scheduling of activities and (investment) works, but this is only linked to force majeure and therefore not to be expected to be a lasting trend
- ➔ **Unconditional support for CCS players:** is this the beginning of a deeper understanding of the transversal nature and inherent value of culture and the arts for society and human beings? Specific impact conditions became not visible in the emergency tools neither a steering will towards major societal challenges (social, digital divide, ecological and climate change related questions). This might be the focus of the relaunch programmes<sup>44</sup>?
- ➔ **Discrepancy between political will, administrative capacities and fraud:** CCS representatives started to complain in months two and three of the 2020 crisis about late payments and lack of flexibility in administrative procedures – especially also in emergency aid schemes<sup>45</sup>. Some programmes needed to be (temporarily) stopped due to website-fraud<sup>46</sup>.

<sup>34</sup> <https://keanet.eu/worldwide-policy-response-to-covid-19-in-support-for-the-ccs/?fbclid=IwAR3dWpUNVxtR2I4OT0SBT9DteYyiYGHNTCKCHwwbVzk3BkaJtS1uAunHjY>

<sup>35</sup> <https://www.triodos-im.com/covid-19>

<sup>36</sup> [https://mothership.sg/2020/03/singaporeans-1000-a-month/?fbclid=IwAR3aPxHgpHe7AGtGA\\_nCBHy8rw0LeqTf2mPlh51ZCz\\_0lt5-W5w1rirafy0](https://mothership.sg/2020/03/singaporeans-1000-a-month/?fbclid=IwAR3aPxHgpHe7AGtGA_nCBHy8rw0LeqTf2mPlh51ZCz_0lt5-W5w1rirafy0)

<sup>37</sup> <https://documentations.art/Cancel-everything-pay-everyone>

<sup>38</sup> Found on COVID-19 Policy Map: “Home residencies in Kosice” <https://keanet.eu/collaborative-map-covid-19-policy-measures/> (14.05.2020)

<sup>39</sup> Found on COVID-19 Policy Map: “Temporary Solidarity Grants in Lithuania” <https://keanet.eu/collaborative-map-covid-19-policy-measures/> (14.05.2020)

<sup>40</sup> <https://www.in.gov/arts/3275.htm>

<sup>41</sup> [https://www.wko.at/service/haertefall-fonds-phase-2.html?shorturl=wkoat\\_haertefall-fonds](https://www.wko.at/service/haertefall-fonds-phase-2.html?shorturl=wkoat_haertefall-fonds)

<sup>42</sup> <https://www.derstandard.at/story/2000116627403/wie-die-kurzarbeit-in-den-museen-gelandet-ist>

<sup>43</sup> Found on COVID-19 Policy Map: “*KAAPPELI gave three-month rent exemptions to its arts and cultural tenants that add up to 1,2-1,5 MEUR.*” <https://keanet.eu/collaborative-map-covid-19-policy-measures/> (14.05.2020)

<sup>44</sup> The research funding is partly based on a concept of unconditional support (e. g. publication of results as main requirement). In this area a shift towards impact criteria can be observed e. g. in the sense of a mission-based R&D and on raising the question how research can better help solving societal challenges.

<sup>45</sup> <https://www.theguardian.com/uk-news/2020/apr/14/over-100-mps-and-peers-in-call-to-back-creative-industries-in-coronavirus-lockdown>

<sup>46</sup> <https://www.tagesschau.de/inland/corona-betrug-103.html>



#### 4.2 How to ensure more resilient financing systems for the CCS?

The new framework related to the 2020 pandemic provides valuable insights to learn in view of future challenges and crisis situations with potential effects on the CCS. What are the related challenges and opportunities?

##### **Financing the CCS is a core task of the whole society with a central role of the public sector**

The CCS are transversal elements of the society from positively influencing human health to considerable economic impact. The pandemic crisis in 2020 has impressively shown the high value of culture and the arts for people – just when thinking about all the common initiatives for making music online or in courtyards between high-rising blocks during the most severe quarantine time to highlight one example. The **economy** cannot function without healthy workers and employees. Creative practice and access to culture are crucial factors for health, motivation and good mood. Cooperation between culture should therefore go beyond sponsoring and indirect support through paying taxes. Creative partnerships should be enhanced. Some sectors are especially inter-dependent with the CCS – e. g. the tourism sector and the shops in cities – as culture makes the city. In times of crisis (virus or maybe later heat) the core features of a cultural city lack (e. g. like art performances in public space, creative spaces). A new culture, urban attractiveness and tourism relationship requires a broader discussion on alternative ways of cooperation, co-steering and co-benefiting. In addition, **foundations and other private players** can play a more strategic role for a common effort for financing culture and win-win situations can be generated – much more EU countries could engage for such cooperation and this could also link to areas like art and well-being. Building-up of sustainable cooperation with impact investors could be a forward-looking option. Furthermore, **citizens** should better understand (now after the first crisis of 2020) the broad values of culture and the arts and initiatives should be taken to generate more willingness to pay for creative products and services – not because they feel pity with the “poor” creative, but because they value the work. An EU-wide initiative making the positive effects of culture more visible could be one way forward. On the other hand, citizens might be considerably hit by the economic crisis and not able to spend money on culture. Can e. g. unemployment supports include cultural vouchers? However, it must be clear that for sustainable cultural and creative sectors, public support programmes are crucial and the main source. The **public sector** in the multilevel governance framework **is at the core** of this opportunity so that societies and economy can fully benefit of the CCS. Crucial on EU level are also the related new funding and relaunch programmes 2021-2027 for which the transversal nature and benefits of the CCS needs to be fully considered.

##### **Concentrate considerably more public attention on the most fragile, biggest parts of the CCS**

Most of the artists and creatives in the CCS are self-employed or freelancers - in some of the cultural and creative sectors up to 90% of the workforce. The emergency response in 2020 has impressively shown that support measures for these target groups were rather rapidly decided from the (cultural) policy level which is an important step forward for awareness raising. Still many challenges related to the income situation of the freelancers and artists are not solved: A fair payment would include the agreement on minimum salaries and fees based on qualifications and related to daily or monthly workloads. Furthermore, a wide range of public funding programmes is not accessible for the submission of proposals from freelancers or

single artists or public tender specifications exclude implicitly the small-scale EU CCS (minimum requirements related to annual turnover and number of employees). In addition, many funding programmes are far too complex for an application from a self-employed or freelancer who cannot dedicate a lot of unpaid working time. The voice of the self-employed, freelancers and individual artists is only partly heard in the (cultural) policy making process. Therefore, an EU-wide network for defending the interests of the freelancers and self-employed in the CCS would be a valuable investment for a more sustainable European Cultural and Creative Sector. It could be co-financed by the European Union.

### **Resilience-oriented objectives of financing programmes for the CCS**

Probably it is not wrong to assume that the 2020 crisis is not the last crisis the global societies will have to face and not the last one considerably affecting the cultural and creative sectors. The climate crisis could generate some similar effects than the health crisis (e. g. restrictions to use the public space due to heat waves and related considerable reduction of participation or increase of health risks for audiences during open air festivals). Climate resilience and ecological focus are as crucial in the whole CCS system as they are for other parts of the society and economy. A full participation of the CCS in the Green Deals on EU and MS level are therefore central to modernise settings and infrastructures as well as behaviour patterns. Related innovation and investment programmes are needed to develop more resilient solutions (e. g. less energy consumption of light and sound systems with positive climate- and cost-effects). Furthermore, all the main challenges of the 21<sup>st</sup> century are global (viruses and hurricanes do not accept borders) and can only be solved – in a sustainable way – by cooperation on a global scale – a new related international governance might evolve. The CCS can be perfect partners for global exchange, for awareness raising and for reciprocal positive perceptions and understanding of the situation of each other – a pre-condition for the willingness to cooperate. Global debates on key topics must be initiated, involving different artistic and scientific backgrounds and quality (cultural) journalism as well as global reach-out. The EU could initiate and (co-)finance such initiatives. Nevertheless, financing for the CCS should not focus on complex support instruments in which evaluations and impact measurement prevail on the concentration on the elaboration of meaningful artistic and creative high-quality content.

#### 4.3 Interesting practices identified on [www.creativesunite.eu](http://www.creativesunite.eu), from EU, MS, other sources

... from [www.creativesunite.eu](http://www.creativesunite.eu)

[www.creativesunite.eu](http://www.creativesunite.eu) provides access to a wide range of sub-pages and information from networks. The following practice was found on [on-the-move.org](http://on-the-move.org):

##### **Emergency Aid for Cultural Sector in Distress – Partnership of Finnish Ministry and Foundations<sup>47</sup>**

“A number of large Finnish foundations, the Ministry of Education and Culture, and Arts Promotion Centre **Finland** are working together to grant swift assistance to arts and culture professionals who have been hard hit by the coronavirus outbreak. Funding totalling approximately EUR 1.5 million will be apportioned during April via the Arts Promotion Centre (Taike). Foundations will also grant significant sums in aid through their own channels.

The Ministry of Education and Culture has granted Taike EUR 500,000 in extraordinary funding. Taike had already announced that it was setting aside around EUR 100,000 for alleviating the coronavirus crisis. The Finnish Cultural Foundation will match the sum granted to Taike by the ministry, at EUR 500,000. The Jane and Aatos Erkko Foundation, the Saastamoinen Foundation, the Swedish Cultural Foundation in Finland and the Jenny and Antti Wihuri Foundation are each providing EUR 100,000 in emergency aid via Taike. This brings the total aid from the government and the foundations up to EUR 1.5 million.

Taike will open a grant application round at the beginning of April, and grant decisions will be made at the end of the month. Primarily the aid is intended to take the form of short-term grants for freelance artists whose work has been significantly hampered by the coronavirus epidemic. More detailed application criteria will be published later. With this funding, Taike is expecting to provide at least 500 grants.”

... from EU-Member States and EU practices

##### **Go-International Internationalisation Cheque by Foreign Trade Austria/AWO<sup>48</sup>**

This internationalisation programme from **Austrian** Ministry of Economy is very simple, and client oriented for which applications and later reporting can be each done within a few hours. The decisions are fast as well as the payments and require normally not more than two weeks. An excellent financial management practice and content-wise flexible enough that it works for all kinds of companies including self-employed and broader export-initiatives. In addition, it comprises a bonus for those companies able to address sustainability or additional tech criteria.

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<sup>47</sup> [https://minedu.fi/artikkeli/-/asset\\_publisher/saatioilta-ja-ministeriolta-yhteensa-miljoonien-hataapu-kulttuurikentan-ahdinkoon?\\_101\\_INSTANCE\\_vnXMrwx9pG9\\_languageId=en\\_US](https://minedu.fi/artikkeli/-/asset_publisher/saatioilta-ja-ministeriolta-yhteensa-miljoonien-hataapu-kulttuurikentan-ahdinkoon?_101_INSTANCE_vnXMrwx9pG9_languageId=en_US)

<sup>48</sup> <https://www.go-international.at/foerderungen/internationalisierungsscheck.html>

**A selection of EU-MS crisis support measures for freelancers / self-employed in the CCS<sup>49</sup>**

Country (selection)	Measures (selection)
<b>Belgium</b>	Direct support for independent journalists: Additional resources will be allocated to monthly calls for projects up to the end of the year dedicated to independent journalists and journalists without income.
<b>Germany</b>	Federal Government emergency financial aid programme for SMEs, microenterprises and self-employed persons totalling up to 50 billion euros addressing also individual artists
<b>Denmark</b>	A salary compensation scheme for self-employed, freelancers, artists and seasonal workers
<b>Finland</b>	Broadening of unemployment security: entrepreneurs and freelancers, regardless of their form of enterprise, will be included in unemployment security.
<b>Italy</b>	EUR 600 allowance (for the month of March, April 2020) for freelancers in the performing arts sector/entertainment business.
<b>The Netherlands</b>	A Temporary Support Fund for Local Information Services including extra support for freelancers and postponement of paying various taxes.
<b>Cyprus</b>	The obligation to pay bank instalments is suspended for all beneficiaries until the end of the year. The beneficiaries are natural persons, legal entities governed by public law, self-employed persons
<b>Estonia</b>	The abolition of the advance payment of social tax for self-employed persons for the second quarter of 2020 and e. g. the support scheme for music field is EUR 4 million addressing also individual live-concert organisers.
<b>Greece</b>	Provision by law that affected businesses and self-employed will pay 60% of the rent on the properties they are leasing for the months of March and April.
<b>Slovenia</b>	Help in the form of monthly basic income for the self-employed in culture, freelance journalists and religious officials of registered churches or other religious communities

<sup>49</sup> [https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

### ... from other sources and stakeholders

#### The private sector engagement – an overview provided by KEA<sup>50</sup>

In addition to public policy measures, it is also important to highlight initiatives from the private sector (e.g. digital corporations, financial intermediaries).

“**Netflix** announced on 20 March 2020 the setting up of a USD 100 million fund to support the creative community active in film production, mostly towards the workers on Netflix’s own productions in addition to the two-week pay Netflix committed for the cast and crew of its productions. USD 15 million is expected to go to third parties and non-profits providing emergency relief to out-of-work crew and cast.

On 25 March 2020, **Spotify** pledged a USD 10 million fund to support artists hit by the pandemic as part of the initiative Covid-19 Music Relief.

**SoundCloud** – the music digital service for artists and musicians – announced 50% off of its premium subscription plan for independent music professionals worldwide during the Covid-19 crisis. It will also host online workshops for music professionals.

**GrandFilm on Demand** – an independent film streaming service in **Germany** – is sharing their VoD revenues with the independent cinemas who regularly stream their movies and which are now closed because of the Covid-19 outbreak.

**Bandcamp** – the **US** online music platform – waived its revenue shares (for 24h on 20 March 2020) on artists’ profits from music and merchandise sales via the platform to redirect them to artists affected by COVID cancellation. According to the streaming platform fans spent USD 4.3 million with nearly 800,000 items sold on the platform (15 times more than average sale) in support of artists on Bandcamp.

**MUBI** – the independent **UK** film streaming platform – opened its library for three months for just £ 1 for users in quarantine.

In Romania, the **bank Groupe Société Générale Romania** donated RON 300,000 (EUR 70,000) for the independent cultural sector. Moreover, Groupe Société Générale and Fundatia 9 launched a call to other private financial intermediaries and foundations to join them in creating a solidarity network for artists and cultural spaces in Romania to mitigate the effects of the pandemic on the sector.”

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<sup>50</sup> <https://keanet.eu/worldwide-policy-response-to-covid-19-in-support-for-the-ccs/?fbclid=IwAR3dWpUNVzxtR2l4OT0SBT9DteYyiYGHNTCKCHwwwVzk3BkaJtS1uAunHjY> (checked on 15.05.2020)



# POLICY AND FRAMEWORKS



## 6. POLICY AND FRAMEWORKS

### 5.1 Policy challenges for Access to Finance and related new 2020

There is a need for policies to make the ecosystem for Access to Finance for the CCS work. These comprise frameworks on different levels from European to local, as well as sectoral approaches. Furthermore, for the better understanding of context, need, impact, etc. continuous research is required. These activities refer to financial and non-financial support including cost-reduction schemes and decisions in the field of taxation and social security.

In the framework of the Creative FLIP project a survey with policy makers in 2019 referred also to the challenges policy makers face with the following results:

- ➔ The perception about the main challenges that policy makers see, differs according to the level of governance:
  - Policy makers at local, regional and national level perceive „lack of awareness about innovative potential“ and „changing priorities“ as main challenges, while this is much less so at the European level
  - European policy makers find it especially challenging to implement more innovative funding tools (24%), while policy makers at other levels do not highlight this as a major challenge (10% or less)

The health crisis and related events in 2020 has considerably and fundamentally changed the frameworks for policy makers to establish a CCS finance eco-system:

- ➔ **New or old priorities? – a lot needs to be re-negotiated:** After the emergency phase, the relaunch programmes must be discussed and the role for culture re-defined for the society, for the economy and how this translates in the budgets available for the CCS, taxation and social security frameworks. And which costs prioritised in funded projects – staff costs or infrastructural costs?
- ➔ **New answers related to the fragile social security protection of the self-employed (in the CSS) are required:** The 2020 crisis has so far most and immediately hit those not being employed or not being retired – the wide range of self-employed, freelancers and artists can now in most countries only rely on emergency funds, but not on social rights.
- ➔ **Networks, support structures and research in the CCS can act rapidly:** a wide range of institutional (private and public) and individual initiatives have fulfilled a multitude of roles (networking, motivating, information, lobbying, preliminary analysis of crisis, etc.)
- ➔ **Lack of positive new narratives for many CCS sectors for a future with (multiple) crises:** While the overall narrative about culture being fundamental for human beings and society became very well visible (e. g. during the quarantine), many cultural and creative sectors face no real perspectives for a relaunch of their activities.
- ➔ **How to bring back the audiences, the demand-side and in which way?** What can be the role of the CCS policy makers to stimulate the demand in culture and for creative services and products? Which role can the public demand play (e. g. public commissions for art and public tenders for creatives services and products? Investments in cultural buildings benefiting to whom?)



## 5.2 How to ensure more resilient policy frameworks for Access to Finance?

The case of the 2020 pandemic has shown that more resilient policy settings needs to be brought into practice – this relates to a wider range of opportunities and challenges:

### **Prioritise sustainable cross-sectoral and inter-ministerial cooperation as well as co-financing**

The CCS must be understood as fully transversal for the society and the economy – an integral part to achieve cohesion. A basic understanding that collaboration is a key term for more resilient economies and societies. What could this mean in practice for the policy makers? A considerable enhancement of inter-ministerial cooperation – a trend which is already prevalent but concrete actions are needed to provide answers e. g. for a new cultural and sustainable tourism, for high-quality creative digital content or for new forms of social protection for the currently vulnerable parts of the CCS. Co-designing and co-financing of support programmes or initiatives could become the rule instead of the exception. On EU level, integrative inter-service models were highly successful as well as exchange and learning platforms like the OMC or Voices of Culture groups. This reference could be also used for initiatives on other governance levels. Furthermore, many of those countries having already invested early in 2020 in programmes to design the future are from outside the EU<sup>51</sup>. It is worth enlarging exchanges on good practices and experiences further on the international level.

### **Co-create future scenarios with the CCS most concerned**

A number of big innovation programmes must be at the heart for the development of sustainable future perspectives and should go beyond all digital. Future crises can be very different from the one experienced during 2020 (e. g. a major and longer blackout). Stakeholders need build trust in order to invest (time, money) in future activities. In times of uncertainty, this is per se more difficult. Therefore, the social frameworks will be very important, and this includes an appropriate and sustainable social protection for freelancers and self-employed – of which there are so many in the CCS. Content-wise some future developments are on more solid ground (good scientific basis) like the climate change scenarios with crucial deadlines in view for 2030. The CCS are not fully ready and “green” so far. This predictable next crisis should therefore play a central role in all innovation programmes in order not to face emergency action again. Furthermore, the future context will remain global – this is not per se a question of mobility for a broad range of the populations – but related to the global distribution of resources and related needs for nutrition and production, the borderless phenomena of climate change, weather extremes, and international solidarity. Future sustainable solutions must therefore include the global perspective. The EU-funding period 2021-2027 can be one of the pillars to make available considerable innovation support programmes. The EU institutions and the EU Member States could also initiate discussions on social protection schemes which cover freelancers from all MS.

### **Innovation in policy includes real simplification and sustainable public procurement**

The CCS sectors are concerned in very different ways from the 2020 crisis as well as from future potential limitation e. g. related to the climate change or less unforeseeable (global) events. After a period of rather predictable frameworks for policies as well as entrepreneurs and

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<sup>51</sup> Norway, Singapore, New Zealand, Scotland ... all measures listed in Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes: „Betroffenheit der Kultur- und Kreativwirtschaft von der Corona-Pandemie (Stand: 17.04.2020)“



project promoters in the CCS, a new more unpredictable setting becomes visible. If the frameworks are uncertain, the support programmes – Access to Finance – as well as the general working conditions must become more flexible. Probably it will not be possible to provide funding programmes with very strict criteria and opting for a wider framework programme able to react swiftly on changes will be the much better alternative? Furthermore, the (EU-)funding programmes are still too bureaucratic. Heavy administrative procedures were also widely criticised during the emergency period related to national support schemes. This harms not only the people from the CCS concerned but weakens also the (global) competitiveness of the CCS from those European countries concerned. Furthermore, sustainable public procurement should be finally implemented including the ecological dimension and with the application of existing simplified procedures. A wide range of literature and recommendations related to these topics is e. g. available on EU level.

### 5.3 Interesting practices identified on [www.creativesunite.eu](http://www.creativesunite.eu), from EU, MS, other sources

... from [www.creativesunite.eu](http://www.creativesunite.eu)

#### **DutchDesign4Hope<sup>52</sup>**

“An initiative featuring **Dutch** and **Ukrainian** designers that set in place a structure for sharing digital knowledge, innovation and collaboration and that will lead to a final celebration at Dutch Design Week-2020. This post-pandemic initiative aims to develop a sense of solidarity through design, the solutions are offered by the design sector to solve problems faced globally. Another aim is that the initiative will facilitate the transfer of skills and mutual inspiration between partners. Caravan Cultura and Creascope (Ukraine) will partner up to expand post-crisis business development in the creative industries in the Netherlands and Ukraine. Creative industries in Ukraine lack emergency funding as provided elsewhere, yet the design sector has much to contribute in crisis times. DutchDesign4Hope will unite Ukrainian and Dutch perspectives on the contribution a catalysed design sector, which can create a brighter, more connected, healthy and outward-looking post-crisis future.” A fragment of positive narrative in terms of international solidarity and deeper understanding of the specific situation in the EU having available emergency support.

#### **Music sector joins together to call for EU and national investment to address current crisis and promote diversity<sup>53</sup>**

“In the wake of the COVID-19 crisis, 43 **European** music organisations got together to co-publish a letter calling for EU and national investment to address the pandemic crisis and promote diversity. The letter states that music is “one of the first sectors hit by the unprecedented COVID-19 crisis. It will also be one of the last”. One of many initiatives demonstrating that the networks and support structures are well-placed and prepared to defend the cause of the CCS.

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<sup>52</sup> <https://creativesunite.eu/dutchdesign4hope/>

<sup>53</sup> <https://creativesunite.eu/music-sector-joins-together-to-call-for-eu-and-national-investment-to-address-current-crisis-and-promote-diversity/>

### **Webinar series: Possible Future(s) of Creative Economies in post-COVID-19 Europe<sup>54 55</sup>**

An exploration with CCI's stakeholders on how does COVID-19 affect the creative economies in the **EU** and how can the sector thrive through it. CUMEDIAE and Trans Europe Halles, partners of the DISCE Consortium, are organising a webinar series (2 episodes) on the current and immediate state of creative economies in the context of COVID-19 crisis. They took place on May 28th and June 4<sup>th</sup> 2020. The discussion will bring together DISCE researchers, as well as representatives from Culture Action Europe (CAE) and IETM.

### **Music in times of the COVID-19 pandemic - An invitation to form a network of research projects<sup>56 57</sup>**

“Max Planck Institute for Empirical Aesthetics, **Germany** invites researchers from all backgrounds to join forces in order to document, investigate, and understand the multitude of ways in which music is used and experienced during the COVID-19 pandemic, as an effort to explain how and under which circumstances musicking practices can provide an opportunity for individuals to cope with a threatening situation such as the present one. The knowledge might help societies to be better prepared should a similar situation occur in the future. More broadly, research outcomes from this work may have long-term implications for developing clinical and therapeutic interventions and best practices tackling loneliness and social isolation in health, wellbeing, and aerospace psychology.”

### **Call to submit information on CCI cross-sectoral innovation projects in the Northern Dimension area<sup>58 59</sup>**

“In order to identify the needs of cultural and creative industries’ actors who are working cross-sectorally across the Northern Dimension (ND) countries (**Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, Russian Federation and Sweden**) and to be able to plan necessary future interventions, the Northern Dimension Partnership on Culture (NDPC) has launched a mapping project “CCI Cross-sectoral Cooperation and Innovation in the Northern Dimension Region”.”

### **Ideas Competition “Creatives for Vienna”<sup>60 61</sup>**

“200 ideas for Vienna (**Austria**): 5,000 EUR for the best concepts and impetus for the lives and the city after the crisis. A competition looking for creative concepts and visions that make what all have learned and experienced now applicable even after the crisis and invite Vienna

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<sup>54</sup> <https://creativesunite.eu/webinar-series-possible-futures-of-creative-economies-in-post-covid-19-europe/>

<sup>55</sup> <https://disce.eu/webinar-series-possible-futures-of-creative-economies-in-post-covid-19-europe/?fbclid=IwAR3o0vgvT1RT69ov-Y4qFY7VORuk6X7lr5a34774AgsIfPO9cpNC9Cr1Jol>

<sup>56</sup> <https://creativesunite.eu/music-in-times-of-the-covid-19-pandemic/>

<sup>57</sup> <https://www.aesthetics.mpg.de/en/research/departement-of-music/music-in-times-of-the-covid-19.html>

<sup>58</sup> <https://creativesunite.eu/call-to-submit-information-on-cci-cross-sectoral-innovation-projects-in-the-northern-dimension-area/>

<sup>59</sup> <https://www.ndpculture.org/projects-co-financed-by-the-eu/cross-sectoral-cooperation-and-innovation-within-creative-and-cultural-industries>

<sup>60</sup> <https://creativesunite.eu/ideas-competition-creatives-for-vienna/>

<sup>61</sup> <https://viennabusinesagency.at/creative-industries/competitions/creatives-for-vienna/>

creatives, visionaries and thinkers from the creative industries fields to develop something new together and actively shape the future.”

### ... from EU-Member States and EU-practices

#### Europeana and EU Tourism<sup>62</sup>

“From June 2020, Europeana<sup>63</sup>, the **European** platform for Digital Cultural Heritage, will further develop its tourism angle showcasing European cultural jewels and hidden gems. The companion web-app Cultural gems, will launch a citizen ambassador’s campaign in the second half of the year to support proximity tourism. In cooperation with the Member States, the Commission will continue previous efforts to support information-sharing and encourage Europeans to discover the diversity of landscapes, cultures and experiences in Europe, including the European Capitals of Smart Tourism and the European Destinations of Excellence (EDEN).” An example for the importance of strengthening cross-sectoral cooperation – also especially between culture and tourism.

#### Scenario analysis on the effect of the Corona crisis on the cultural and creative industries<sup>64</sup>

The **Germany’s** Federal Government’s Centre of Excellence for the cultural and creative industries has published economic perspectives for the different markets of the German cultural and creative industries due to the Corona virus outbreak. The scenarios in its worst case estimate a loss of EUR 40 billion of turnover in 2020 (out of a total turnover of EUR 170 billion). The analysis comprises also an overview of international short- and longer-term measures. A valuable first research to better understand effects and prospects.

#### Public acquisition of contemporary art and music compositions<sup>65</sup>

Beside a wide range of other measures, the public acquisition of contemporary art of the Ministry of Culture of **Romania** aims at further supporting the sector. The Ministry of Culture initiated all the necessary procedures regarding the acquisition of contemporary art, for an amount of approximatively EUR 400,000. The programme was launched on 28 April 2020. In **Luxemburg**, the art collection of the ministry has increased the acquisition budget and launches a call for proposal of works to art galleries for the collection of the ministry. The Luxembourg Musical commission launched a second call for applications for musical compositions for the 2020-2021 season.

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<sup>62</sup> [https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

<sup>63</sup> <https://www.europeana.eu/>

<sup>64</sup> Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes: „Betroffenheit der Kultur- und Kreativwirtschaft von der Corona-Pandemie (Stand: 17.04.2020)“

<sup>65</sup> [https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

**A selection of EU-MS crisis support measures from Non-Cultural-Ministries accessible for the CCS<sup>66</sup>**

Country (selection)	Measures (selection)
<b>Hungary</b>	Temporary tax exemption for SMEs were put into place for effectively easing the situation of the cultural and creative sectors.
<b>France</b>	Emergency measures have been put in place in favour of businesses, which will benefit the cultural sector include inter alia cash health insurance benefits, simplified and reinforced short-time working scheme, early repayment of certain tax credits, delays in the payment of social and/or tax debts or even direct tax rebates, etc.
<b>Slovakia</b>	Direct and indirect financial aid measures taken in Slovakia in general include for example the postponing of the obligation to pay health and social insurance if the income is lower than 40% and postponing the income tax advance payments for the private businesses until October 2020 if their profit is lower than 40%.
<b>Ireland</b>	Economy-wide measures applicable to the cultural and creative sector include also wage subsidies, income support, Credit Guarantee Schemes, Business Loan for micro-enterprises unable to avail of banking finance,
<b>Croatia</b>	The Ministry of Culture and the Ministry of Labor and Pension System, in cooperation with the Croatian Employment Bureau, launched a measure to support job preservation which is also intended for entrepreneurs within the cultural and creative industries, including art organizations, as well as self-employed artists and journalists who pay contributions for pension and health insurance.
<b>Spain</b>	Payment of social security contributions for the months of April to June for self-employed persons and companies can be delayed for six-months, without interest, for those activities not suspended as a result of the state of emergency.
<b>Czech Republic</b>	Support Plan for Small Businesses, for businesses employing up to 5 people, under the condition that they keep employing their employees and have suffered a loss bigger than 25% of their turnover.

<sup>66</sup> [https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures\\_Covid19\\_cultural%20and%20creative%20sectors\\_5.06.20\\_version%206.pdf](https://www.min-kulture.hr/userdocsimages/HRPRES2020/Measures_Covid19_cultural%20and%20creative%20sectors_5.06.20_version%206.pdf)

... from other sources and stakeholders

### **Open Fund: Sustaining Creative Development – Creative Scotland<sup>67</sup>**

“Creative **Scotland** is committed to ensuring that people are supported to develop excellence and experimentation in a wide range of arts and creative activity, reflecting Scotland’s diverse and dynamic cultures. We want to ensure that the experience of the arts and creative activity benefits as many people as possible across Scotland’s communities and places. We have a key role in ensuring that Scotland’s creative workforce and businesses have opportunities to develop, evolve and flourish. We have launched our Open Fund in a difficult context. The disruption of COVID-19 is a situation without precedent. The creative sector is facing significant challenge. We understand that you will be considering the impact of this emergency and its after-effects on what you do. You may be thinking about new ways of working. If you aim to reach people with your work in performance spaces, for example, you may be looking at new ways to achieve this. You may be looking at ways to stabilise your existing activity. You may be reimagining what you do, and as part of this process, you may wish to take creative risks. This fund is designed to support you to sustain your practice in a changing world. We are asking you to tell us what you want to do, and how it will help you and/or others in the months and years to come.” The fund is open to apply for organisations and for individuals.

### **Support programme for arts and culture projects for new production and dissemination - Norway<sup>68</sup>**

**Norway** will spend around EUR 2.7 million in the context of a support programme to adapt the CCS in a best possible way including innovative production and dissemination, new digital forms as well as completely new works and projects to make re-use of works that were already produced but will now be disseminated on new platforms.

### **African cities continental survey on CCS needs**

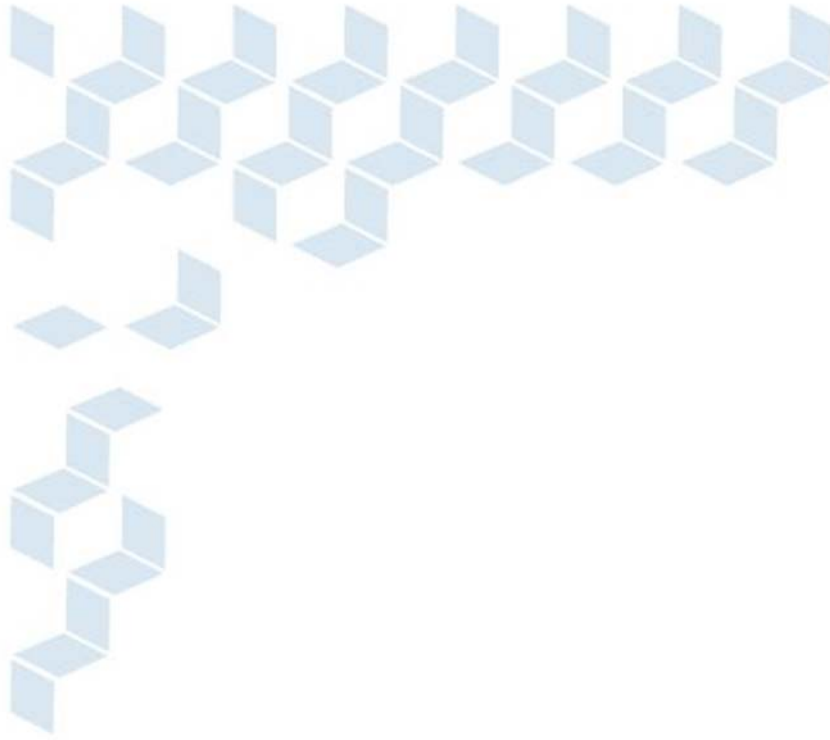
“The investigation has been closed since 31 May 2020. 170 cultural operators and 46 local authorities from 34 countries on the continent participated. (...) While in the very short term many people are asking for emergency financial or operational support to keep their activity alive, the vast majority of them are calling for greater cohesion among the players in the sector and better listening on the part of their public partners. They testify both to a willingness to organize for themselves and by themselves while being structurally supported by public policies providing them with better individual or collective protection and the human and material means to develop, produce and disseminate goods and services at the local, national and continental levels.”<sup>69</sup>

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<sup>67</sup> <https://www.creativescotland.com/funding/funding-programmes/open-fund-sustaining-creative-development>

<sup>68</sup> Example listed in Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes: „Betroffenheit der Kultur- und Kreativwirtschaft von der Corona-Pandemie (Stand: 17.04.2020)“

<sup>69</sup> UCLG Africa and African Capital of Culture, 10.06.2020, full report published in summer 2020.



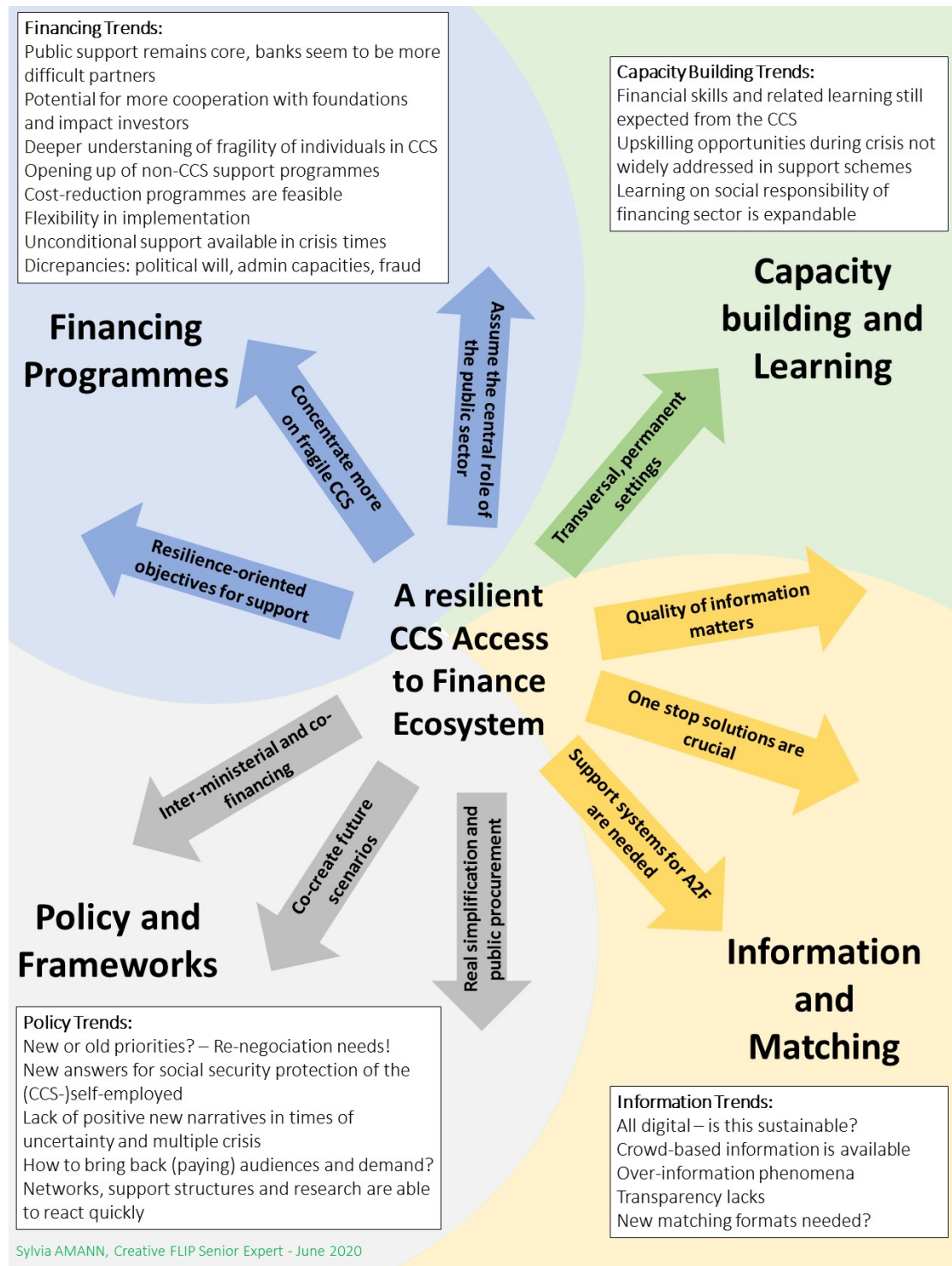
# A RESILIENT ECO-SYSTEM AND RECOMMENDATIONS



## 7. A RESILIENT ECO-SYSTEM AND PRELIMINARY RECOMMENDATIONS

### 6.1 A resilient CCS Access to Finance eco-system

The following overview provides a draft resilient eco-system based on the preliminary lessons learnt from the 2020 crisis:



Sylvia AMANN, Creative FLIP Senior Expert - June 2020

For any implementation of such a more resilient Access to Finance ecosystem it must be kept in mind that the availability especially of public finance is highly political depending on party



programmes, related value sets and attitudes towards the Cultural and Creative sectors. This is very relevant for the EU CCS depending highly on public grants – a trend which did not reverse during the 2020 crisis.

Furthermore, risks are multiple and the building of resilient Access to Finance systems only on the experiences made with the 2020 pandemic would be a shortcoming. In order to keep it manageable the concentration of the (CCS) policy makers should be on those risks we can be “surer” that they will happen as the climate crisis and related disasters. Best mitigation strategies include solid Access to Finance systems and considerable empowerment of the actors and stakeholders of the CCS.

## 6.2 Potential action on EU and Member States level based on the preliminary analysis

In the multilevel governance framework of the EU-CCS, all political and administrative levels are part of the bigger whole. The following actions could be taken into consideration on the EU and Member State level in order to generate a more crisis-resilient Access to Finance CCS ecosystem:

Action	Description
<b>Information and Matching</b>	
EU CCS Access to Finance information Platform	Easy access to CCS Finance programmes is crucial. A common platform (inspired from <a href="http://www.creativesunite.eu">www.creativesunite.eu</a> ) on EU level providing in a first step easy access to all EU funding programmes with potential use for the CCS is crucial. It should go beyond the listing of programmes, but allow quick screening based on features like legal structure <sup>70</sup> . An integrated approach with the EU Member States would be of considerable added value – especially for those CCS actors working in different EU Member States.
Certified (EU-) funding and matching scouts	Certified scouts could support the CCS to develop specific mid-term financing strategies. An EU training and entrepreneurship programme could build the basis for these certified scouts and ensure quality standards. A guarantee facility could provide more income stability for the scout if funding applications are not successful.
Information packages (EU-)Funding Programmes	Short (1-2 pages) broadly understandable and easy written information sheets for each (EU-) funding programme should be available. It should prevent potential applicants from spending too much time with funding programmes which are not relevant or accessible to them.

<sup>70</sup> A related attempt was for example also made in many funding guides like <https://www.europeanlandowners.org/heritage-houses-for-europe/wp-content/uploads/2019/09/support-document-1-final-study-EU-funding-guide.pdf>



Action	Description
<b>Capacity Building and Learning</b>	
Research on resilient specific CCS financing strategies	Resilience settings and challenges to be addressed differ from one cultural and creative sector to another (e. g. museums versus film in the 2020 crisis). Considerable research should be invested in order to come up with specific resilience enhancement strategies per CCS and related to the 11 main risk scenarios identified on EU level <sup>71</sup> with a focus on the most pertinent ones (e. g. climate change).
(Access to Finance) Training strands as transversal features of (EU-) funding programmes	This is already common practice in many EU-INTERREG programmes and comprises broad training and content-development support actions for applicants. Considerably important are the matching activities (content-wise as well as for building-up of partnerships). Furthermore, financial management workshops are provided for lead applicants. These practices could be mainstreamed.
Development of training plans for the CCS	Lifelong learning is crucial for the CCS. Training needs became again better visible during the crisis (e. g. financial skills). The specific characteristics of the sector (e. g. many freelancers and self-employed) is not favourable to ensure permanent training and skills upgrade. Settings like payments of fees for freelancers participating in trainings could be ways forward to be further investigated.

Action	Description
<b>Financing Programmes</b>	
Ensure transversal integration of the CCS in EU 2021-2027 programmes and (EU) relaunch programmes	<p>The 2020 crisis has clearly demonstrated the transversal nature and impact of the CCS (health, social cohesion, cross-sectoral inter-dependencies like with tourism, etc.). These facts must be reflected in the upcoming 2021-2027 funding and relaunch programmes on EU level. The related practices of inter-service cooperation on EU level are an excellent reference on which this can be built on.</p> <p>Due to the decentralised management of many EU programmes especially in Regional Policy, Member</p>

<sup>71</sup> COMMISSION STAFF WORKING DOCUMENT: “Overview of Natural and Man-made Disaster Risks the European Union may face”, SWD(2017) 176 final, Brussels, 23.5.2017

	<p>States and regions should rapidly and fully engage to cope with the transversal nature of the CCS and ensure full integration of these sectors in the upcoming funding period. This requires also considerable effort to make full use of the whole simplification potential in the management and implementation of these programmes.</p> <p>Co-financing requirements for the applicants need to be minimised to reflect the difficult budgetary situation.</p> <p>Member States should apply similar principles for the CCS participation in cultural and non-cultural relaunch programmes (inter-ministerial cooperation, simplification, reduced and new forms of co-financing).</p>
<p>EU network of (CCS) freelancers and self-employed and related funding strands</p>	<p>Obvious became in 2020 that the self-employed and the freelancers in the CCS are the most fragile and not really benefitting of a social protection system. Financing an EU (CCS) freelancer network with EU funds too (“Give the freelancers a voice”) as well as launching specific funding programmes (tenders) for the individuals in the CCS would be relevant steps forward.</p>
<p>Full CCS participation in EU Green Deal</p>	<p>After 2020 is before the climate change effects to be expected to severely hit the EU economies and societies in the next ten years. The CCS are not excluded from these effects (endangered heritage, events as well as use of public space during heat waves, etc.). A scenario analysis covering the expected effects of the climate change on the different CCS as well as related follow-up action is required. The related EU funding programmes should be open for the CCS.</p>
<p>CCS Global exchange to overcome global challenges together</p>	<p>The CCS are able to open up global debates on many of the global challenges of the 21<sup>st</sup> century including migration flows, climate change, pandemic and spreading of diseases, etc. Only the understanding of how the citizens of the globe are concerned, can lead to informed decisions. The CCS have the tools to launch these debates (e. g. movies, performing arts, photographs, etc.). EU-Funding programmes 2021-2027 should therefore integrate a strand for the global exchange and debate with the support of the CCS<sup>72</sup>. The Members States should reinforce their international cultural cooperation and mobility programmes.</p>

<sup>72</sup> These activities are also in line with the strategy „Towards an EU strategy for international cultural relations“ <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>

Action	Description
<b>Policies and Frameworks</b>	
<p>Innovation is key for the EU 2021-2027 programmes and Member States recovery programmes</p>	<p>Innovation means permanent change and adaptation to changing environments and using of opportunities. Uncertain circumstances as they became again better visible are to be coped with innovative answers. Experimental settings are crucial to be encouraged. Opportunities must be identified and communicated. The (CCS) policy makers have a crucial task to be the accelerator for the sectors, to make understandable the innovative power of the CCS.</p>
<p>Social protection schemes for EU CCS freelancers and self-employed</p>	<p>Social protection cannot exclude large parts of the CCS – namely the huge number of freelancers and self-employed. The crisis has made visible these shortcomings. Many depend on emergency aid and have not the right to access social protection (e. g. as employees). An EU wide research how to come up with functioning social protection systems for the EU CCS freelancers (working in all EU MS) would be an important step forward. A public business interruption system for CCS companies and self-employed comparable to the unemployment support for the employees could be a way forward.</p>
<p>Invest in CCS (global) competitiveness by reducing bureaucracy</p>	<p>The (EU-) funding programmes are still too bureaucratic and effectively not accessible by many of the CCS (lack of time and budget to invest such a considerable amount in an application only). This is even more valid in times of crisis when instruments need to be operational in very short time and aid spent immediately or very rapidly. The modernisation and considerable simplification of these systems would also enhance the (global) competitiveness of the EU CCS (acting fast makes the difference on the market!)</p>
<p>Mainstream sustainable public procurement for the CCS</p>	<p>Simple and sustainable public procurement settings to allow contracting also with small and innovative CCS is a crucial way forward. It brings again competitive advantage for the EU CCS and allows for appropriate income. The related tools (and studies, information) are available on EU level. The implementation is still very slow. Maybe specific EU trainings linked to EU funding programmes could be a step forward. A list of certified tendering practices might be useful for public authorities on all governance levels in the EU.</p>
<p>Reconnect with the audience and the demand side</p>	<p>Research and innovation are needed to reconnect the (paying) audience in online and offline formats. This refers to new cultural formats (e. g. the respect for physical distancing will) and encouragements (e. g. cultural vouchers for unemployed). The public and private demand could be stimulated (e. g. by commissions).</p>

<p>Encourage, internationalise and further disseminate EU policy learning good practices (OMC, Voices of Culture)</p>	<p>The processes and settings on EU level for allowing learning of CCS policy makers and NGOs are excellent and worth global dissemination and the EU could benefit of further exchange related to good policy practices from other parts of the world.</p>
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**Reliability:** The content of this report is based on information available by June 2020. Due to the dynamics in mentioned policies and frameworks, the author cannot be made reliable for any related changes or updates.