

GLOBAL IMPACT OF COVID-19 ON EU NATIONAL INSTITUTES FOR CULTURE

Survey Report

July 2020



Contents

Introduction	3
Summary of findings	4
Recommendations	5
1. Impact on the network	7
2. Impact on funding	7
3. Impact on operations	8
6. Impact on activities	11
7. Outlook on long-term implications	13
8. Needs on the ground	15
9. Priorities for the future	17
Members' online offerings.....	19



Introduction

The Covid-19 pandemic has a crushing effect on the work of international cultural relations. Activities and collaborations worldwide are cancelled or postponed, while most cultural venues are forced to close their doors. Artists and organisations, including our members, are severely affected by the abrupt discontinuation of their activities, which rely so heavily on people coming together to collaborate across borders.

In order to overcome the challenging circumstances, European national governments have deliberated specific **emergency funds or measures** for the cultural and creative sectors, which mostly addressed the compensation of lost income, guaranteed the entirety or a substantial part of the staff's salaries, and directly supported cultural actors financially, whether in individual or company form. An [overview of governments' responses](#) can be found on the EUNIC website.

However, what is the way forward regarding cross-country cooperation in culture? How will the crisis affect cultural relations and European cultural collaboration in the longer term? How can we ensure that, after this crisis, cultural relations continue to bring trust and understanding between the people of Europe and the wider world?

EUNIC members already discussed the effects of Covid-19 on their organisations and activities at an internal [meeting on 14 May 2020](#). Simultaneously, EUNIC launched a two-part survey to document and analyse the impact of the Covid-19 crisis on its members on headquarters level as well as to local branches and clusters in the short, medium and long term. The survey aimed to **monitor the effects of the crisis on EUNIC members** and to discover how members respond to the crisis and what new initiatives come from it on organisation and programme level. The survey also looked at expectations on what will change in the sector in the future.

The research was conducted in the form of an online survey to EUNIC members' headquarters, with 32 responses between 28 April and 2 June 2020. An additional survey was launched for EUNIC clusters. 49 responses from members' local branches were received between 26 May and 9 June 2020, representing 41 clusters out of 120. The survey results represent responses from 21 different members based in clusters in the Americas (7), Australia and Asia (5), sub-Saharan Africa (6), MENA (5), EU (11), rest of Europe (5) and Eastern Partnership countries (2) covering all regions where clusters are currently established.

This report presents the outcomes of both surveys, with a focus on the members' survey.



Summary of findings

1. EUNIC's large and diverse network worldwide has been severely impacted by the coronavirus outbreak, with the **temporary closure of branches and partial suspension of activities** as a consequence: 85% of members temporarily closed at least half of their branches worldwide. Cultural activities and language courses and exams were halted and soon moved online.
2. **At least 34.6 million euros of income was lost** by EUNIC members due to branches closing. 85% of members are not eligible to apply for emergency government funding and those eligible have not received financial aid yet. The EUNIC network largely relies on public funding, and **extra financial support from national emergency funds to EUNIC members has lacked so far** with very few exceptions.
3. EUNIC members envisage that the crisis and possible reduction in funding could have **downsizing effects on their organisation and activities**. 13% are concerned about structural staff reductions, while budget cuts have already impacted artists, experts and teachers.
4. Looking at the mid-term changes to their internal organisation and work process, a large majority of members **expects meetings to be held online** more often and foresees less business traveling. **Telework and video conferencing** have helped maintaining the continuity of daily operations and activities also in light of the travel restrictions.
5. **Internal learning opportunities have increased** during the crisis. On local level, **European partnership has deepened** and exchanging on important issues that arose during the crisis have brought colleagues closer together.
6. The crisis and resulting measures have encouraged a **push for digitalisation** among members, carried out through a digital transformation of internal processes and adaptation of existing digital content to support the continuity of activities in the changed conditions. Three out of four EUNIC members digitalised their internal process during the crisis. At the same time, **lack of both digital infrastructure and skills** are identified as a major challenge.
7. While plans and projects had to be adapted to the current circumstances, including postponing or moving them online, **members have not stopped investing in and working on new activities**. These include mostly online projects, but also grant schemes for activities both in the online realm and in public space and learning activities for creative professionals. New projects are developed for **specific target groups**, ensuring a strategic impact of cultural relations activities, for instance with children (31%). Few projects have been dedicated to parents, senior citizens or health professionals, some of the social groups most affected by the crisis.
8. 84% of EUNIC members expect that there will be less traveling involved in projects. **New and especially hybrid formats for cultural relations activities are deemed highly likely to become more frequent**. Different ways of doing cultural relations could include increased production of online content, more co-creation and co-capacity building in projects, more environmental awareness, and more locally focused projects. Almost half of EUNIC members expect there to be **fewer projects** and activities in the future, and half of the members see a need to rethink their general strategy of cultural relations.



9. When creating new projects, 80% of EUNIC members see the need to **forge more partnerships** and to **work together closely with other EUNIC members**. With the risk of decreased funding, **pooling resources** is seen as one way out of a difficult situation. On the operational level, colleagues have been seeking **new partnerships**, for instance with international media distribution sites, TV stations and other partners with an expertise in technology.
10. Three major needs have been identified across survey responses: to invest in **digital resources**, to **increase advocacy** for political recognition of the importance of international cultural relations, and to tackle this crisis by **reinforcing multilateral cooperation** by supporting local cultural sectors.

Recommendations

- I. EUNIC members and EUNIC Global should focus on their **advocacy to policy makers and political stakeholders**, highlighting the importance of cultural relations to society. Assuring political recognition and financial investment in cultural relations should be the goal of these efforts. The [EUNIC Statement “For the future: Make cultural relations count in a post-crisis global society”](#), published in June 2020, can be a useful tool as well as the EUNIC Report “[Working in Fragile Contexts](#)” which highlights the contributions of a cultural relations approach to violence prevention, peace building and post-conflict resolution.
- II. **Pooling of resources within EUNIC members for joint projects** could help compensating for the expected downsizing of funding while allowing to **maintain and increase the impact of activities**. As some members have already started charging for cultural offerings or applying for private funding, further EUNIC members could **explore such new sources of revenue**.
- III. The crisis has shown the need to constantly evolve, learn and improve while offering increased opportunities for internal learning through digital means. This is something all EUNIC members could explore, **normalizing online learning as learning organisations**. Clusters could also actively explore capacity building through online means as well as through face-to-face meetings. The [EUNIC Strategic Framework 2020-2014](#) can serve as guidance when developing such activities.
- IV. EUNIC members and EUNIC Global should **review the use of video conferencing for meetings in order to reduce traveling**. Video conferences could be used for internal capacity building for clusters. Project steering committee meetings of the large EUNIC projects in Ukraine and Tunisia as well as other EU-funded projects should make it a habit to invite EUNIC Global colleagues and potentially other colleagues from the network to join the meetings via video conferencing. EUNIC Global should explore different means than the traditional regional cluster seminars to achieve the objective to strengthen the capacities of clusters, for instance by **launching webinars targeted at specific clusters and regions**. EUNIC Global should revise its annual workplan and identify meetings that can be moved online or modified into a hybrid format.
- V. EUNIC members should **approach the challenge of adjusting to the new situation together**, joining forces rather than tackling them alone as all face similar challenges. Regarding mobility, environmental impact, co-creation and co-capacity building, **new models of doing cultural relations should be developed** and tested together, with a **focus on hybrid activities combining physical and virtual aspects**. EUNIC Global should keep these new parameters in mind when designing the next call for European Spaces of Culture as well as the future Cluster Fund calls.



- VI. In the digital realm audience reach extends beyond borders. **New ways of doing digital cultural relations need to be** identified, seeking other EUNIC members for collaboration. EUNIC members should also keep in mind that new project forms are already being explored. Creating communities across borders is possible online, for instance in hackathons. All should ensure engaging in sharing and mutual learning in developing new activities.
- VII. During the pandemic groups of society that are not usually in the limelight became more visible. EUNIC members should explore **creating activities targeted to the needs of these communities** in line with the call for inclusive cultural relations. **Communities with no access to digital spheres** should be kept in mind when designing new programmes, in line with the overarching principle of the United Nations 2030 Agenda for Sustainable Development, **leaving no one behind**.
- VIII. Collaboration on cluster level would benefit from **stronger support from headquarters**, both concerning general strategic thinking for combating the crisis as well as giving explicit support for collaborating within the framework of EUNIC clusters. Headquarters should give a **stronger mandate to their branches to engage in European collaboration in culture**, for instance by including it in job descriptions and by making sure that administrative processes allow for budget to be spent on European initiatives rather than national ones.
- IX. EUNIC members should **invest in building digital skills and installing digital infrastructure** to be equipped for new ways of working as well as potential future crisis situations at headquarters and local level.
- X. EUNIC members and EUNIC Global need to rethink their **approach and strategy of international collaboration, taking into account changing perceptions of economy, mobility, and global solidarity**. EUNIC's ongoing work on Fair Collaboration, decided by the General Assembly in December 2019, could be useful in this process.



1. Impact on the network

36 members

24 cultural institutes, 12 ministries

2,500+
branches worldwide

35,000+
staff worldwide

EUNIC is a **diverse** and **plural network** thanks to the varied natures and backgrounds of its 36 members from all EU Member States and associated countries: 24 national cultural institutes and 12 ministries managing the culture or foreign affairs portfolios. EUNIC members employ more than 35,000 professionals worldwide.

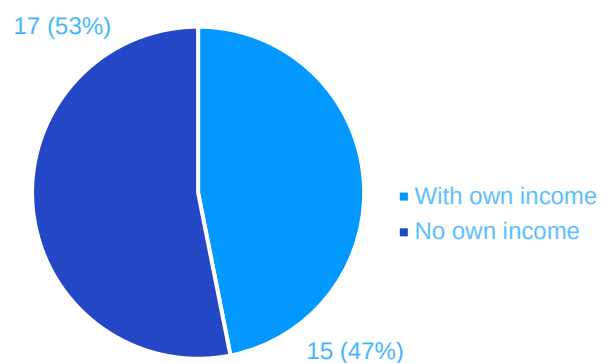
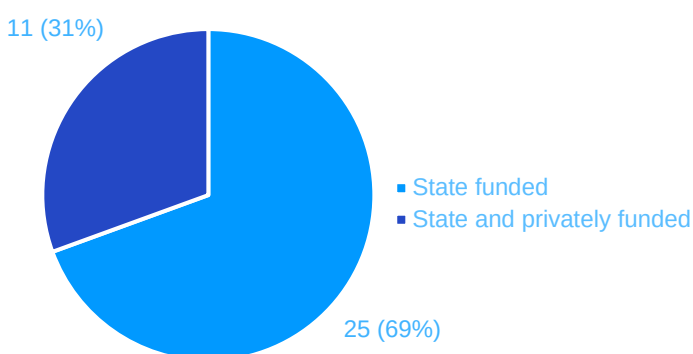
The EUNIC network is made up of more than **2,500 branches** around the world; 27 members have networks spanning all continents. Most of them were temporarily closed in the immediate aftermath of the outbreak of the pandemic: 11 members (31%) closed all branches, other 11 closed up to 100% of them; 12% closed up to 75% of their branches, while 8 members (25%) managed to limit the shutdown to max. 25% of their branches. Branches were first closed in January in China. Before the end of March, branches in the Americas had adopted to the social distancing measures and have suspended operation as well.

At the time of publication of this report, most members have gradually started to **partly reopen their branches and get physical activities running again**, in observance of special rules prescribed by the local governments or internal protocols, including limitations to public and staff access to the premises, increased sanitary measures and obligation to wear protective gear, and physical distancing. However, for the vast majority of our members a complete return to the pre-crisis scale of activities – physical ones in particular – is not foreseen before the end of the summer.

2. Impact on funding

The EUNIC network largely relies on public funding and have not profited from financial support from emergency government funds so far. However, this situation has not prevented EUNIC members from investing in new programmes and finding new ways to sustain themselves, also through monetising online initiatives.

Members funding



The majority of 25 EUNIC members rely only on **public funding** (69%), while 11 (31%) also have private sources of income. On average, 57% of this subgroup's income is generated by public sources.

47% of the members (15) declared that they have their own source of income (such as language courses and events), on average representing 25% of their total revenues.

At the time of the survey, EUNIC members estimated to lose at least 6.6 million euros of income due to the closing of branches. Since conducting the survey, more timely figures suggest losses of 34.6 million euros. In spite of this, 7,4 million euros has been **re-allocated** to finance new programmes, and 1 million euros was re-allocated to increase online offerings and online communications.

11 members (34%) reacted to the crisis by exploring **new ways to get funding**, among which: charging for online courses (63% of this group), private funding (27%), online exams (27%), cultural offerings (27%), donations (18%), and crowdfunding (9%).

Almost no members are eligible to apply for government support – 3 out of 4 eligible members managed to apply – and at the time of this report they had not received yet any support from such schemes. We have included an overview of emergency funds and measures [on our website](#).

3. Impact on operations

The sentiment of EUNIC members points at a future **downscaling of activities and potential reduction in funding**. 13% of them are concerned about staff reductions, while such cuts have already impacted artists, experts and teachers. Telework and video conferencing have helped maintaining the continuity of daily operations and activities also in light of the travel restrictions. Internal learning opportunities have increased during the crisis.

In the short term, the crisis already had impact on our members' daily activities. 93% had their staff **telework** from remote locations. In addition to that, 62% of members changed staff responsibilities to adapt to the new situation and corresponding needs. Members were also forced to cancel contracts with artists and experts (37%) and teachers (15%).

In most cases (84%), a limited fraction of members' staff travelled back to their home country. While the situation has led to cancellation of the planned business trips for the near future, for 20 members (62%) the crisis has also prompted thinking of **new guidelines for business travelling**.

In terms of change in working habits, **video conferencing** has been the most popular tool among our members to engage with remote working during these months, with a software preference for Zoom and MS Teams, although popular social networks like Facebook (40%) have been among the favourites as well. 15% of the members can rely on specific in-house software or platforms for their professional activities.

11 members
with private income (language courses and others)

25 members
with public funding only

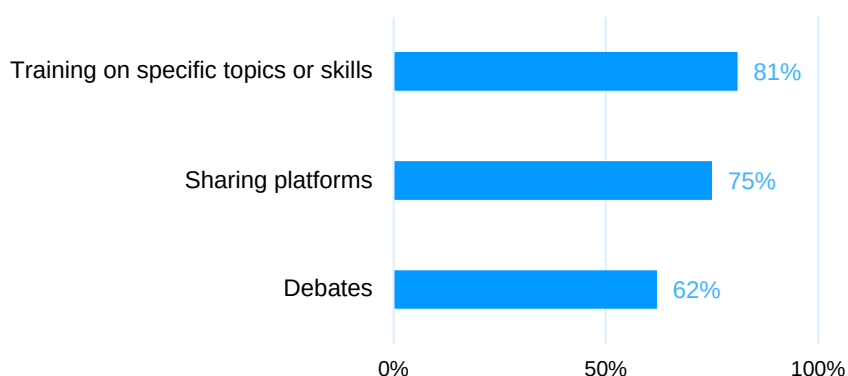
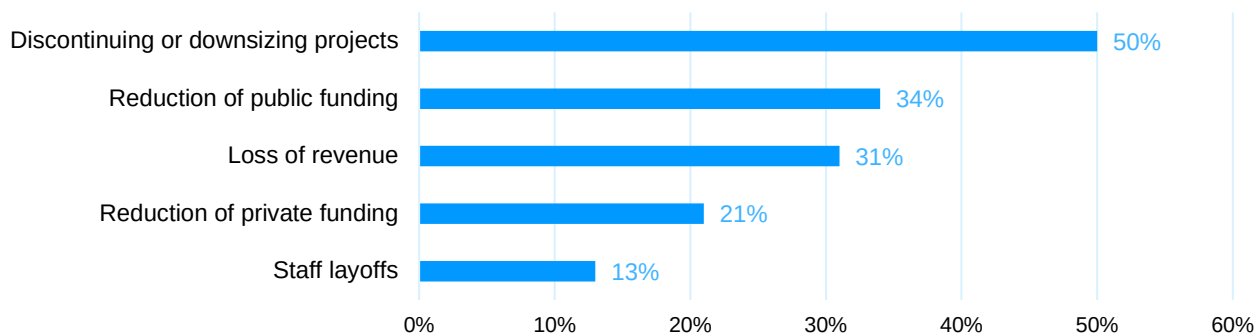
2.9 billion
euros is the combined budget of all EUNIC members in 2019

34.6 million
euros of income estimated lost to closing branches worldwide



Envisioned changes

Overall, 50% of members envision that part of their programmes and projects will be discontinued or down-sized, and 34% envisage a reduction in public funding (21% in the case of private funding) below the pre-crisis level. At the same time, some members fear downsizing of their organisations: 13% are concerned about staff layoffs, and one member is concerned about the closure of branches as a possible long-term impact.



Internal learning opportunities

Nevertheless, this difficult moment turned out being an occasion for **increasing learning activities**, both internally for staff and targeting the public. 53% of EUNIC members have installed internal learning offerings during this crisis, either targeted training on specific topics and skills (81% of this group), sharing platforms (75%) or debates (62%).

4. Impact on digitalisation

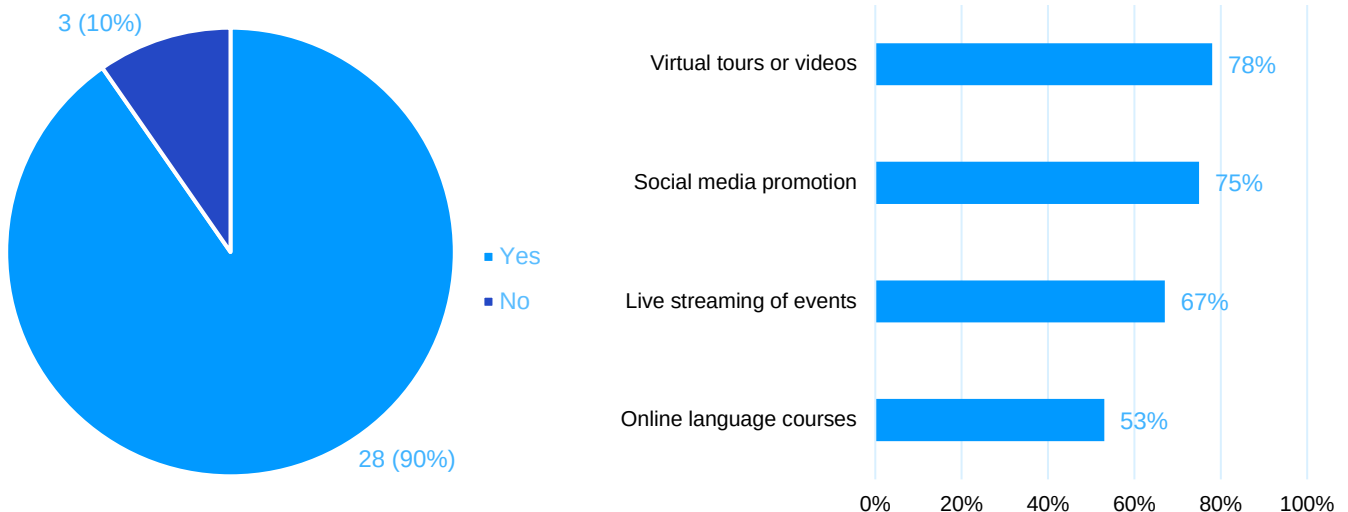
The crisis and physical distancing have encouraged a push for digitalisation among EUNIC members, demonstrated by the digital transformation of internal processes and the adaptation of the existing digital content strategy – including in terms of external communications – to support the continuity of activities in the changed conditions.

75% of EUNIC members declared that **internal processes in their organisation have become digitalised or more digitalised** due to the current situation. While most of these processes concern offerings for the public (e.g. digital libraries), 31% also see changes in the way they manage finances, and 13% have now created online payment possibilities for users. Overall, also considering the impact on a longer-term basis, 89% expect more internal meetings to be held online in the future, and 62% think that more internal process will become (or remain) digital.



Members designing new online content

90% of members have produced (or are planning to) new online content; this is mostly taking the form of **online cultural offerings** such as virtual tours or videos (78%), social media specific offerings or promotion of the member's initiatives (75%), live streaming of events and conferences (67%), and online language courses (53%).



80% of these projects have the general public as target group; some focus on professionals in the fields of culture (60%), university student and scholars (45%), other on children (35%), while few to none target parents (15%), senior citizens (15%) or health professionals (10%).

A majority of EUNIC members (57%) have **added or re-allocated budget to support such increased online presence**, for a total that edges close to 1 million euros. This increase has been put into offerings. It has not been reflected by new staff being hired (7% of members have hired new staff, as well as one cluster for communication tasks), and 36% have redirected personnel committed in other areas to online communication activities.

Social media usage of our members' channels worldwide **has increased by 21%** during the coronavirus outbreak, and 83% of our members confirmed increased interactions and offered contents as well. Facebook is still the most important channel for our members' social media engagement (92%), with Instagram (61%) and Twitter (42%) to round up the podium at distance.

5. Impact on cooperation on the ground

The crisis has affected members' involvement in the local clusters. While 34% of members in clusters indicated that their cluster has been meeting with the same frequency as before the lockdown, 30% reported that the cluster has been meeting less frequently, and 22% state not at all. 12% have been meeting more frequently than before the lockdown.

49% envisage lower financial contribution in clusters to projects or in form of membership fees as a result of the crisis, 4% foresee no contribution at all, while 24% are still unsure of the impact of the crisis on members' contributions, and 22% envisage no changes at all.



20% of members have used this time to engage in activities to **build the capacities of their clusters** by inviting external speakers to their cluster meeting (70% of this group), through virtual networking (50%) and hosting debates (10%).

Some members reflected on the role the cooperation in EUNIC clusters has played during the crisis and highlighted the invaluable role of the network in creating a sense of unity on the ground:

"Online meetings and continuation of projects (online in many cases) have been an invaluable tool to keep connected and focus on issues."

"Our working groups are more effective now than before. There is a bigger sense of unity."

"Sharing concerns, practical info and ideas with other members - Sharing strategies and approach on responding to the crisis - Sharing exit strategies and plans on re-opening our premises."

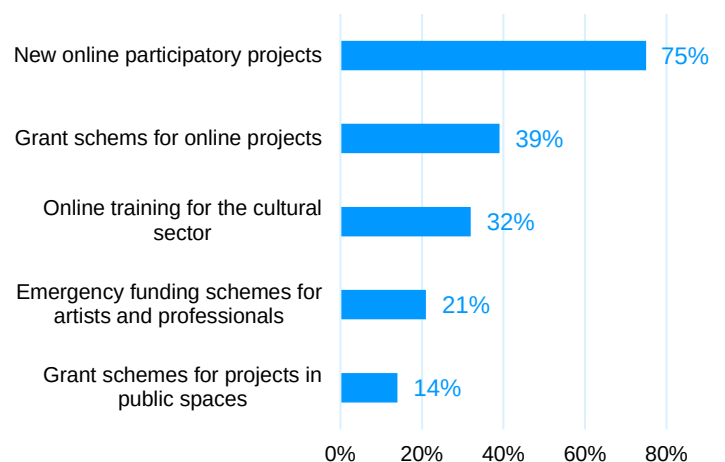
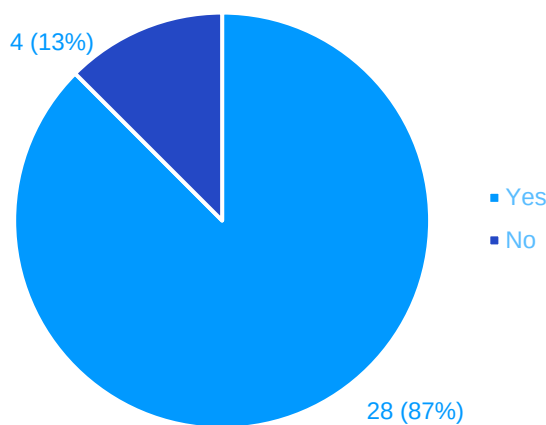
"Our cluster got much closer and we help each other in finding new ways (how to apply for financial support, visa questions/travel restrictions, health and safety regulations)."

6. Impact on activities

While the previous plans and projects had to be adapted to the current circumstances, including postponing or moving online, members have not stopped investing and working on new projects, also in collaboration with other EUNIC members. 93% of members were forced to make **changes to existing projects**: activities have been largely moved online or adapted so as to be fit for online fruition (90%) or postponed (90%); at least 7,4 million euros has been invested in this process.

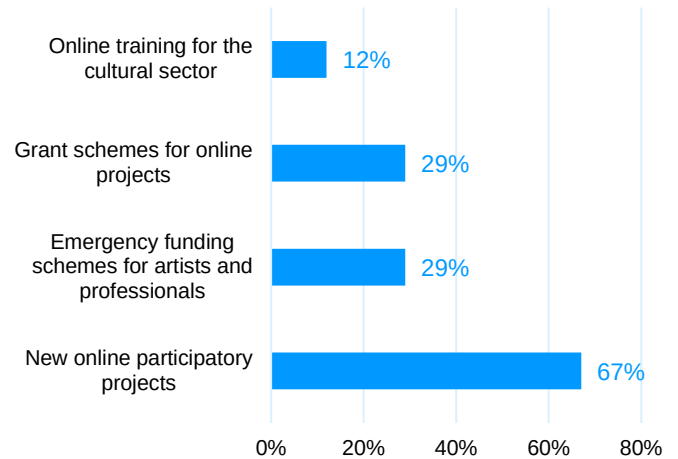
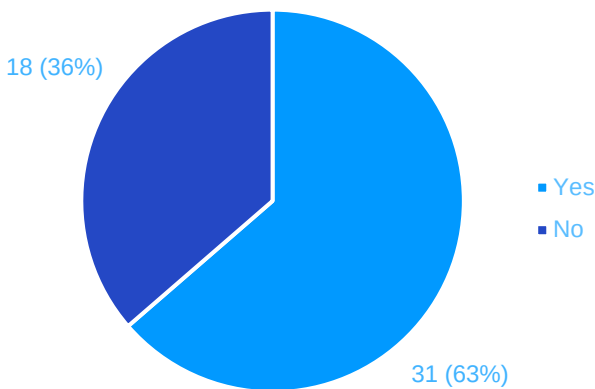
Members working on new projects

87% are reacting to the challenging circumstances by **innovating and launching new projects**, presently or in the near future. More specifically, 75% of these respondents are working on new formats, such as online participatory cultural events. Efforts have been made to develop activities in direct support of the creative sectors, whether in the forms of grants for online projects (39%), learning activities for creative professionals (32%), emergency funding for artists (21%) or grants for physical activities (14%).



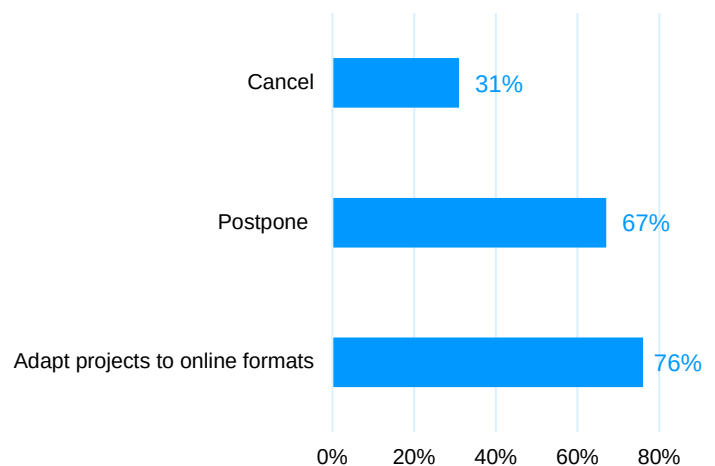
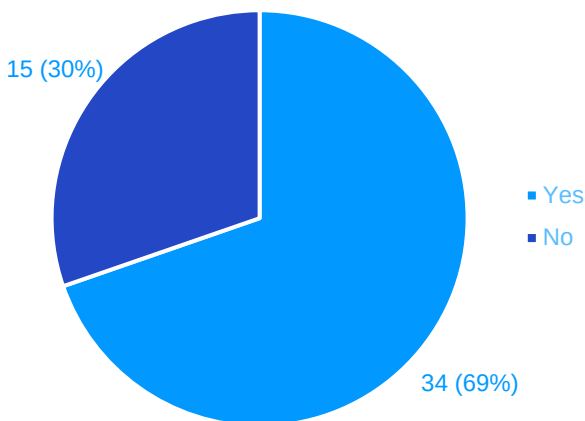
Clusters planning new projects

63% of clusters are planning new projects during the crisis. In comparison to members headquarters', members in clusters are planning to launch grant schemes for online projects (29% of this group) rather than projects in open spaces, as well as emergency funding schemes also 29%). One cluster is planning to launch an online competition to increase awareness on European languages.



Adapting existing joint projects in clusters

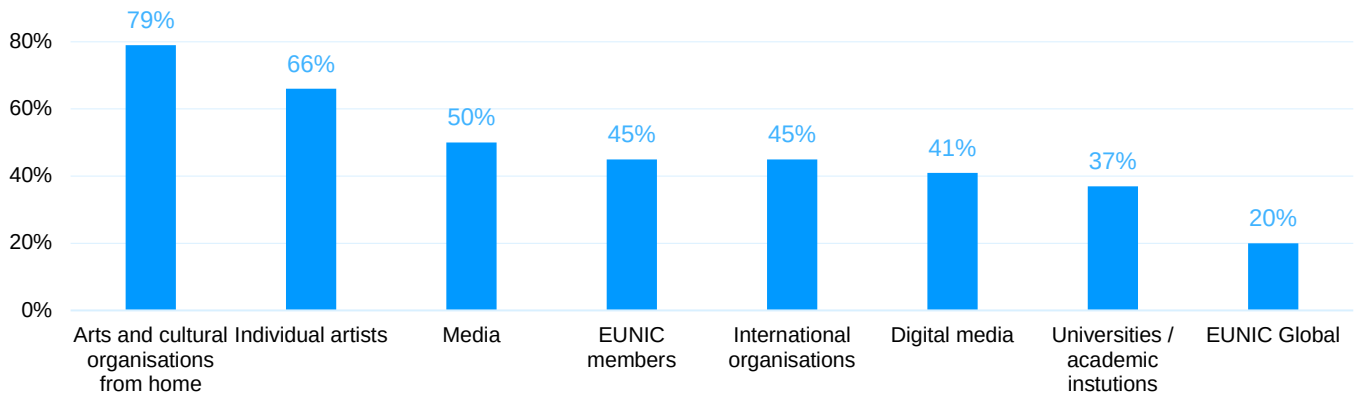
When asked whether existing projects have been adapted to the crisis situation, 69% of cluster colleagues confirmed. The majority of projects have been adapted to an online format (76% of this group). 67% responses indicate postponement, with a lower number of projects cancelled (31%).



Members' partnerships for new projects

62% of EUNIC members' headquarters added or re-allocated budget for new or modified projects. 80% have worked together with partners to develop new activities. 79% of these members have worked with arts and culture organisations from their home country, 66% with individual artists and 50% with local or national media, while 45% have cooperated with EUNIC members on new projects.





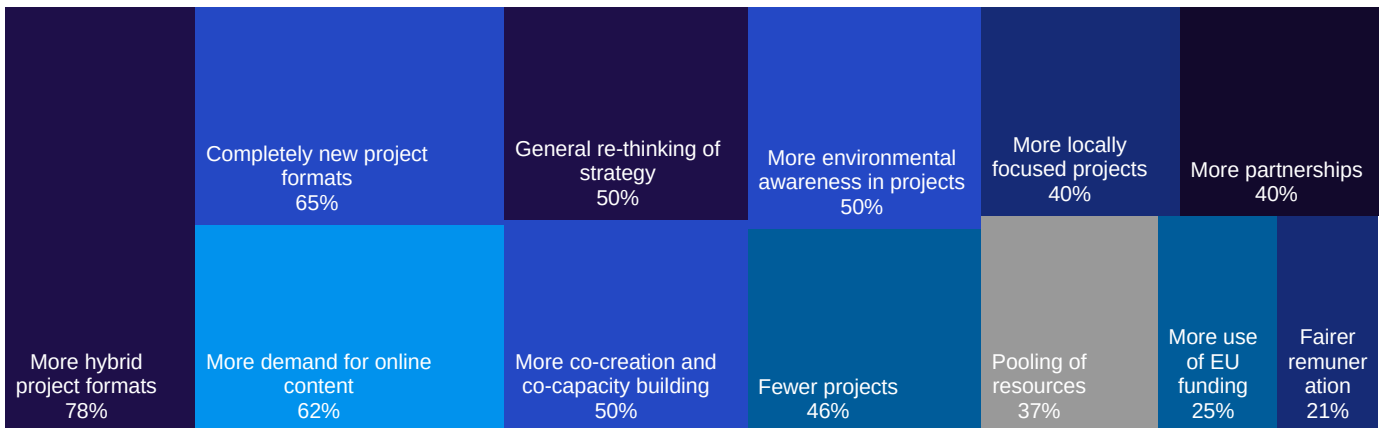
22% of members in clusters have started working with new partner organisations, mainly with arts organisations (72% of this group), but some also reported starting collaboration with tech organisations, international media distribution sites, local authorities, TV channels (Arte) and local streaming film platforms (9%).

7. Outlook on long-term implications

After having assessed the immediate responses and impacts of the crisis, we looked for more insight into how our members envisage their **future prospects**. EUNIC members expect hybrid and new formats to become more frequent for their activities, also in the context of the need of rethinking their strategy, as a whole or partially. Fewer funding opportunities may encourage more resources pooling among EUNIC members.

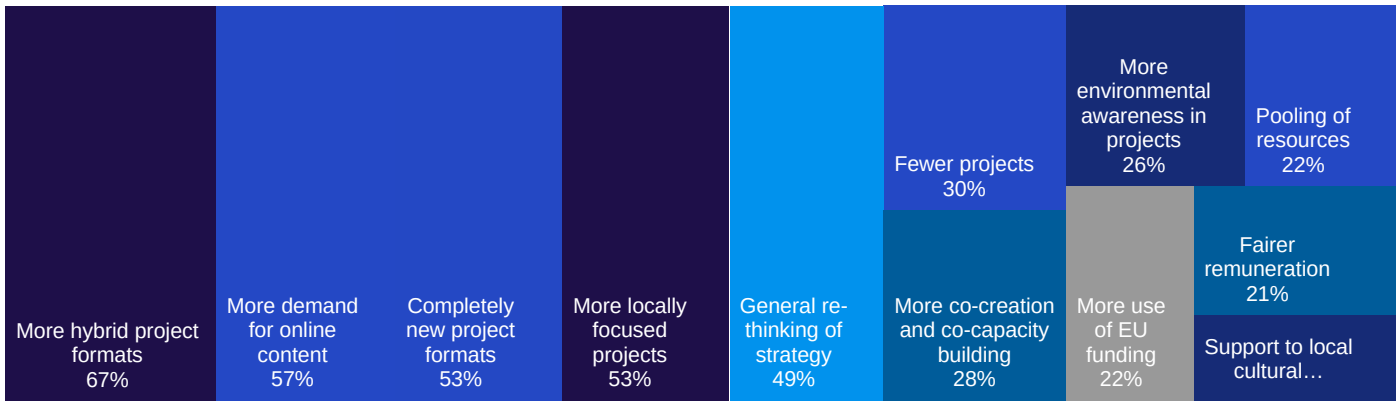
Long-term implications on members' headquarters' work

84% of members' headquarters expect less traveling in the framework of projects and 78% think they will see **more hybrid physical/digital formats in their activities** (65% instead see completely new formats), which are all direct structural consequences of the crisis-induced changes and digital innovation lessons learned. 50% consider that they will need a general re-thinking of their strategy, while 40% will look for more locally focused activities. 37% want more pooling of resources with other EUNIC members for cooperating in pursuit of improved collaboration and economies. 21% foresee a fairer remuneration of artists and local experts.



Long-term implications on members' work in clusters

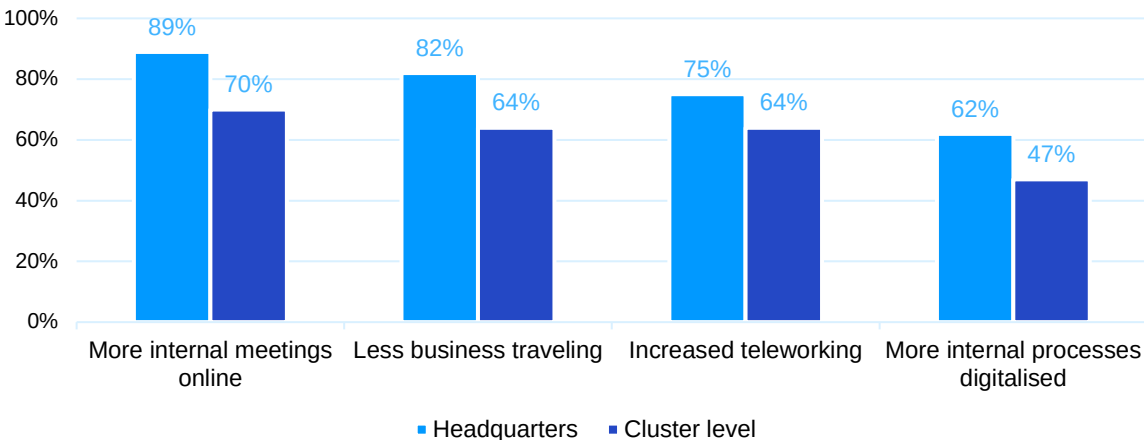
71% of members in clusters foresee less frequent traveling in the framework of projects. 67% expect to see more hybrid formats in activities (opposite of 53% seeing completely new formats). 53% expect a rise in demand for online content and the same portion foresees a more local focus on projects and activities. Almost half (49% of cluster colleagues expect to re-think their strategy, with 30% foreseeing fewer activities and projects to take place. As is the case for members' headquarters, 21% of cluster colleagues envision a fairer remuneration of local artists and cultural experts.



Long-term operational changes foreseen on headquarters and cluster levels

Looking at the long-term changes to their internal organisation and operations, a large majority of 89% members' headquarters foresee internal meetings to be organised online more often and 82% foresees less business traveling. Teleworking, immediately introduced by almost all members, will continue to be common practice for 75% of the members. Parallel to all this, 62% of members expect to continue digitalising internal processes.

In comparison, a smaller portion of members in clusters (70%) expect more internal meetings to be held online. Increased teleworking (64%), followed by less business travelling (64%) is also expected amongst clusters. 47% of respondents expect digitalising internal processes.



8. Needs on the ground

The survey included open-ended questions to understand the current needs of EUNIC clusters on the ground.

Expressed by many cluster members was the need for **financial resources for online activities**, as well as **capacity building** and **professional expertise**. Others also highlighted the importance of new ideas for online and hybrid contents and new online tools for internal communication within clusters:

"More financial support to be able to develop our online presence and tools in order to realise projects online that can generate an income both for the arts organisations hosting them and for the artists participating. More know-how / specialist knowledge – in terms of online resources and tools and how to use them"

"Funds for translating and subtitling videos, training on best practices on video-making and holding online events"

"Intelligent ideas for hybrid formats"

"Common budget for online projects"

"More money for digital projects"

"Professionals to manage, plan and edit online appearance"

"Emotional support, exchange and knowledge about online language courses offers, teacher training and marketing"

"Increasing online presence and communication as a cluster. Developing new online content."

"There is an urgent need to find new digital ways of doing cultural and culture-related work, and that is what we are interested in very much."

Members in clusters also call for a **new vision and strategic outlook in defining post-crisis plans**. This is matched with the call for more financial resources and structural support for the joint work in clusters:

"Vision."

"New orientation new start of activities of the member institutes."

"Working out a mid- or long-term new strategy and strengthening online communication."

"A post-C19 strategy."

"A clearer vision of what could be done in the autumn."

"Specific emergency funding."

"Vision on what to do in 'new normal'."

"To have responses from headquarters."

"Putting EUNIC in the job description of colleagues in situ could help."

"We need financial support."

"More project funding."

"Encouraging engagement of heads of the member organizations."

"More financial help in social fields."



Along the calls for new vision and strategic steering from the Headquarters, members in clusters are also in need of a creativity boost in search for new project ideas. This should be also matched with pooling of resources for new joint cluster projects:

"A federating project."

"Ideas for digital programmes."

*"More meetings to share ideas and opportunities"
"An idea for implementing projects online."*

"Pooling resources and ideas."

Beyond the cooperation within EUNIC clusters, members have also identified a broader need to provide support to local cultural sectors and local artists:

"Local artists and cultural activists need support of EUNIC."

"Financial help for arts and culture community."

"Providing ideas and means in order to help the cultural sector."

"New ideas to support the local cultural scene."

The second open-ended question looked more specifically on **the current and future role of EUNIC and EUNIC Global in helping clusters to respond to the crisis**. Amongst the most commonly repeated answers has been the role of EUNIC as an important platform for sharing information, online trainings and exchange of best practices, tools and solutions. Members in clusters have also appreciated more opportunities to take part in webinars and online encounters with other colleagues from the network:

"The trainings given were very useful, so we are expecting this to continue."

"The webinars offered by EUNIC Global were very interested and helpful. indeed, they help us to see how eunic and other clusters in the world were responding to the crisis, what tools do they use, what contents do they promote..."

"Sharing examples of good practice, tools and solutions."

"The decision to be flexible and extend the European Houses of Culture project period due to the Covid crisis, so that the full planned project can be implemented with a few months delay instead of having to be cancelled was very much appreciated."

Looking further into the future EUNIC members in cluster express the need to continue to exchange, get informed and inform each other about (funding) opportunities, best practices and redirecting strategies:

"To (continue to) facilitate exchanges of experience between clusters."

"Inform about funding opportunities, connect with others, strengthen international exchange share good practice and strong ideas."

"Information sharing about new EUNIC strategies and possibilities. Introducing best practices."

"An online short Conference/meeting between EUNIC Global and all Cluster member representatives (...) for exchange of thoughts, worries and discussions about short/long-term bilateral and multilateral plans."



9. Priorities for the future

The survey included an open-ended final question to get a clearer picture on what members at headquarters' level consider **priorities for the future**.

Expressed most by our members was the need for **digital expertise and technical equipment**, in order to manage the increased volume of online activities. Members also bring to the attention to the need of **capacity building** in as a means of making international cultural relations more effective, not in the least to be prepared for the future:

"Comprehensive digital transformation."

"Capacity-building in the digitalisation of international relations in culture."

"Financial resources for upgrading of hard- and software and for manpower."

"Exploiting the full potential of information technology."

"A digital up-scaling of capacities as pointed to above as an urgent need, may also have short, medium and long-term value vis a vis climate change mitigation, by enabling future travel reductions."

"Digital expertise."

"IT department with many digital experts."

"Better digital infrastructure."

"In many countries we are in, it is relevant now to support, inspire and qualify the cultural sector, or special target groups such as youth, since there is a high number who have lost income, jobs and/or have lack opportunities for alternatives and skills. This requires some digital skills combined with the relevant content - of value for the future for them personally and for society. There is a further risk this digital capacity need will further grow if the corona-crisis deepens or re-occurs in 2020/2021."

Members appeal for more **political attention and government support for cultural relations, including financial means**. The need to support the cultural and creative sector was pointed out repeatedly, as well as information about and more certainty of the future of funding. Members call on discussion with public authorities on the position of the sector in the rebuild-up of the economy and future scenarios for the sector:

"Government support and funding."

"Open debate to discuss with government on future scenarios."

"Advocacy for the need to support the cultural and creative sector."

*"Political attention."
"Securing a balanced budget."*

"Advocacy for the public and private actors to recognise the cultural and creative sector's important role in the relaunch of economy and social transformation in the corona context."

"Information about future funding."

"Visibility on public funding 2021 and 2022."

"In the current crisis, it is important to support the cultural scene and local artists not only from national initiatives but also from larger European projects and funds."



Members also call to recognise the importance of **international cooperation** and improved efforts for mutual exchange and learning with partner organisations and their EUNIC colleagues to draw on future scenarios together. This will lead to fresh and up-to-date inspiring ideas to re-ignite their activities, new ways of working and their (long-term) strategies:

“Ideas for establishing an alternative cultural program.”

“Rethinking strategy.”

“Sharing debates with colleagues in future scenarios: international cultural collaboration.”

“New ideas and direction.”

“International cooperation, learning from other organizations in other countries.”

“Meet each other!”

“New strategy 2021-2025.”

“Focus on other projects than cultural diplomacy.”

“We need EUNIC badly :) Both for advocacy and capacity-building. It’s incredibly difficult to prevent the leap back in time..”

“EUNIC should speak up – wherever and whenever possible – against the massive budget cuts for the cultural and creative sectors that have already happened or that are going to happen worldwide. I am afraid that in many EU-MS the budgets for international cultural activities will come under severe pressure too.”

“EUNIC has acted according to its mission as a useful platform for exchange of information and cooperation. It will provide a good vehicle for sustaining change and innovation in how cultural cooperation can be conducted under the impact of the pandemic.”

Members also expressed the desire for **stability and return to normality**, in order to get their full capacity back after a period of uncertainty. Continued resilience and stability therefore are called for. At the same time, members express hope for a better future with sustainability in mind:

“The most difficult part regarding the Covid-19 crisis is the uncertainty and inability to predict which conditions we are working under in the coming weeks, months and years.”

“Continued resilience”

“Hope for the better (sustainable) future”

“Release of measures - the possibility of carrying out physical activities and enabling delegates to travel.”

“We hope that the situation will return to normal as soon as possible and that the network of our institutes will be able to operate as before.”

“Stability.”



Members' online offerings

The digital realm has been the stage where most of EUNIC members responded and where adapted initiatives took place; to support and promote these efforts, we gathered online offerings of our members during the confinement period [in this article](#) on the EUNIC website. Six initiatives are highlighted below.

Kulturama (Goethe-Institut)

In order to lend the online cultural offers of artists more visibility and greater reach in times of the cCovid-19, the Goethe-Institut has launched the digital cultural calendar **kulturama.digital**. Kulturama invites the global public into a boundless, borderless world of digital cultural life.

The Kulturama.digital platform is a calendar for digital cultural events in order to support and link up our partners. Organizers and artists worldwide can list their live streams and videos-on-demand and reach out to an international audience. The site is in English and packages all offers according to type and date, so that everyone can quickly find the cultural offer they like. [Read more](#)



EUNIC Mixers (EUNIC Romania)

EUNIC Mixers is a regular series of live online discussions about how the cultural sector can adapt to the current changes caused by the pandemic, with guests from European countries focusing on among others music, heritage and individual artists' challenges. The EUNIC Mixers are hosted by the EUNIC Romania cluster, in collaboration with Romanian cultural practitioners. [Read more](#)

Together Alone (Finnish Cultural and Academic Institutes)

Through **Together Alone**, which was open to all Finnish and Finland-based professional artists who had lost work opportunities due to the pandemic, the Finnish Institutes sought artistic proposals related to the state of emergency, radical change, resilience, artistic practice in the future, alone together.

The aim of the open call is to ensure the livelihoods of artists and the continuity of international collaboration and dialogue. At the same time the project acts as a documentation of one of the major social upheavals of our time, gives the artists an opportunity to reflect it through their work, rethink ways of outreach and develop new practices. [Read more](#)



Lëlu Di Wajal'Art (EUNIC Senegal)

When the crisis hit Senegal, the EUNIC cluster quickly redirected planning and resources to launch the **Lëlu Di Wajal'Art** initiative - a special call addressed to proposals for local artists affected by the pandemic. The call encourages them to search for new, innovative methods and artistic expressions in the restrictive context of social distancing.

With a grant of 5,000 euros on average per project, the call is supporting around ten project proposals that test and develop new approaches and new marketing models for the creation, distribution and promotion of context, taking advantage of digital technologies and taking into account new audience models. [Read more](#)



Infected Cities (DutchCulture)

DutchCulture and Pakhuis de Zwijger explored the social impact of “city makers” and cultural actors in nine cities across the world in their weekly **livecast Infected Cities**. Infected Cities aims at having a closer look on the impact of the pandemic in metropolises located in countries that are part of the Dutch international cultural policy. In total nine Livecasts aired about nine cities and featured experts from different fields, with a focus on artists and creatives connected to the Netherlands. [Read more](#)

House of Europe (EUNIC Ukraine)

House of Europe is an EU-funded programme fostering professional and creative exchange between Ukrainians and their colleagues in EU countries. To support culture and creative industries in Ukraine during and after the crisis, the project created an emergency package of programmes: the hatathon “Hack the Culture”, an infrastructure grant scheme, a digital cooperation grant scheme, and stipends for professionals for academic courses.

These support measures are meant for cultural organisations and individual professionals, helping to invent new workflows, purchase the infrastructure for them, create digital cultural projects, and provide the support for individual managers. [Read more](#)

