

COVID-19 Solidarity and Emergency Response

COVID-19 Solidarity and Emergency Response in Europe in Arts, Culture, Cultural heritage and Creative Sectors

Introduction

Arts and culture will not be the same after COVID-19. The new situation would require new approaches and solutions at local, national and European level¹. We must be able to re-imagine the future, despite of the current social, health and economic challenges.

[Culture Action Europe](#) and the [European Cultural Foundation](#) have mapped emergency initiatives and measures carried out across Europe that address the effects of the COVID-19 outbreak on culture, arts, creative sectors – with the aim was to identify key challenges and possible gaps, or needs, yet unaddressed by the policymakers. Based on these findings, based on a large number of available resources, we hope to contribute, along the numerous sector-driven initiatives, to a better understanding of this situation, and to try to generate ideas for future scenarios at the European level.

We extend our credits to a number of initiatives by international networks, organisations, NGOs and public institutions (referred to in detail in the overview of measures),

who pioneered in collecting and sharing substantial information resources, studies and recommendations. These include (among other) On-the-Move & Circostrada, IMPALA, KEA, NEMO, Agenda 21 for Culture, Boekman Foundation (Compendium), IFACCA, as well as UNESCO, OECD and many more. We acknowledge the European Commission's swift reaction by setting up the [Creatives Unite](#) platform.

The mapping is not exhaustive, but it highlights some key trends and typologies of measures, implemented in the first months of the pandemic. A survey among 79 arts and culture organisations and European networks complemented the picture about the realities in 27 European countries (22 EU).



European
Cultural
Foundation

¹ [ECF-CAE joint statement](#)

What are the main challenges for cultural & creative organisations and professionals?



“The precarious nature of the work of artists has been made increasingly visible by this crisis.” UNESCO Culture & COVID-19: Impact and Response Tracker # 6, 2020



Uncertainty now and about the future is the main issue raised by most of the respondents of the CAE-ECF survey.

Temporary loss of jobs and incomes are the main challenges for arts and culture professionals - many of them being independent and/or intermittent freelancers and not always reached by the social security measures that are in place. No income entails for self-employed and freelancers loss of social security and health insurance benefits. The Joint Research Center of the EC has indicated the risks of job losses in cultural and creative sectors, where up to 32% are self-employed (CCS represent about 3.7% of EU employment).¹

Closing of art venues, workshops, ateliers and the cancellation of entire programmed portfolios of cultural, educational activities, international mobility, touring, training, and other services, led to serious financial issues (cash-flow) for cultural organisations. They could no longer provide overhead costs and salaries. Delayed projects led to delayed payments. Some lost sponsorships and private financing for events. Most arts and cultural organisations operate on zero-basis, cannot make profit, nor reserves.

The crisis revealed the vulnerability of the independent cultural sector and the freelance /self-employed artists, cultural and creative workers. They are hit by temporary unemployment, impossibility to exercise their main occupations, and many could not access social security schemes.² (In some EU Member States cultural and creative sectors consists of micro-organisations up to 95%)

How to keep their organisations and businesses working in the situation of lockdown?

Most of the organisations in cultural and creative sectors and cultural heritage need to reorganise swiftly their working process via digital means. The survey respondents emphasise they need support for the digital shift, as well as support for reinventing their value chains using novel tools and technology.

Great uncertainty about the future. Protracting some lockdown measures in many countries until autumn or towards the end of 2020 is changing seriously the game for cultural and creative operators. It seems impossible for them to programme their activities, neither to initiate new projects in the coming 6-12 months.

“The main challenge for the cultural sector in this pandemic moment is to make governments aware of the need to create laws that can ensure the social well-being of this workforce, which are artists, cultural agents in the short term. For example:

Give financial aid to the Cultural and Creative Sector and the entire cultural ecosystem,

Guarantee access to unemployment and other social benefits to all cultural professionals,

Provide emergency aid to cultural professionals, to small and medium-sized cultural companies in the form of tax reductions, loans, and credits with no interest,

Apply fiscal measures to ease the Cultural and Creative sector.” (Survey quote)

¹ European Cultural and Creative Cities In Covid-19 Times. Jobs at risk and the policy response. JRC, June 2020 ([link](#))

² Case of the International Mahler Orchestra's was shared through the survey.

What measures would help the most?



The survey respondents pointed out these measures as vital for their life and work:

- **Governments support for wages** for cultural and creative: compensate for the losses of wages and fees, and social security for the individuals and organisations in the CCS, operators
- **Structural support** for cultural and creative organisations (micro, small and medium) – to enable their basic functioning during and after the crisis through specific financing. A number of respondents mention that culture and creative sectors are not specifically included in the SME support by their government.
- **Temporary tax relief for cultural and creative sectors during and after the lockdown.** Fiscal relief or postponing fiscal debt is vital for micro-entities and self-employed. Fiscal measures shall be in place also for the reviving of the sector after the lockdown.
- **Flexible subsidies and grants, which are not too prescriptive** – micro and small organisations and not-for-profit activities would need some breathing space and time to recover from the losses and missed opportunities.
- **Measures to enable cultural and creative sectors to switch to new innovative and technological solutions.**
- **Other measures:** additional support from philanthropic sector, sponsors and mutual support in the professional communities support by regions, cities and other.

In the annex to this document, you can read a non-exhaustive overview of measures in several categories and by different levels. The overview is an orientation on the typologies and provides examples and links to the original resources on the topic, including to the Original resources.

The **horizontal emergency measures by the governments** are dedicated to immediate response of the economic and social urgencies of the cultural and creative workers and of their small and micro- organisations' (profit-making or non-

profit based enterprises) – not specifically for cultural and creative sectors. Most of these measures address temporary unemployment, income losses for self-employed and for organisations. They include, among other, retroactive or prolonged social security rights during the lock-down period, low-interest loans for SMEs temporary compensations for wages, tax deferral etc.

Regional and local governments (federal regions, cities, municipalities) provide substantial support directly to the individuals and organisations operating on their territories. The types of support vary from direct compensation for wages, allow using the full awarded subsidies for projects, launching dedicated one-off schemes, tax and rent exemptions, as well as other solidarity measures, e.g. legal, financial or other advice and guidance for individuals and organisations, information resources and platforms etc.

- **It is not clear so far how the EU support to the national economic and social emergency packages would reach and affect the cultural and creative sectors in the EU Member States**
- **Governments should therefore include culture and creative sectors as a priority sectors for immediate response, and also share and exchange good practices and solutions**
- **Trying to monitor or capture the effects of the EU emergency support in, as many EU Member states as possible, would contribute to creating the much-needed good practices.**

If no fresh support practically reach the cultural and creative sectors across EU in a short- or mid-term, this would result in deepening the existing gaps between these sectors in the different Member States. This would increase even further the need for more EU solidarity measures in a long run.

The EU should step up its game and put in place bolder actions to strengthen the funding available for culture and creative sectors in the [Next Generation EU](#) – the multiannual recovery plan (announced on 27 May by the EC President). For that purpose, we need **culture and creative sectors to be recognized as key areas for EU’s recovery plan**, and respective measures to be mainstreamed beyond the dedicated sector programme(s). We should raise awareness that there will be [no real recovery if culture is left behind](#).

EC launched Creatives Unite platform, which, among other, provides direct gateway and up to date information about [EU emergency measures](#) and support.

69% of the CAE-ECF survey respondents (from 25 European countries) reported that emergency measures for supporting arts and culture sectors exist in their countries. 30% mention that there are no measures in their countries, or that the existing measures do not include cultural and creative workers or organisations adequately.

Sector-specific measures are available in each EU Member State - implemented by Ministries of Culture (, Arts Councils, as well as by national institutes distributing public subsidies for cultural sectors in performing arts, film, music etc.). Most of the public subsidies or grants contracted before the lock-down would be kept by the beneficiaries under specific conditions, not returned. Some public institutions have put on hold their existing funding programmes and reorganised their resources towards the new needs – in specific emergency measures.

The COVID-19 has tested the capacities of national cultural policies of governments to assess, adapt and act in an unprecedented situation like this. It also revealed persistent issues in the existing public funding models, the lack of relevant data about the size and the contribution of the cultural and creative sectors etc., which in some cases delayed the emergency measures, or led to inadequate measures.

We observed that there is concentration and variety of measures at national level in some countries (like Austria and Belgium for example), and fewer measures in larger countries (Romania, Spain). This is a function of national policy priorities, as well as on the gravity of the COVID-19 health crisis (which pushed the priorities toward healthcare, unemployment and social systems).

It will be interesting to assess how effective or useful these approaches were in these unpredictable times, as well as to extract and share good stories and learnings.

In majority of EU Member states, cultural and creative sectors initiated surveys and analyses to assess approximately, the impact of the pandemic on the sectors (social, psychological, economic).

As some governments are already re-opening libraries, museums and other public space, under special regimes, it does not mean that cultural organisations could resume their full programming soon, and that cultural workers & intermittent staff could count on stable income. This adds urgency to the need to improve the working and social conditions of artists and creative professionals, which can be done by adopting a ‘European statute for the artists’.

It has been clear that in the uncertainty about the future, there is a need of new **transition measures for cultural sectors in place – to tackle the existing challenges and build the new realities.**

People in arts and culture sectors are anxious and **anticipate tectonic shifts in the existing cultural ecosystems and in their business models.** Even if new transition mechanisms towards resuming public events could be in place soon, **the existing models will be seriously challenged, and new sustainable revenue models for culture shall be developed.**

For example, after the 2008 financial crisis, many cultural organisations had to adopt models based on higher share of own income (from ticket sales, sponsoring, parallel public activities, etc.) Their business model now has failed, and they are under threat.

Digitisation of existing cultural production, as well as museum collections and cultural heritage, has been boosted by public subsidies. Government and private donors could further explore new ways of promoting, distributing and accessing arts and cultural content – locally and nationally. These processes would affect the cultural ecosystems.

At this stage, there are diverging opinions about the role of digital commercial platforms (Netflix, Spotify etc.), some of which waived temporarily their fees and boosted usage for a while. The abundance of cultural content online, does not necessarily mean access to non-mainstream content, hence there are more challenges to be addressed at EU level.

Culture and creative sectors – key for EU's recovery

Cultural professionals and organisations must be given the space and the time to re-start their work – in a post-lock down situation, full of additional safety protocols, measures and limitations. Instead of being pushed to reinvent their models immediately, they need **substantial transition support** in the first place - by the public institutions in their countries, by the local authorities (where they are based), by philanthropic sector locally, as well as by the EU. An ever-stronger role for the European Union in culture is emerging, because it the best resourced and positioned to be the standard-bearer of change.

The COVID-19 crisis has not yet shown its mid-term or long-term impacts, but it is an opportunity to **design the new Horizon Europe programme towards experimentation and research-driven innovation**. This means including artistic research and cross disciplinary processes with other fields in the work programme, and including civil society organisations and other public interest groups in co-designing the programme topics.

Creative Europe – a long-standing generator of cultural innovation across EU borders if considered as a key instrument of the Next Generation EU recovery measures.

Being a strong tool for novel practices Creative Europe shall be resourced with larger budget in the next Multiannual Financial Framework (MFF), as well as should correspond with mainstreamed culture across all policy fields. It should become a flagship programme for international cultural cooperation and would reinvent mobility (using the learnings of the I-portunus experience).

In April 2020, we proposed 7% of the Recovery Fund to be dedicated to culture. For that same purpose, the largest supporters of arts, culture, heritage and creative sectors shall reorganise their funding, and enable this transition to happen while mitigating the damages on the sectors.

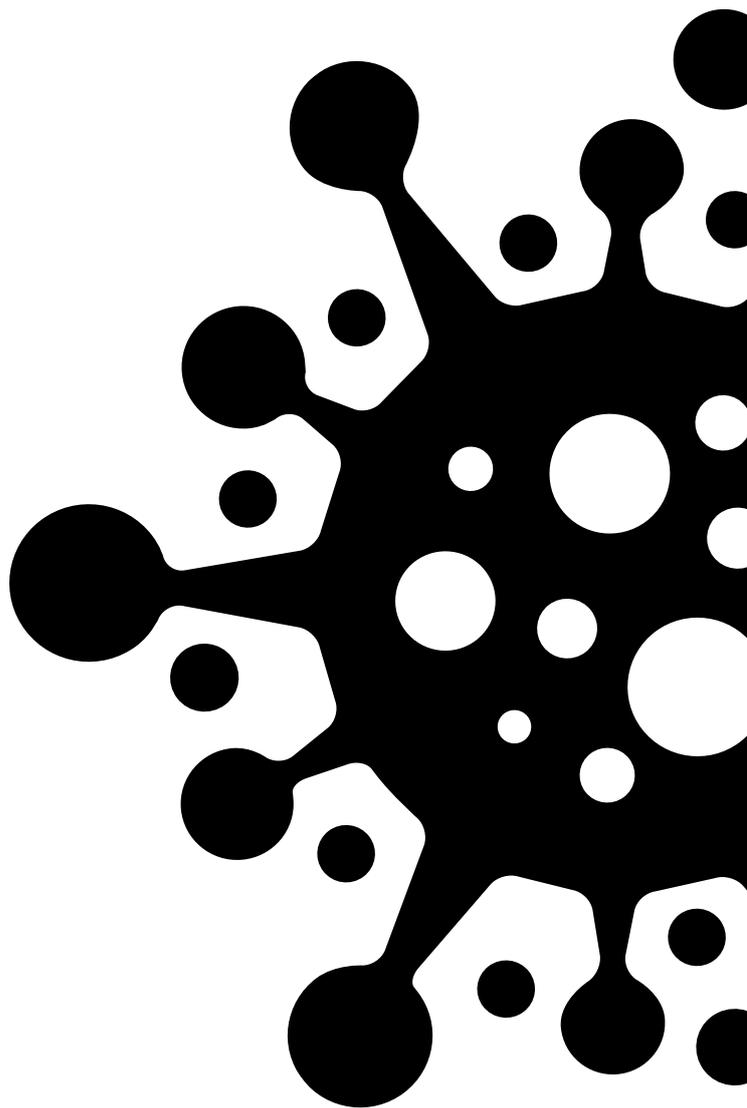
New public-private initiatives shall be encouraged internationally, and specifically at European level. Good practices or learnings from the crisis time, should be built upon.

Philanthropic sector's role in the recovery process and re-designing the new realities in arts and culture shall not be underestimated. A Mapping published in 2018 by European Foundations Center has shown that 7% of the total expenditures of philanthropic sector (foundations) in Europe (2016) was dedicated to arts and culture ([link](#)). However, these funds are unevenly distributed across Europe, emphasising the above-mentioned discrepancies to a great extent. More transnational work and partnerships can be envisaged to bridge these gaps, to invest in innovation, to enable transition and positive changes to the cultural communities, and to bring solidarity to the fore.

Through the European Foundations Centre and DAPHE, we collected information on the work of key foundation which mobilised resources at several levels during the pandemic crisis:

- **Re-direct their main funding towards the basic needs in their area** – in the countries and regions that are hit the hardest by the COVID19 – e.g. North Italy (Lombardia, Piedmont), Spain, Portugal. For example: Fondazione CRT (Torino) announced that they offer their huge cultural spaces of [Fondazione CRT](#) is opening up parts of the [Officine Grandi Riparazioni](#) (part of the industrial heritage) to house a temporary hospital for sub-intensive therapy for approximately COVID-19 100 patients. [La Caixa foundation](#) launched a programme for research for solutions for COVID-19 etc.
- **Allocating emergency funds to arts, culture and heritage, or to look for future solutions** (e.g. Compagnia di San Paolo, Cariplo (Italy), Calouste Gulbenkian (Portugal), Kone Foundation (Finland) etc.
- **Public-private initiatives** – join forces with the governments, institutions or regions to design immediate measures. While governments have data about the cultural and creative sectors, foundations could chip-in for specific funding lines and solutions for the most vulnerable ones. For example the joint support for the Finnish Arts sector via [Taike](#) is a good example
- Many foundations own and/or manage large museums, exhibition spaces, cultural and educational venues and programmes, had to tackle the same issues as all arts and cultural organisations (no work, no income, insecurity of staff and services etc.)

The situation with COVID19 is changing daily, but as of 1st June 2020, the internal borders started opening, some culture activities start resuming work, under specific conditions (in open air, under tight sanitary requirements, with 30 – 50% of their visitor's capacity etc., whereas new crisis responses continue emerging. ECF and CAE will keep observing trends and processes, with the aim to gather more information, ideas and good practices, more specifically on solidarity and on the most relevant philanthropic initiatives.



What support has been in place?



This overview is not exhaustive and indicates the areas the main types of emergency measures and actions by public institutions, foundations and sector-driven initiatives.

Support for wages, income and social security

EU & governments

European Commission announced a number of [horizontal and sector-specific measures](#). Horizontal measures such as the temporary framework enabling State aid, the investment and support scheme to mitigate unemployment risks (SURE) and the structural funds of the Coronavirus Response Investment Initiative (CRII) are dedicated to support Member States.

Sector-specific measures [in the framework of Creative Europe](#) are also available.

UNESCO's Culture & COVID-19: Impact and Response Tracker ([link](#)) provides periodic overviews of trends and measures from all over the world (focus on

Compendium of cultural policies has published reports of [COVID-19 measures](#) for 26 countries including a comparative overview ([link](#)).

KEA has realised a [collaborative interactive map](#) to track existing policy measures across Europe (open source), as well as an [interactive data visualisation](#) on typologies of measures – both non-exhaustive, but very useful.

Austria: Hardship fund open for cultural operators; Increase of the existing Artists' Social Insurance Fund by EUR 5 million to compensate income losses of artists and cultural educators. Grants amount from €1,000-2,000/month for a period of up to 3 months, they are not repayable. The maximum support is € 6.000/ applicant. ([link](#))

Bulgaria: The government via the Ministry of Culture provides a 3-months financial support scheme for freelancers in the cultural field who earned less than 1000 leva (about 500 euro) a month last year. ([link](#))

Croatia: Crisis fund by the [Ministry of Culture](#), the [Croatian Audiovisual Center](#) and the [Foundation 'Kultura Nova'](#), dedicated to the cultural sector, including independent artists, self-employed and other natural and legal persons, who have no income due to restrictions on the public gatherings. (J. Primorac, Compendium [link](#))

Czech Republic: Subjects in the independent arts working on project subsidies, which have been active in public cultural services in for at least 3 years without interruption, could apply for government support (if they had received at least once a grant via the Ministry's grant programmes in 2018-2020). The Ministry will also announce the subsidy tender in the programme Cultural Activities. The government endorsed the amount of CZK 440 billion (about 16 billion EUR). (P. Petrova, Compendium [link](#)).

EU & governments

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France: Ministry of Culture announced [Emergency support funds](#) of EUR 23.5 million for the cultural sector covering all sectors. [Exceptional measures](#) allowing cultural workers, in particular intermittent workers, to keep their social security rights until the end of the confinement period by the Ministry of Labour. In addition [support measures](#) for third places in the social environment by the French agency for territorial cohesion, in particular related to taxes. They also provided [an information and assistance point](#) for cultural professionals. (T. Perrin, Compendium [link](#)).

Germany: Short-time work allowance for employees (not applicable to freelancers): Employees receive 60% of the net wages lost during short-time work (with children 67%), from the fourth month onwards 70% or 77%, from the eighth month onwards 80% or 87% (limited until the end of the year).

Aid package for the self-employed and small businesses: Federal funds of up to EUR 50 billion: Immediate financial aid in the form of grants (for ongoing operating costs) for 3 months, for small businesses with a max. 5 employees EUR 9,000 and for companies with max. 10 employees EUR 15,000. ([link](#))

Artists' social insurance is adjusted, based on current income expectations.

Financial security for beneficiaries: Extensive waiver of claims for events and cultural projects funded by the Federal Commissioner for Culture and Media and for film funding.

Italy: Extension of unemployment benefits and short-term work schemes to cultural workers and non-profit organisations; 600 euros allowance for freelancers in the performing arts sector for the months of March, April and May 10% of income from "private copy" levies to support authors and performers.

Denmark: the Ministry of Culture offered a scheme (DKK 100 million– about EUR 13,4 million) for compensation to cultural operators for the losses from independent artistic activity for 3 months (March – June 2020). For freelance [professional] artists, there is a temporary support scheme. ([link](#))

Poland: The Ministry of Culture is supporting artists and cultural institutions via an Anti-crisis Shield measure which includes, among others **state support to cover 40% of the salaries of employees up** to the amount of the average salary in the national economy, and one-off payment of up to 80% of the self-employer and freelancers. ([link](#))

Netherlands: A package of EUR 300 million is meant to help cultural institutions 'of vital importance', as well as to invest in the coming cultural season and to keep the employment. The measures add up to the subsidies for institutions, cultural infrastructure and festivals, that receive multiannual state subsidies. They will increase existing loan facilities at the National Restoration Fund for national monuments. The six government culture funds will receive a budget to support crucial institutions in the chain that carry cultural infrastructure across the country (important municipal and provincial museums, (pop) stages and film theaters). Additional loan facilities for creative enterprises (via Cultuur + Ondernemen). ([link](#)) (Compendium [link](#)).

Slovenia: Self-employed cultural workers to receive a three-month basic income ([link](#)).

Sweden: National scheme (SEK 420 million, approximately EUR 38 billion) that compensate companies affected by the COVID-19 outbreak for the loss of revenue or additional costs related to the cancellation or postponement of cultural events.

UK: Self employed people (incl. self employed artists) will be able to apply for a grant worth 80% of their average monthly profits over the last three years, up to £2,500 a month. ([link](#))

Belgium (Flemish Community): Impediment fee of up to 4,000 EUR for businesses, self-employed and organisations with at least one full time employee (incl. those in the arts and culture sector). Flemish government also announced 200 million EUR emergency fund for culture, youth, sports and media sectors (to be implemented).

Bulgaria: All supported projects by Sofia Municipality culture grants programmes can keep their funding ([link](#)). The municipality organised a “[Solidarity in Culture](#)” programme for projects by independent cultural sector - budget of about 200,000 EUR.

France: La région Ile-de-France announced the creation of an emergency fund of 10 million EUR for the performing arts. The region Nouvelle Aquitaine will reserve about 5 million EUR as direct subsidies to associations in the cultural sectors, sports and solidary economy.

Germany: Region of [Bayern provided first aid](#) support to tackle problems of cash flow and loss of income for CCS. North Rhine-Westfalia’s emergency aid supports freelance professional artists in financial difficulties due to the cancellation of bookings. They will receive a one-off payment of up to 2,000 EUR. ([link](#))

The City of Berlin has provided one-time aid of 5,000 EUR (for 3 months) for the self-employed artists and cultural professionals.

Latvia: For self-employed persons the amount of the benefit is 75% of their gross income during the previous two quarters, but not exceeding EUR 700 per calendar month. Micro enterprise tax payers can receive 50% of their micro-enterprise’s average revenue during the previous two quarters but no more than EUR 700 per calendar month.

Sweden: Region Västergötaland (Göteborg) opened a call for CCS (with a budget of SEK 8 million = 750,000 EUR) ([link](#)). They more than doubled the number of tax-free scholarships (the total amount of support scheme of scholarships is SEK 2,7 million).

Portugal: City of Lisbon provides € 250,000 for immediate financial support for cultural and creative organisations and individuals from Lisbon who are in precarious situation. Another EUR 1,000,000 will reinforce the city’s cultural programme to agents not covered by other support systems. ([link](#))

Spain: City of Barcelona (Catalunya) provides emergency support to grass-root culture (via fund of 1 million EUR), among 10 measures for culture ([link](#)).

Agenda 21 for Culture published resources and a report ([link](#))

Austria: “Foundations help Artists” initiative raises funds and provides support from foundations and individual donors, to artists in cases where state measures are not reaching out ([link](#))

Germany: Immediate financial aid from the German Orchestra foundation. It offers an immediate one-off payment of EUR 500 for freelance musicians (financed by donations).

Portugal: Calouste Gulbenkian Foundation announced emergency support of 1,5 million EUR for artists and artistic production as partial subsidy compensating for their lost earnings, and to help their living costs. The support will be for Music, Dance, Theatre and Visual Arts.

Temporary tax relief for cultural and creative sectors during and after the lock down.

Austria: Tax deferral and prolongation for cultural organisations and individual artists (self-employed). Temporary VAT ([link](#))

Germany: Deferrals of income, corporate and sales tax until the end of 2020 (which is also valid for the CCS).

Italy: Suspension of social security payments, welfare contributions and other levies and taxes (including VAT) for museums, theatres, concert venues and other cultural organisations;

UK: Tax relief for theatre, orchestra, museums, galleries - if a production is abandoned during the development stage, then costs incurred prior to the abandonment will be able to qualify for tax relief, even though there will never be any performances. A touring production can claim tax relief of 25% on Corporation Tax or Tax Credit. ([link](#)). Tax relief for organisations include VAT deferral for 3 months, 12 months “business rate holiday” for retail, hospitality and leisure businesses in England ([link](#)).

Structural support for artists, cultural and creative organisations (small, medium, micro-enterprises)

Austria: Annual grants by the Ministry will be paid in full, even if not all activities can take place due to the Corona crisis. The aim is to ensure maintenance of operations and employment of staff. Support for non-profit making, independent artists.

Italy: [Emergency Fund](#) for cultural enterprises (210 million euros) to cover costs related to cancelled cultural events, Cultural Fund to promote new investments and open to private participation; Establishment of two funds to support the audiovisual, cinema and performing arts sectors with overall budget of (at first 130), later up to 245 million EUR.

Lithuania: Government [Action Plan for Support of Culture Sector](#) by the Ministry of Culture will allocate EUR 5 million to the integrated cultural sector promotion programme (in addition to the overall government [Economic and Financial Action Plan for COVID-19](#) which includes employment, health, SMEs etc.).

Polish Film Institute Launches Plan for Film Industry in Crisis ([link](#))

Arts Councils have proven instrumental wherever they exist. IFACCA - the International Federation of Arts Councils and Cultural Agencies is monitoring emergency measures by government agencies and arts councils has share information about them (see [Acorns 398](#) global overview).

UK: £160 million by Arts Council of England were deployed for the [individuals](#) and [organisations](#) sectors across the country, after reorganising their programmes ([link](#)).

Ireland: Irish Arts Council has dedicated 1 million EUR for the creation of new artistic work and its dissemination online for the public benefits in the times of crisis.

Lithuania: [Lithuanian Council for Culture](#) is implementing part of the special programme for digitization of cultural products and services and adaptation of them to digital environment. The programme of EUR 3 million is part of the national [Action Plan for Support of Culture Sector](#).

Portugal: Calouste Gulbenkian Foundation launched a 5 million EUR emergency fund, within which 1,5 million – for emergency measures in arts and culture, incl. support for cultural projects ([link](#)) (see below)

Italy: Compagnia di San Paolo deployed additional 10,5 million EUR for emergency support in favour of the social and cultural ecosystem of the territory of Piedmont, North Italy ([link](#))

Finland: The Finnish Cultural Foundation will pay out a total of EUR 13.5 million in academic and artistic grants this spring via its regional funds.

Netherlands: A package of EUR 300 million is meant to help cultural institutions ‘of vital importance’, as well as to invest in the coming cultural season and to keep the employment. The measures add up to the subsidies for institutions, cultural infrastructure and festivals, that receive multiannual state subsidies. They will increase existing loan facilities at the National Restoration Fund for national monuments. The six government culture funds will receive a budget to support crucial institutions in the chain that carry cultural infrastructure across the country (important municipal and provincial museums, (pop) stages and film theaters). Additional loan facilities for creative enterprises (via Cultuur + Ondernemen). ([link](#)) (Compendium [link](#))

Paris (France): The Municipality of Paris has adopted a plan to support artists and actors in the cultural sector affected by the pandemic. With 15 million EUR they will be dedicated to structural support of associations, theatres, festivals, museums etc. In Paris the cultural associations and operators, as well as ateliers/workshops have been exempt from fees and rents during the lock-down, and this will be extended for another six months.

Annual grants to cultural organisations, supported by the City have been paid in advance, regardless their temporary inactivity (over 100 million EUR). ([link](#))

Temporary tax relief for cultural and creative sectors during and after the lock down.

Government

Latvia: The State Cultural Capital Foundation (SCCF) allows postponing the project's activities, and grantees which cannot deliver the project outcomes due to a cancellation of activities because of COVID-19, will not have to pay back non-refundable expenditures related to the cancelled activities. (B. Tjarve, Compendium [link](#))

Poland: Ministry of Culture announces two new grant programs addressing Creativity on the Internet - grants for the development of digital forms of artistic presentation, which will be launched as soon as possible, and a program to compensate for losses to culture after the end of the epidemic. ([link](#))

EU

European Commission (Creative Europe) programme was the first to announce flexibility and individual treatment in addressing the issues of their beneficiaries to carry out their project activities.

Foundations & associations

Finland: The Ministry of Education and Culture has granted Taike EUR 500,000 in extraordinary funding ([link](#)). 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. ([link](#))

Germany: Alfred Toepfer Stiftung/Association of German Foundations's initiative "Keep the arts alive - emergency fund for artists" ([link](#))

Culture of Solidarity Fund ([link](#)) by the European Cultural Foundation (international, based in the Netherlands) is among the few international opportunities **addressing entire Europe**. Designed to be a public-philanthropic partnership, it starts with 1 million EUR (aiming to expand the funding with more partnerships).

Citizens for Europe offer small online mobility grants ([link](#))

Netherlands (international): Solidarity and support with other regions and continents where arts and culture is systemically under-resourced: Prince Claus Fund, HIVOS and DOEN foundations (Netherlands) ([link](#))

Measures for new creation, as well as to enable new innovative and technological solutions

Governments & Arts councils

Irish Arts Council dedicates 1 million EUR for Arts for a [COVID-19 Crisis Response Award](#) for creation of new artistic work and its dissemination online for the public benefits in the times of crisis.

Czech Republic: The Ministry of Culture has provided CZK 30 million (about 1,1 million EUR) for a support programme for independent theatre, classical and alternative music, dance and performing art to make cultural production available through digital media, using multimedia platforms. (P. Petrova, Compendium [link](#))

Greece: A [dedicated call for the financial support of digital cultural initiatives](#) March to stimulate the market and the relevant professions and b) the creation of new digital content that can be available in the short-term; (M. Magkou, Compendium [link](#))

Hungary: the State Secretary for Culture announced a project to help independent performing artists, who could apply with proposals for artistic performances to designated national cultural institutions (selected projects & artists could benefit from a budget of about EUR 2.8 million). The performances will take place between thirty and ninety days after the pandemic emergency is called off (P. Inkei, Compendium [link](#))

Switzerland: Swiss Arts Council Pro Helvetia launched a call for projects entitled “Close Distance” to support projects of cultural organisations and arts practitioners that are seeking creative and innovative ways of coping with the newly imposed distance. ([link](#))

UK: the BBC with support from Arts Council of England, launched a ‘[Culture in Quarantine](#)’ project, to bring arts and culture to people’s homes during the lock down. The transmission highlight BBC programmes on TV, radio and social media in music, dance, theatre, exhibitions, film, literature, architecture etc.

Governments & Arts councils

Foundations

Kone foundation (Finland) launched a [stay at home artistic residency support](#) for various artistic fields, with a monthly grant and an online work platform for sharing ideas. The monthly grant is defined, according to the applicant’s experience (from €2,400 (early career) to €3,500 (experienced artist)).

The Swedish Cultural Foundation in Finland and Föreningen Konstsamfundet launched a temporary aid programme “Kultur under tiden” (Culture in the Now), intended for artists and cultural sector professionals impacted by the corona crisis, with a total amount of EUR 400,000. It is open to applications from arts professionals who work in Swedish in Finland, who are carrying out other cultural activities or new projects during the epidemic situation.

The Finnish Cultural and Academic Institutes network announced an open call for art projects on topics such as urgency, radical change, resilience, artistic practice in the future, alone together. The project will act as

Foundations

Foundations

a documentation of the COVID-19 crisis and gives the artists an opportunity to reflect it through the arts. The application is open to all Finnish and Finland-based professional artists who have lost work opportunities due to the coronavirus outbreak. The Institutes are commissioning projects from selected artists or artistic groups to be completed by June 30, 2020. [The total grant of an individual project is between EUR 1.500–5.000](#)

Onassis Foundation (Greece) announced a programme “[ENTER](#)” for commissioning new works by artists across generations and the arts. Our conviction is that culture can become medicine in the quarantine period we are currently experiencing.

Fondazione Cariplo (Italy) reorganised their programming framework in 2020 and prioritizes within their 60 million EUR goals medium-to-long term actions, based on a thorough rethinking and analysis on how to restart, building new models and new tools to support social cohesion and people’s growth through Culture, Environment, Welfare models and Research. ([link](#)). Among their six priority goals is **Rethinking of the cultural system**, in the light of the key role culture can play in the restart phase ([link](#))

Calouste Gulbenkian Foundation (Portugal) has distributed over 200,000 EUR for an emergency programme for New Creators in Cinema, Dance and Theatre. The grants go to 46 projects in the fields of Cinema, Dance and Theatre, putting a priority on artists at the beginning of their career or innovative artistic approaches. ([link](#))

Other measures and sector-driven initiatives

Mutual support by collecting societies, professional unions and associations

Austria: First aid support provided by Collecting Societies: A fund of € 1 million has been provided for music creators and a fund of € 1 million for music labels. Further support is in place for visual arts, filmmakers, audiovisual media, writers, performers and producers of sound carriers and music videos. Funds are open to members of collecting societies. ([link](#))

France: [ADAMI](#) (Collective management organisation for the rights of performers) announced an EUR 11.3 million plan for artists, which includes the following measures which includes:

- EUR 8.5 million for a payment made directly to the artists in the form of an exceptional distribution
- EUR 1.8 million of financial aid maintained for artistic projects cancelled or postponed and previously supported by Adami with a special focus on the remuneration of artists;
- EUR 330,000 in additional funding to their “Right to the Heart” scheme to support artists facing the most urgent social situations
- EUR 500,000 for the emergency fund set up by the National Music Centre (via the Ministry of Culture)
- EUR 200,000 for the performing arts emergency fund (excluding music) managed by the Association pour le Soutien au Théâtre Privé (in progress) (T. Perrin, Compendium [link](#)).

Hungary: The Association of Independent Performing Arts had joined forces with the Solidarity Foundation for Theaters raising [donations for the performing artists](#) and intermitting backstage staff (technicians, administrators, assistants etc.) in theatres.

UK: [The Society of Authors Fund](#) has set up a £330,000 emergency fund for writers, poets, translators, illustrators and journalists affected by COVID-19, in conjunction with the Author's Licensing & Collection Society, English PEN, Amazon UK, the Royal Literary Fund and T.S Eliot Foundation.

Germany: The German music authors association GEMA announced an [emergency relief programme](#) for their members (composers, lyricists, musicians) who can receive a one-off relief aid, as well as prepayment on future distribution and communication of live events.

Information resources

European Commission launched (6 May) the largest (so far) platform [Creatives Unite](#) for good practices “for the sector, from the sector” (MG) <https://creativesunite.eu/>

European Networks have provided numerous resources and links.

On the move – the international network of cultural mobility ([link](#))

More Europe – external cultural relations – resources ([link](#))

Live DMA ([link](#))

UCLG/Agenda21 for Culture – resources and support by cities (global) ([link](#))

Observatoire des politiques culturelles (France) – special series “[Observatoire de la crise](#)”

Eurozine COVID19 focal point ([link](#))

KEA Collaborative Map to track Coronavirus Policy Measures ([link](#))

UNESCO Culture & COVID-19 Tracker ([link](#))

Mapping and surveys of the specific needs of the CCSs and the adequacy of measures

- Over 30 surveys of the needs of these sectors, were initiated by the professional associations across Europe and the world – a long list is shared by On the Move ([link](#)) shares.
- Sector-specific surveys NEMO on [museums](#), IETM on performing arts, EFA on festivals, ELIA on [arts schools](#))
- Surveys are instrumental in assessing the overall financial impact of COVID-19 restrictions on cultural and creative sectors (Bulgaria, Czech Republic, France, Lithuania, Latvia, ...).
- Netherlands (Boekman Foundation) studied the impacts of COVID19 on cultural and creative sectors in the Netherlands, and provided insights in a [dedicated publication](#) (April 2020). The Dutch cultural sector and organisations have estimated the overall losses of revenue for the cultural and creative sector until June 1st of about EUR 969 million, which includes also estimates about the affected value chain of cultural producers (incl. external services providers).
- The results were used for new policy demands towards national governments for setting up specific measures. European Foundations Centre mapped of philanthropic initiatives (March-April 2020) provides updates on foundations' funding schemes related to the coronavirus ([link](#))

Policy recommendations at EU level

CAE proposals on the recovery budget for EU and culture (MFF) ([link](#))

ECF-CAE Statement ([link](#))

IMPALA – Roadmap for independent music sector and culture ([link](#))

