

COVID-19: Mapping of national measures for the cultural and creative sectors across EU 27

Methodological considerations

Geographical & thematical scope

The analysis of the COVID-19 emergency response in support of the cultural and creative sectors (CCS) is based on a mapping of measures taken at **national level** in all EU 27 countries, coming from the public sector (state support) and several private initiatives (such as collecting societies or producers' associations).

In a first step, the analysis considers two main types of measures:

- **Global measures** destined to help all economic sectors, of which the cultural sectors can equally benefit
- **Measures tailored exclusively for the CCS**, be it the cultural sector at large, or destined to specific CCS subsectors.

As a result, the mapped measures target the following sectors:

Non-specific:

- Not focused on CCS (destined to all economic sectors, including the CCS)
- Cultural sector (this broader category is used to refer to those measures directed to the cultural sector in general, where specific CCS sub-sectors are not clearly mentioned)

Specific CCS sub-sectors:

- Audiovisual and film
- Cultural heritage
- Design
- Museums, archives, libraries
- Music
- Performing arts
- Publishing
- Visual arts

Typology of measures

The emergency response to the COVID-19 crisis has included a wide palette of support mechanisms, in light of the variety of economic cross-sectorial needs and of the already-specific functionalities and vulnerabilities of certain sectors, such as the CCS. As a result, KEA developed a categorization of measures which reflects the heterogeneity of adopted support measures and covers the common needs of the cultural and creative sectors across Europe. In developing the categorization, KEA distinguishes between:

- New and amended existing support measures
- The beneficiaries of the support schemes (self-employed, SMEs, cultural organisations)
- The levers of support
- The content of the support (financial or informational)

The taxonomy emphasises 8 categories of support mechanisms relevant for the cultural sector and creatives industries at large¹. They are defined as follows:

¹ The present taxonomy does not take into account measures / developments specific to the audiovisual sector, (as mapped by the European Audiovisual Observatory) related to: advertising rules, competition law, connectivity and networks, journalism/freedom of expression, media windows, public service missions.

Type of support measure	Description
New structural / projects grants	This category regroups newly implemented grants aiming: <ul style="list-style-type: none"> - to provide financial support for enterprises, associations, institutes in order for them to be able to continue their activities/operations during the pandemic; - to compensate revenue losses i.e. for cancelled/postponed events - to finance new activity in different sectors.
Extension / referral of pre-existing grants and loan schemes	This category refers to the extension / referral or redirection of pre-existing funds to support a sector during the pandemic. It also includes relaxation of requirements to apply for existing grants or loan schemes. This category also refers to the continuity of grants to compensate for cancelled/postponed events.
Unemployment schemes	New schemes implemented to partially cover the salaries of employees who are forced to stop labour activities.
Loan / Loan Guarantees	New loan schemes and loan guarantees, as well as guarantees for returnable advances destined to enterprises and SMEs.
Exemption / Postponement or referral of obligations	Category that regroups all the support measures that consist in the exemption, postponement or other modification of terms of acquittal of obligations employees, freelancers, SMEs, associations, institutes. It concerns: <ul style="list-style-type: none"> - social security payments - tax or any other type of debt payment - deferral of tickets' reimbursement in case of cancelled/postponed events - legal obligations (licensing) especially for broadcasters and other media services.
Advancement of payments	This category regroups any type of payment made before due date to employees, freelancers, SMEs, organisations entitled to it. It includes grant instalments, royalties, pension allowances.
Information resources	Regroups the measures that aim at providing sectors with a central information point or with legal assistance. The information resources help CCS actors to better navigate the development of restrictions, to understand the support measures available, to benefit from advice for business development, knowledge exchange etc.
Allowances for freelancers	This category refers to direct support dedicated to freelancers, self-employed, artists that take in general either the form of allowances or of temporary unemployment schemes (destined specifically to self-employed).

Sources

The mapping is based on individual contributions to KEA's COVID-19 questionnaire and on the information provided by several monitors of current developments regarding COVID-19 in the cultural sectors. All sources are listed below:

- Compendium of cultural policies & trends – [COVID-19 country reports](#)
- European Union National Institutes for Culture (EUNIC) – [COVID-19 survey results at national levels](#)
- IMPALA Music – [COVID-19 mapping of national actions](#)
- Organisation for Economic Co-operation and Development (OECD) – [COVID-19 country policy tracker](#)
- The European Authors' Societies (GESAC) – [mapping of authors' societies COVID-19 response](#)
- European Audiovisual Observatory (EAO) – [COVID-19 policy response tracker](#)

KEA tracked support measures in the period of 26 March - 1 June. All developments recorded after this date were not taken into consideration in the present analysis.

Method

The data collection was structured around two main indicators: the type of measure applied and the targeted sector/sub-sector. There were several cases where a single type of measure was destined to several sub-sectors, or conversely, the sector/sub-sectors benefited from a package of several types of measures. For the analysis' purpose and in order to ensure a balanced consideration of measures and served sector, each of these cases was broken-down into a single measure per single sector. The process resulted into a collection of 440 single support actions, which constitutes the object of the present research. ([see KEA visualization](#))

Challenges of the data collection and analysis

The variety of support measures, the specificities of the CCS, as well as the heterogeneity of labour, tax and wider economic legislations of EU Member States posed some challenges for the present data collection and analysis, especially in what concerns the categorization of measures.

For instance, the legal and financial frameworks defining the freelance/self-employed status varies from country to country, making it difficult to fit measures destined for this category of workers under the categorisation developed for this research. Some countries consider support to freelancers as part of wider unemployment schemes, while others do not consider freelancers as unemployed persons in emergency times. The methodological resolution of this issue was to include all support destined to a legally recognised form of freelance work (self-employment) into the broader category of 'support for freelancers', in order to track down the support offered to this vulnerable category of CCS workers.

The analysis did not keep track of the temporality of the support measures, given the wide discrepancies between them. For instance, in some countries like Denmark the temporary unemployment compensation goes up until 3 months and in others it is less. The analysis however introduces the issue of the limitation in time of certain support measures, against the backdrop of the pandemic potential recurrent shock waves.

Limits of the current analysis

At this stage, KEA's mapping takes into account solely national support measures. This means that the regional support levels are not accounted for, despite the decisive role regions and cities play in the development of the cultural sector.