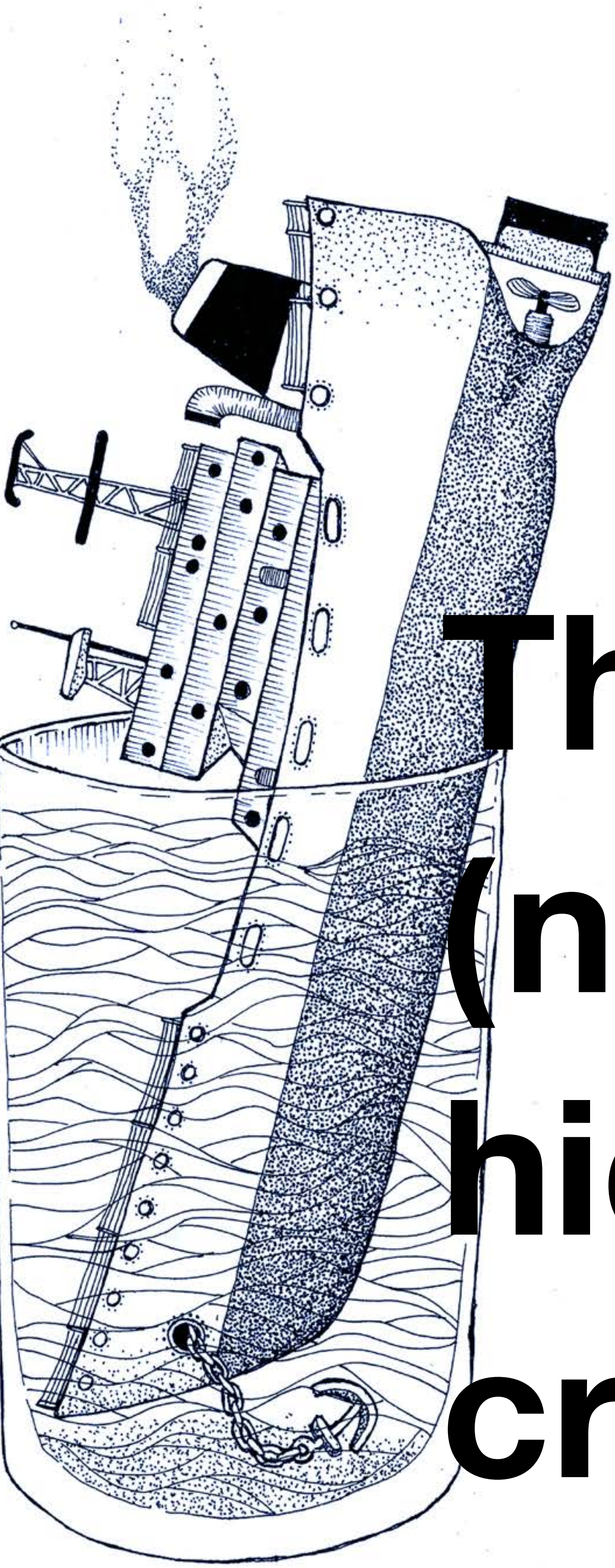

The (not-so) hidden crisis

MAKERSXCHANGE

The effects of the Covid -19 crisis
on workers in the
Cultural and Creative Sectors

Co-funded by
the European Union

MAKERSXCHANGE
http://makersxchange.eu/

Co-funded by
the European Union

This research is part of the MAX project (Makers' Mobility Pilot project), co-funded by the European Union and coordinated by the European Creative Hubs Network (ECHN) in partnership with Fab Lab Barcelona, UPTEC and Makery.

The survey was designed by the Poligon Creative Centre, a member of ECHN, in co-production with the Centre for Creativity (CzK) and the analysis of the data and final report was prepared by IDEA Consult.

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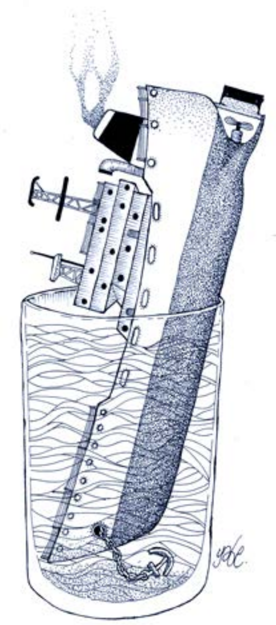


European Creative Hubs Network (ECHN)
http://www.creativehubs.net

Associação de Transferência de Tecnologia da Asprela (UPTEC)
https://uptec.up.pt/

Fab Lab Barcelona (FAB)
https://fablabbcn.org/

Digital Art International (ART2M) (MAKERY)
https://www.makery.info/

*The quotes throughout this publication, show some of the opinions and suggestions shared.

This survey is an attempt to better understand the new conditions for cultural and creative workers in Europe brought about by COVID-19. The survey was live from June to mid-November 2020 and it was open to professionals of the 27 EU Member States, Bosnia and Herzegovina, Moldova, Montenegro, Serbia, Turkey, UK and Ukraine, so it can be inclusive to all the members of the European Creative Hubs Network.

The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs around Europe and neighboring countries. As focal points for creative professionals and businesses, hubs offer the most effective way to support the growth and development of cultural and creative industries. The ECHN is a network of 275 creative hubs representing a number of about 30.000 workers and businesses in the CCS.

In order to maximise the reach of this survey to the CCIs workers, ECHN assembled a team of ambassadors to support the dissemination of the survey at a local level. Hence, the result of the survey is a collective effort of the following list of organisations that supported the dissemination to help collect evidence and advocate for the sector.

List of ambassadors

Belgium	Bruxelles	LaVallee	www.smartbe.be
	Tournai	Wap's hub	www.wapshub.be
Bosnia & Herzegovina	Sarajevo	Tershouse	www.tershouse.ba
Bulgaria	Sofia	Missia 23	www.missia23.com
Croatia	Zagreb	AZIL	www.rationalinternational.net
	Zagreb	BIZkoshnica	
	Zagreb	Croatian Independent Professional Association	www.hdnp.hr
	Split	Culture Hub Croatia	www.culturehubcroatia.hr
Cyprus	Nicosia	Hub Nicosia	www.hubnicosia.org
Denmark	Copenhagen	Republikken	www.republikken.net
Finland	Helsinki	Kaapeli	www.kaapelitehdas.fi
France	Toulouse	MA Sphère	
	Paris	Volumes	www.volumesparis.org
Germany	Berlin	Tuesday coworking	www.tuesdaycoworking.com
	Dortmund	Union Gewerbehof	www.unionviertel.de
Greece	Athens	Bios	www.romantso.gr
	Athens	Stonesoup	www.stonesoup.io
	Thessaloniki	FIX In art	
	Mytilini	Changemakers Lab	www.changemakerslab.com
Ireland	Bangor	BOOM! Studios	www.boomstudios.org.uk
	Dundalk	Creative Spark	www.creativespark.ie
Italy	Milan	BASE Milano	www.base.milano.it
	Potenza - Matera	Comincenter	www.comincenter.com
	Marotta (PU)	Warehouse	www.warehouse.marche.it
Luxembourg	Differdange	1535 Creative Hub	www.1535.lu
Malta	Valletta	Blitz	www.blitzvalletta.com
Moldova	Chisinau	ZIPhouse	www.ziphouse.md
	Chisinau	Artcor	www.artcor.md
Lithuania	Anyksciai	Anyksciai art incubator - art studio	www.menuinkubatorius.lt
Portugal	Porto	CRU cowork	www.cru-cowork.com
	Porto	UPTEC	www.uptec.up.pt
	Viana do Castelo	Dinamo10	www.dinamo10.net
	Lisboa	Fab Lab Lisboa	www.fablablisboa.pt
Romania	Timisoara	Faber	www.faber.community
	Timisoara	FOR	
	Brasov	Alchemy Hub	
Serbia	Belgrade	Nova Iskra	www.novaiskra.com
Slovenia	Ljubljana	Poligon	www.poligon.si
Spain	Granada	AndaCowork	www.andacowork.com
	Barcelona	Mob	www.mob-barcelona.com
	Barcelona	betahaus Barcelona	www.betahaus.es
	Girona	CoEspai Girona	www.coespai.com
	Pontevedra	Espacio Arroelo	www.espacioarroelo.es
	Malaga	The Living Room	www.tlr-coworking.com
	Cordoba	Colaborativa.eu	www.fablab.saul.ie
Sweden	Malmo	STPLN	www.stpln.org
The Netherlands	The Hague	De Besturing	www.debesturing.nl
	Maastricht	The Artist and the Others	
		Dutch Creative Residency Network	www.dcrnetwork.nl
Turkey	Istanbul	Atolye	www.atolye.io
	Istanbul	Originn	www.originn.com.tr
UK	Glasgow	Many studios CIC	www.manystudios.co.uk

1.

Introduction

> There should be more money in the European budget for culture and there should be a recommendation from the European parliament for governments to increase the budget of their respective ministries of culture to keep the cultural sector up and running and creating wealth.

Why the need for this research?

The CCS (Cultural and Creative Sector) is one of the hardest hit sectors in the EU. Workers in the sector are missing enormous amounts of turnover and income. Some are working from home, some are not working at all, many are trying to adjust to the new realities not knowing what will happen in the near future.

The longer this health crisis lasts, the harder the consequences for the sector.

Although there are many estimates of loss of turnover, we also know that the workers in the sector, and especially the non - standard workers (independents and temporarily employed) are probably the most sensitive to these crisis in terms of loss of work and income. We already knew their situation was precarious, now it is even more so.

There is hardly any quantitative research done in Europe to evaluate how the Covid -19 crisis affects CCS workers.

There are some discipline - specific surveys and country - specific surveys, but there is none that covers all of Europe.

We cannot state that we have succeeded in the goal to have statistic sound results, but we did succeeded in getting responses from all over Europe and even beyond.

This report is therefore the first to give indicators of how the workers in the CCS within all disciplines and from all over Europe experienced the Covid-19 crisis and the effects on their work.

> “We have applied for all the available aids but have got none. As a cross-sectoral creative center with a cooperative as a business model, I assume we are too hard to estimate. I suggest not to put businesses in silos but to dig deeper with the kind of companies, who have already a quite long history and also a full potential to produce the societal good in a new way. Creative centers are full of future innovations!”

The main questions we wanted to ask through this survey are:

How resilient are CCS - workers across Europe?

How do these workers experience the consequences of Covid-19 crisis and how do they adapt to the situation?

What is their assessment of the success of governments measures for the sector?

The answers and indicators we collected are divided in two main groups:

the business performance of workers in the CCS, where we look at the self - reported differences between 2019 and 2020, related to age, gender, years in business and work status (chapter 3)

the assessment by CCS workers of (government) measures and the resilience of the sector (chapter 4)

2.

Responses

> I think the EU should not only support organizations and businesses in the coming years, but especially think of which approaches they want to support. I.e. this is the time to invest in innovation, cross-sectoral projects and think of mainstreaming arts and culture in other sectors - for the wellbeing of society and the overcoming of social challenges.

What is the content of this research?

The number of responses we were able to use is 1830. 1345 people filled in the complete survey. For chapter 3 which contains the assessment of CCS - workers on various issues we had 1558 responses available. Since some respondents had different follow - up questions, the number of responses is not the same for every question in the survey. For a Europe - wide survey the number of responses is not enough to provide statistically fully qualified statements.

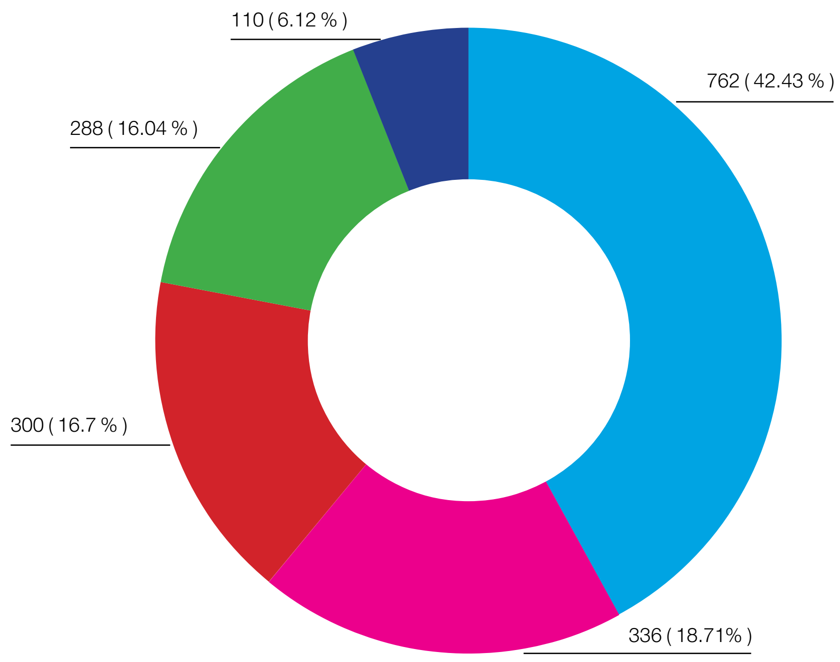
However, the number of responses is enough to assert trends among the population surveyed. Most of those trends are corroborated by other reports. The value of this report lies especially in the number of respondents from south - eastern Europe, a region which has not been featured a lot within surveys. Most reports and surveys originate from the western part of Europe.

To use the geographical dimension in a meaningful way in the further analysis of the survey, we clustered the countries into 5 regions, based on a geographical criterion:

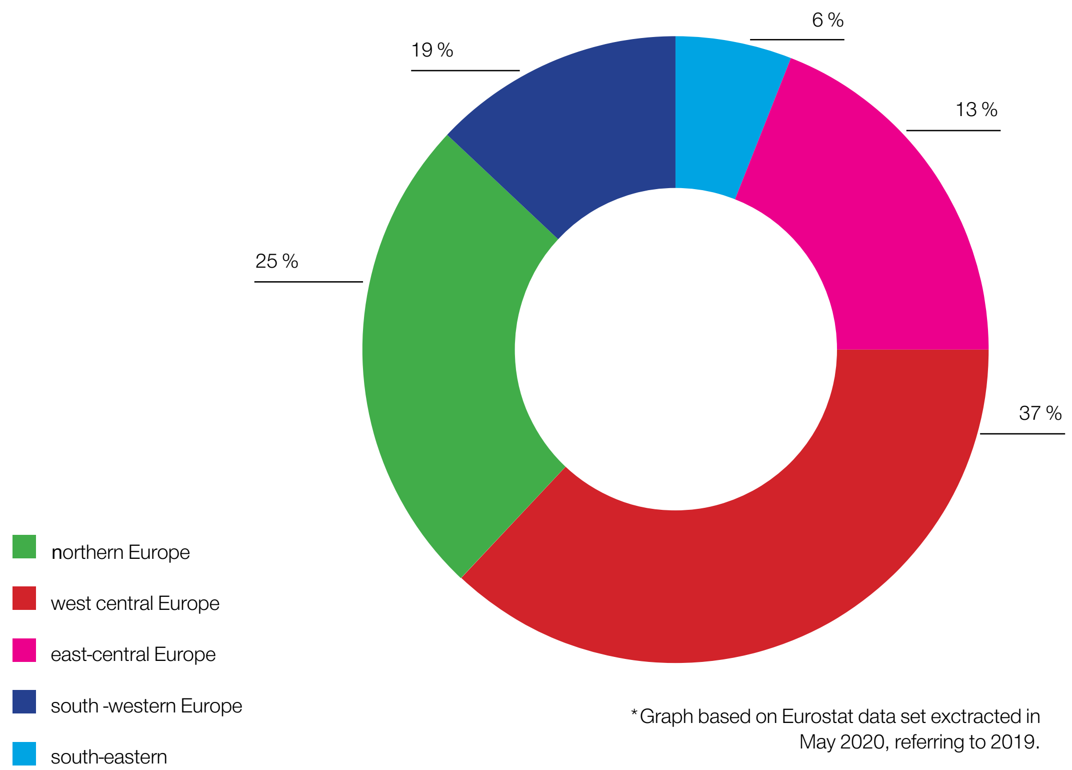
Northern Europe:
Denmark, Estonia, Finland, Lithuania, Latvia, Sweden, Ireland, UK.
West-central Europe: Belgium, France, Luxembourg, Germany, Netherlands.
East-central Europe: Austria, Slovenia, Czechia, Hungary, Poland, Slovakia, Ukraine, Moldova.
South-western Europe: Portugal, Spain, Italy, Malta.
South-eastern Europe: Bulgaria, Croatia, Serbia, Turkey, Bosnia and Herzegovina, Cyprus, Greece, Montenegro, Romania.

If we compare this response to the incidence of CCS in different regions of the EU-27, as shown in the next graph, we see that south-eastern Europe is quite overrepresented: 42% in this survey compared to 6% for the whole of Europe. On the other hand it gives us a unique opportunity to get insights from a part of Europe that usually does not get the attention it deserves.

Numbers and percentage of responses by region

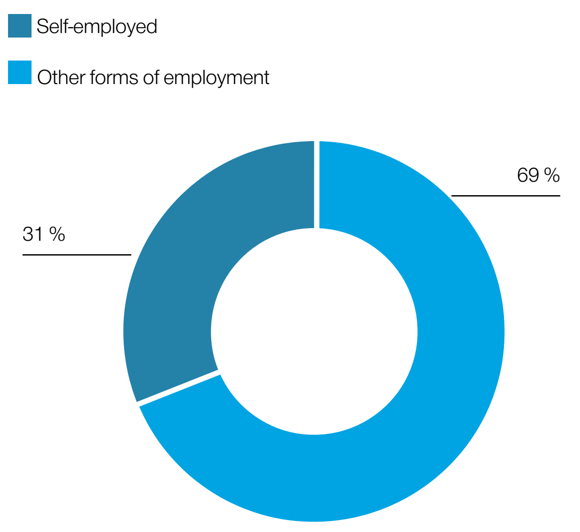


Geographical spread of persons employed in the CCS in the EU-27 plus UK*

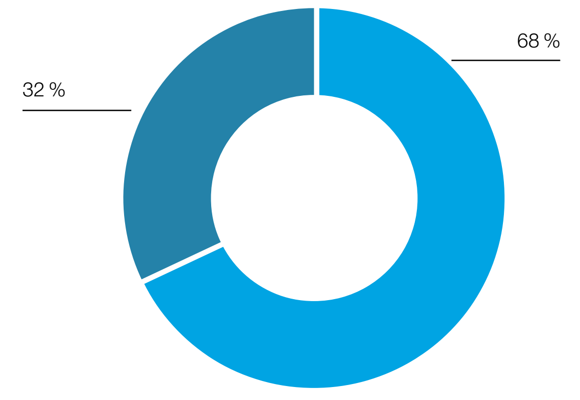


*Graph based on Eurostat data set exctracted in May 2020, referring to 2019.

Proportion of self-employed workers and other forms of employment*

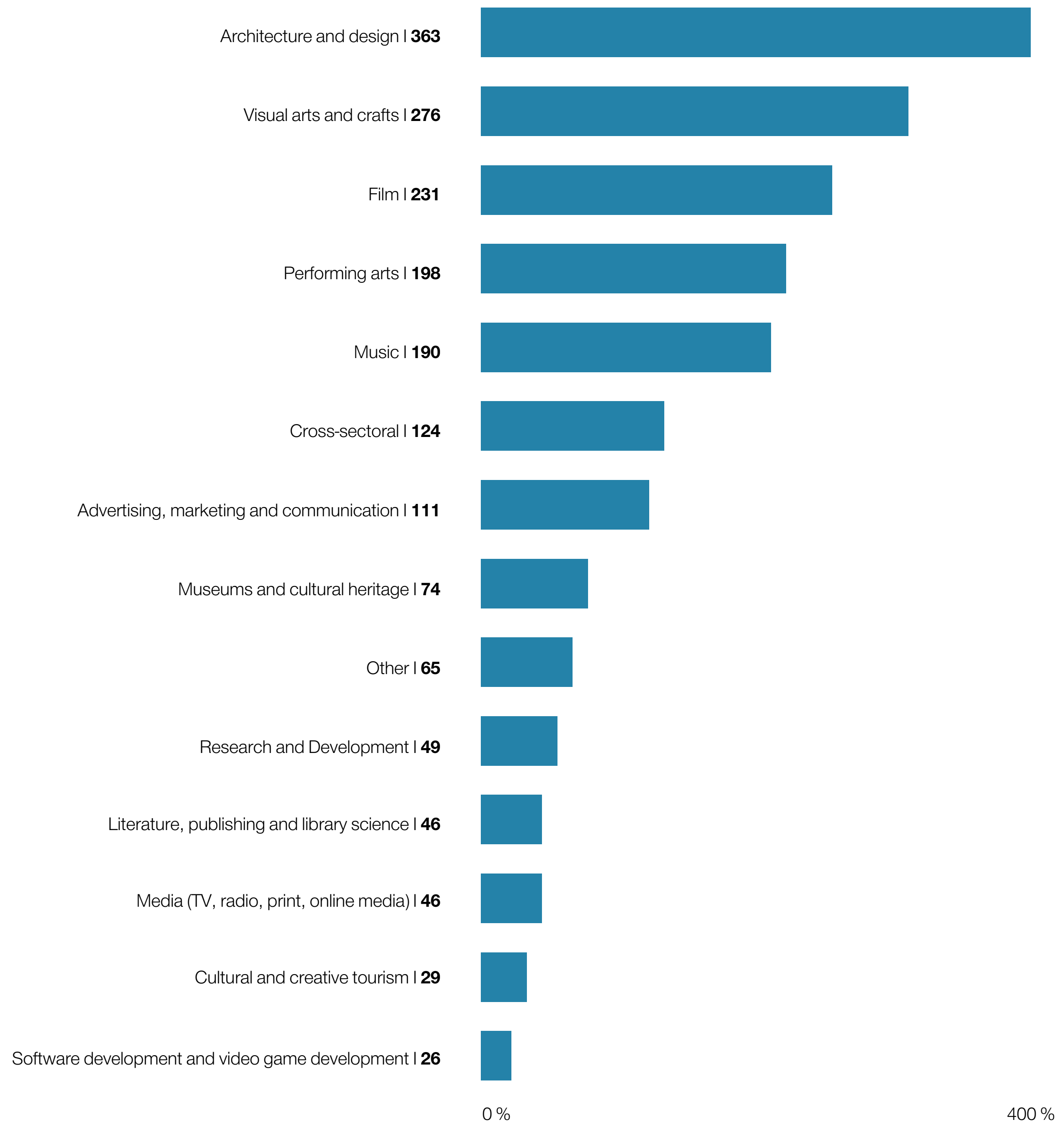


Graph based on the responses to the survey.



*Graph based on Eurostat data set exctracted in May 2020, referring to 2019.

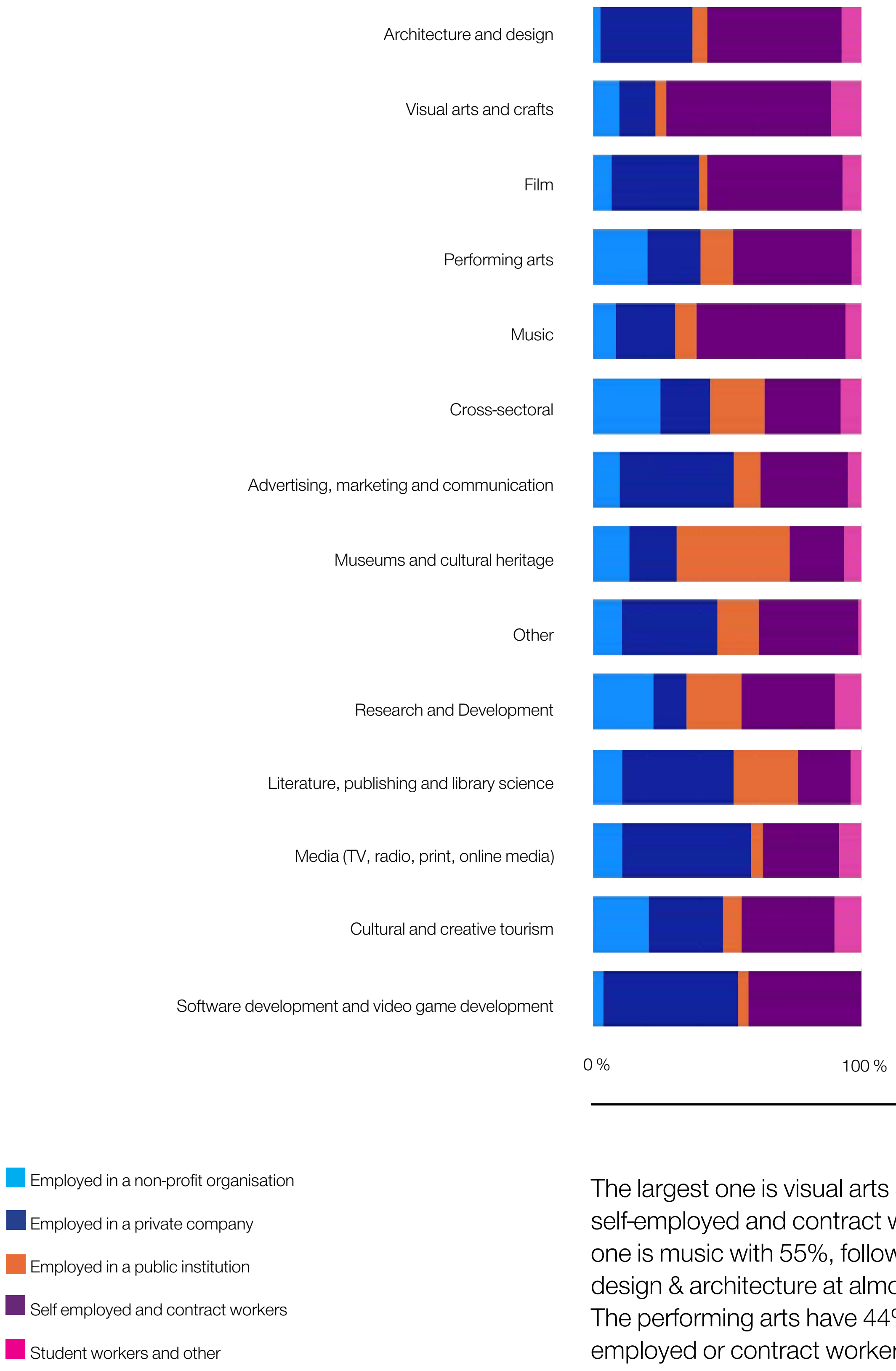
Numbers of responses by discipline



We also compared the percentage of self-employed and other forms of employment within the survey with the percentages reported by Eurostat on the CCS.
Here the percentages match almost completely: 31% is self-employed.

Looking at the number of the responses by discipline, we can tell that there are plenty of respondents from all relevant sub sectors giving to the research a good relevant sample for the whole CCS.

Numbers of responses by discipline



The largest one is visual arts & crafts with 61% self-employed and contract workers, the second one is music with 55%, followed by film at 50% and design & architecture at almost 50%.
The performing arts have 44% working as self-employed or contract workers.

> Many foundations and non-profit organizations support the art and cultural scene in these times more than they can themselves. These institutions, which depend on donations, also need support to continue their work for society. New concepts are needed to make society more inclusive at a global level.

Concluding remarks

Although the survey may not be representative for the whole of Europe, it certainly provides valuable insights on a part of the CCS we often not see reflected in reports and surveys.

Because all disciplines are present and the percentage of independents is comparable with Europe in general, the results show how one of the most precarious groups of the CCS, the independent and contract workers, are hit by the Covid-19 crisis, in comparison with other groups of workers.

In the next chapter we present the group of respondents in more detail and will show the effects of the health crisis on their business.

3.

Respondents

> Collaboration between public and private sector is key, with strong civil society representation, which consists of creative, cultural and business tech sectors, co-designing impactful policies and collabotions across Europe.

Who responded to this research?

The Respondents' profile

When we look at the respondents according to their legal status, we find that the biggest group are self-employed and contract workers, the second largest group is working within a private company and about 20% is working in a non-profit organisation or public institution.

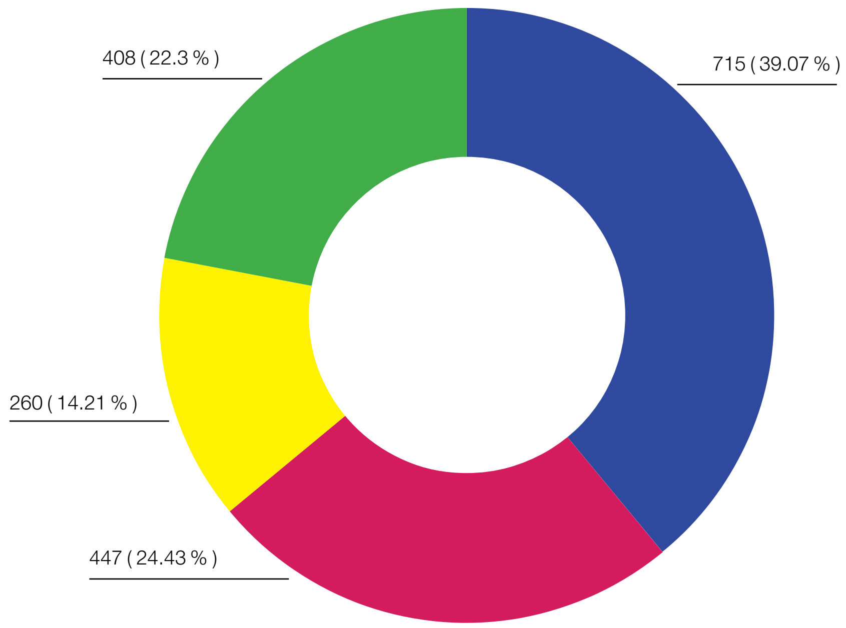
The largest group of self-employed and contract workers are found in South-western Europe and the smallest in East-Central Europe, where the percentage of people working in a public institution is more than twice as high as in other regions. Almost two-third of the respondents is female and one-third is male. The largest age group within the group of respondents is the age group between 30 and 40 years old: almost 40%.

The second largest group (almost 25%) is over 50 years of age. The youngest group, below 30 years, is 22% and the ones between 40 and 50 years old comprise 14%. The group over 50 years old is largest in Northern Europe, South-eastern Europe has the largest group of CCS-workers between 30 and 40 years old. It means that more than 60% of the population in this survey is younger than 40 years old.

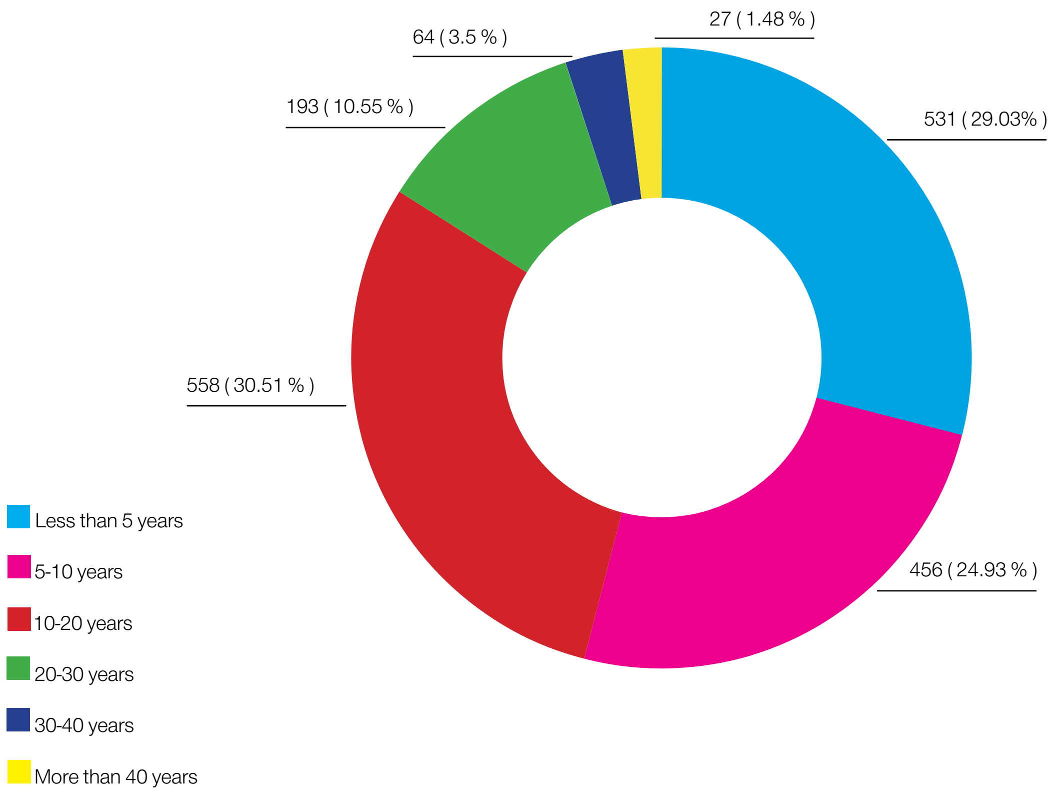
It is interesting to see how long the respondents have been active within the CCS.

More than half of the respondents (53%) have been in business for less than 10 years and 4 out of 5 are active less than 20 years.

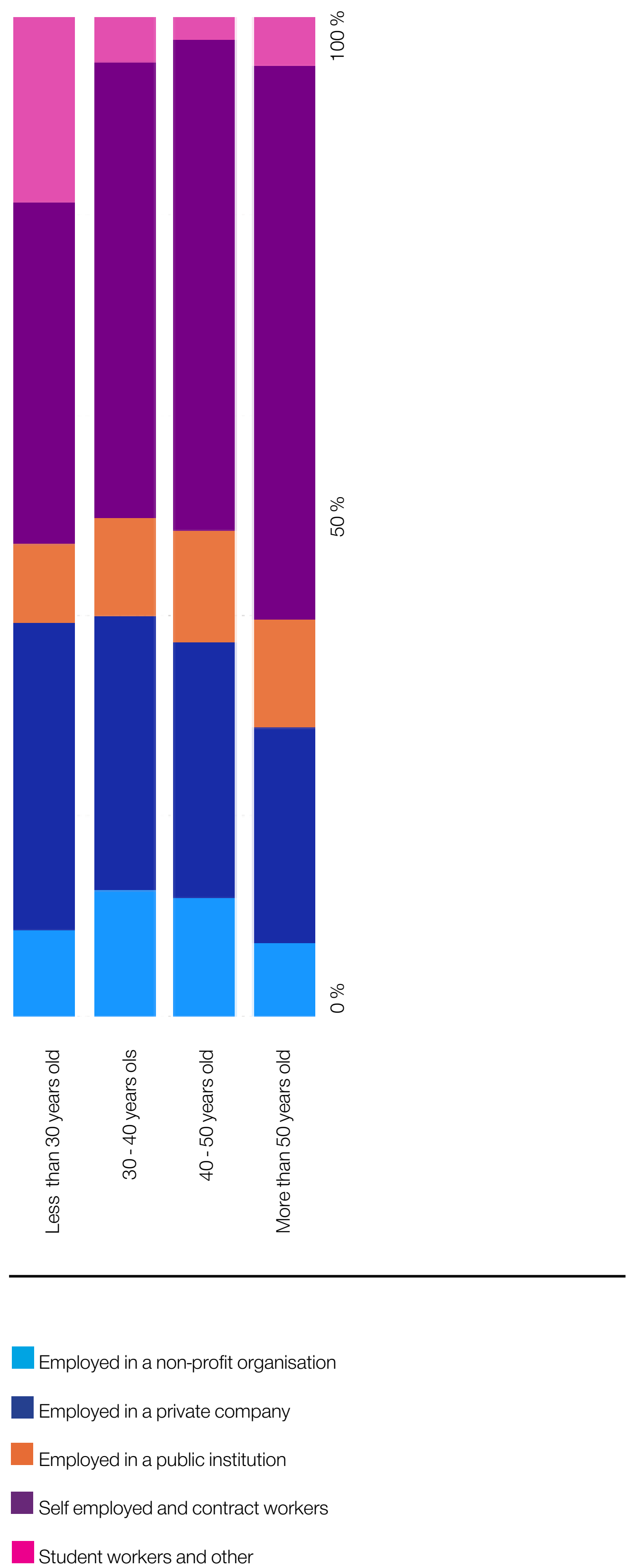
Numbers and percentage of responses by age of the respondent



Numbers and percentage of responses by years active in the CCS



Numbers and percentage of responses by age range and legal status



"Implementing regulations about the timeframe and pay, according to the scale and demands of a project, which no one can deviate from, so to reduce antagonism that leads to overtime and less payment. Collective employment contracts and increase of the minimum wage. New regulations about working from home referring to the working hours and compentations for the use of personal equipment."

"I think it is very important to find ways of funding, new ways of working within the new normality - maybe for more research-projects and maker projects until this is over (probably a couple of years) so that we don't loose all the knowledge in the field when people are forced to find other jobs. In dance, for instance, you need constant maintenance of your instrument, the body. Many dancers can not see that they can keep up their training without salaries so they start studying other professions. This will be a great loss for the artform, so we need to find ways to make it possible for professional dancers to stay and have the possibility to work and train even if the opportunities to perform, and get paid, are not many."

The Respondents' business performance

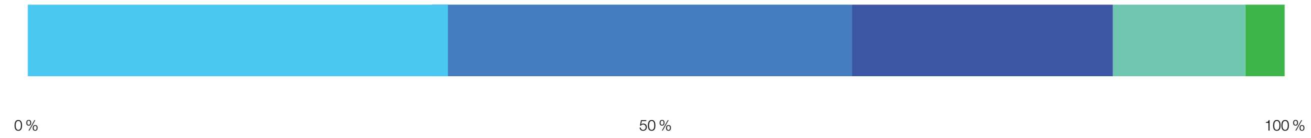
Of all the respondents, 74% rated their business performance as average to very good in 2019. In 2020 that percentage was even less than 30%. Or the other way around: in 2019 less than 16% found their business performance to be poor or very poor, in 2020 it was almost 71%!

This means that two-third of the respondents estimate a transition from average to very good-performance to a poor/very poor performance. And that more than 70% expect a poor to very poor performance of their business in 2020.

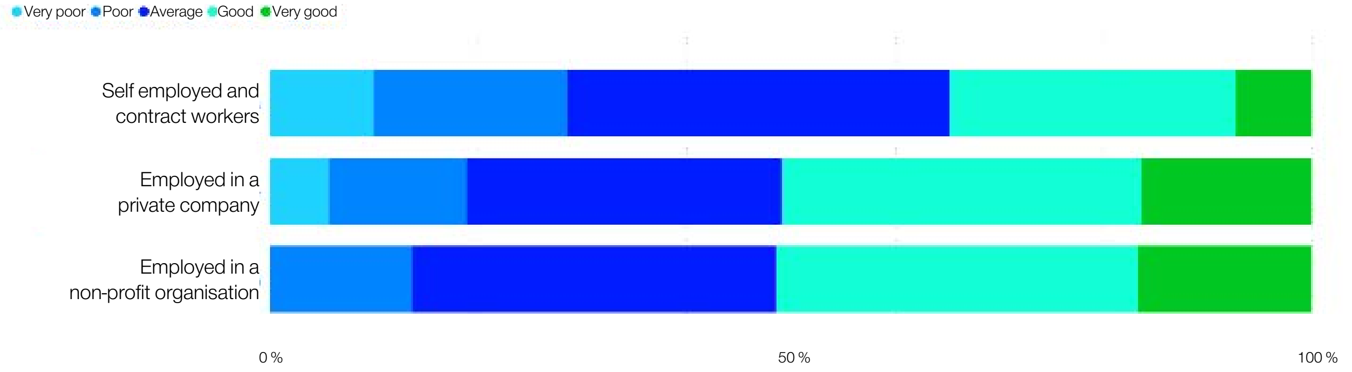
If we look at the same comparison between 2019 and 2020, but now by legal status (self-employed and contract workers, employed in a private company, employed in a non-profit organisation) we see a more detailed picture.

How was your business performance in 2019? (% responses)

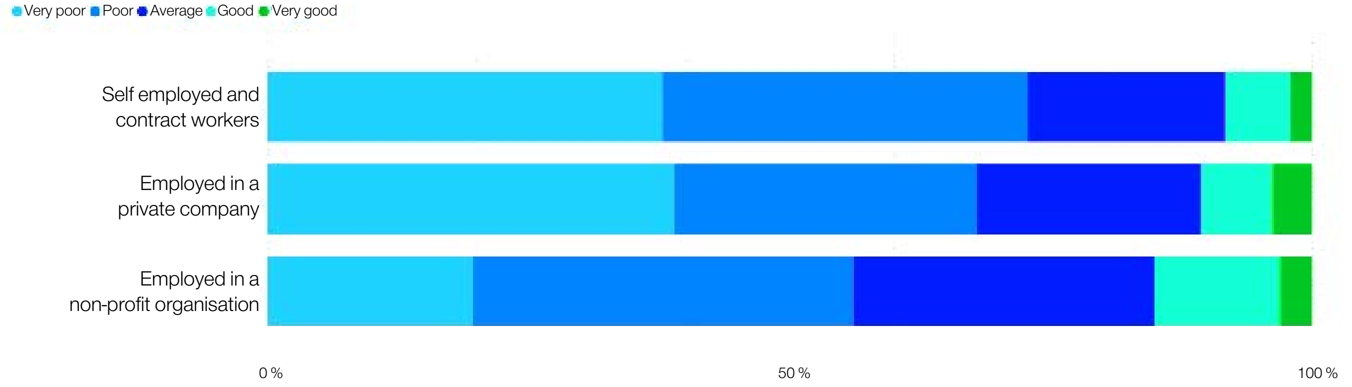
How was your business performance in 2020? (% responses)



How was your business performance in 2019? (% responses by legal status)



What is your business performance projection for 2020? (% responses by legal status)



When looking at 2019, 71% of self-employed and contract workers state that their business performance is average to very good, in 2020 that percentage sank to 27%, a decline of 44%. Workers in a private company looked at their performance as 81% being average to very good in 2019, in 2020 that percentage lowered to 32%.

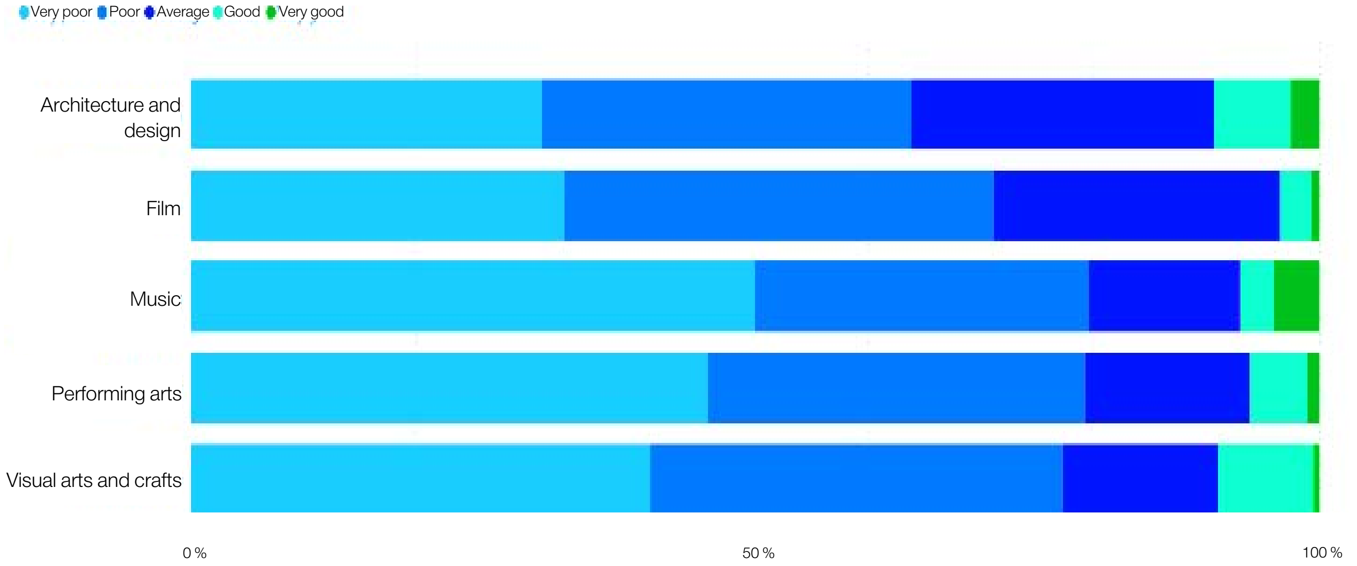
Although their business performance looks better than for self-employed or contract workers, the difference in performance between 2019 and 2020 is even more: 49%. Workers in non-profits looked at the business performance of their organisations as average to very good for 86%, in 2020 that was 44%, the highest of the three groups.

> “Create communication channels/forums/meetups that facilitate and encourage co-operation between local creatives, both intra- and cross-sectorial. This may help local sectors to form stronger self-resilience and create new synergies across sectors.”

This shows that self-employed and contract workers as a group estimate to have the lowest rate of average to very good business performance in 2020, but that workers in private companies experienced the biggest negative change from 2019 to 2020.

Although workers in non-profits seem to be relatively better off, the negative change in performance is still 42%, which is still enormous!

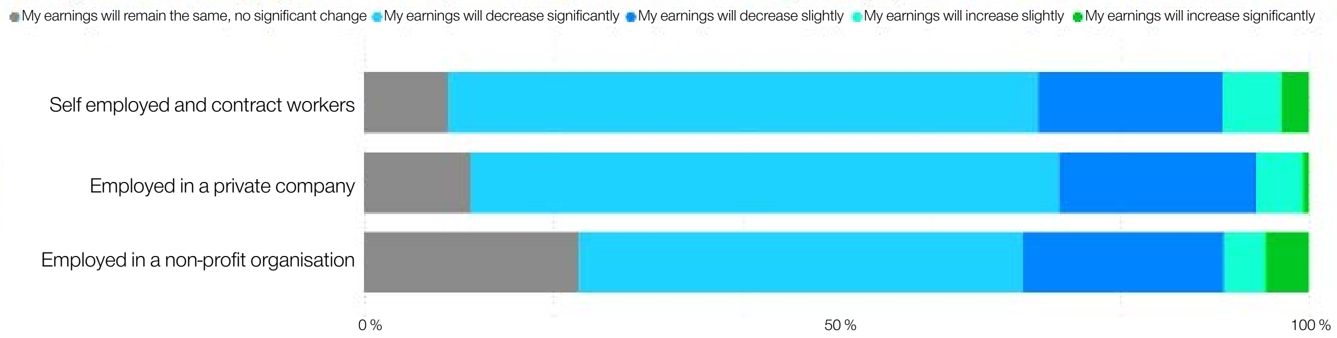
What is your business performance projection for 2020? (% responses by discipline)



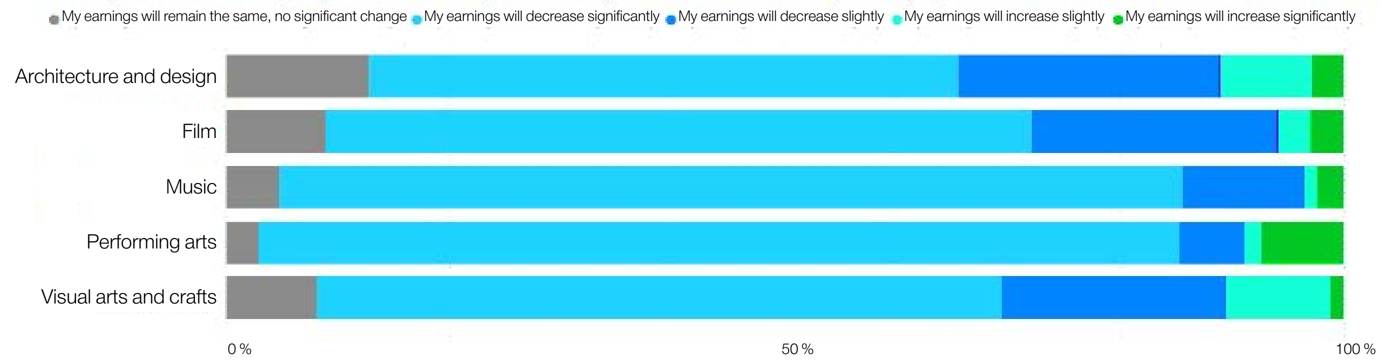
When we look at the business performance expectations for 2020 by discipline, the numbers are worrisome. Within music and performing arts more than 79% expect poor or very poor business results.

Visual arts (77%) and film (71%) follow closely. Only within design and architecture the projections are a little less grim with almost 64% expecting poor or very poor business results in 2020.

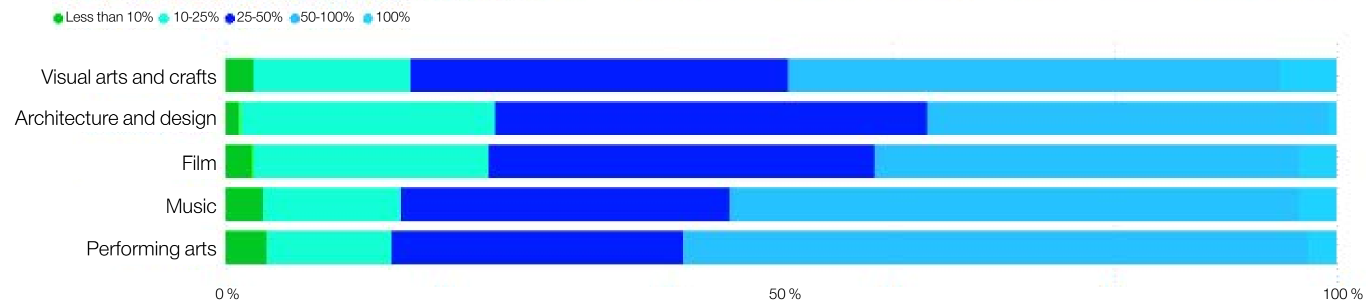
How do you estimate the change in your business earnings in 2020 compared to those in 2019?
(% responses by legal status)



How do you estimate the change in your business earnings in 2020 compared to those in 2019?
(% responses by discipline)



What is the estimated change in your business earnings in 2020 compared to those in 2019?
(%responses by legal status among those who responded 'My earnings will decrease significantly or slightly' to the previous question)



The same pattern comes from the answer to the question to estimate the change in business earnings from 2019 to 2020.

The workers from a private company expect the same by 83%. 81% of self-employed and contract workers expect a decrease of earnings in 2020, while 68% of those employed in a non-profit expect the same.When we look at differences between disciplines, within music 91% expect a decrease in business earnings!

The other performing arts follow with a staggering amount of 88% expecting a decrease in business earnings. Within the film sector 85% of the respondents expects the same, visual arts 81% and within design & architecture 76% expects a decrease.

Since the input for the survey ran from June until November 2020 it is probable that these negative expectations may have realised.

> “A lot of "innovation money" was distributed to the for-profit sector. Meanwhile the non-profit sector is as innovative and agile and re-inventing itself as ever, with not a dime to spare. Funding to realize covid-safe cultural productions would be very important, as technically anything done at this age has lower ticket sales capacity than what would be needed to cover the costs.”

Concluding remarks

The numbers leave hardly any other conclusion possible than that Covid-19 and the following economic crisis have hit the workers in the CCS very hard.

More than 70% of the respondents expect a poor or very poor business performance in 2020, compared to 16% in 2019.

And although there are differences according to legal status, the negative changes range from 42% to 49%.

When looking at differences between disciplines: within music and performing arts more than 79% expect poor or very poor business results, followed by visual arts (77%), film (71%) and design & architecture (64%).

The expectations of business earnings display a similar pattern: 83% of workers from a private company expect a decrease in earnings, followed by 81% of self-employed and contract workers and 68% of those employed in a non-profit. Within the music discipline 91% expect a decrease in business earnings, followed by the other performing arts (88%), the film sector (85%), visual arts (81%) and design & architecture (76%).

4.

Opinions

> "Financial incentives to cover investments forced by adaptation to post-Covid reality. Financial incentives to modernize and digitalise cultural and creative services. Financial incentives to international cooperation projects and open calls to cross CCI's with other industries."

What is the respondents opinion?

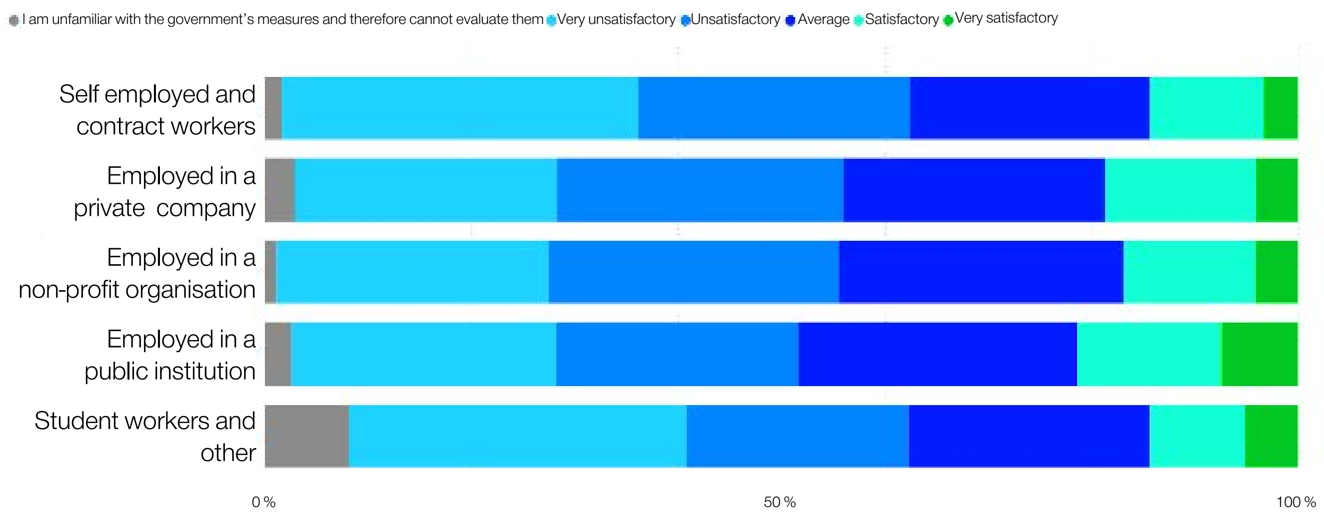
Assessment by CCS-workers

It is clear the respondents are of the opinion that government measures did not work well in responding to their precarious situation.

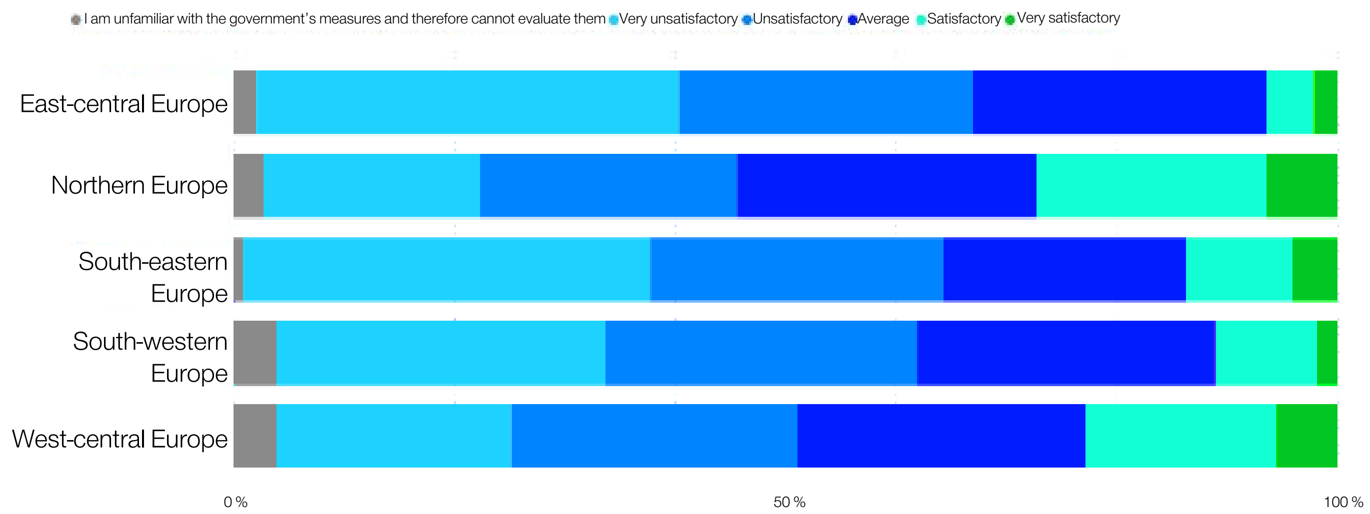
In the survey the respodents were asked their opinion on a number of subjects.The first was their opinion on the government measures in their countries. 60% of the self employed and contract workers have a negative opinion on government measures, 54% of workers in a non-profit organisation, 53% of those employed in a private company and 49% of the workers in public institutes. It is clear the respondents are of the opinion that government measures did not work well in responding to their precarious situation.

Evaluation of government measures

How would you evaluate the measures taken by the government up to this point to alleviate the effects of the Covid-19 pandemic on your business? (% responses by legal status)



How would you evaluate the measures taken by the government up to this point to alleviate the effects of the Covid-19 pandemic on your business? (% responses by region)



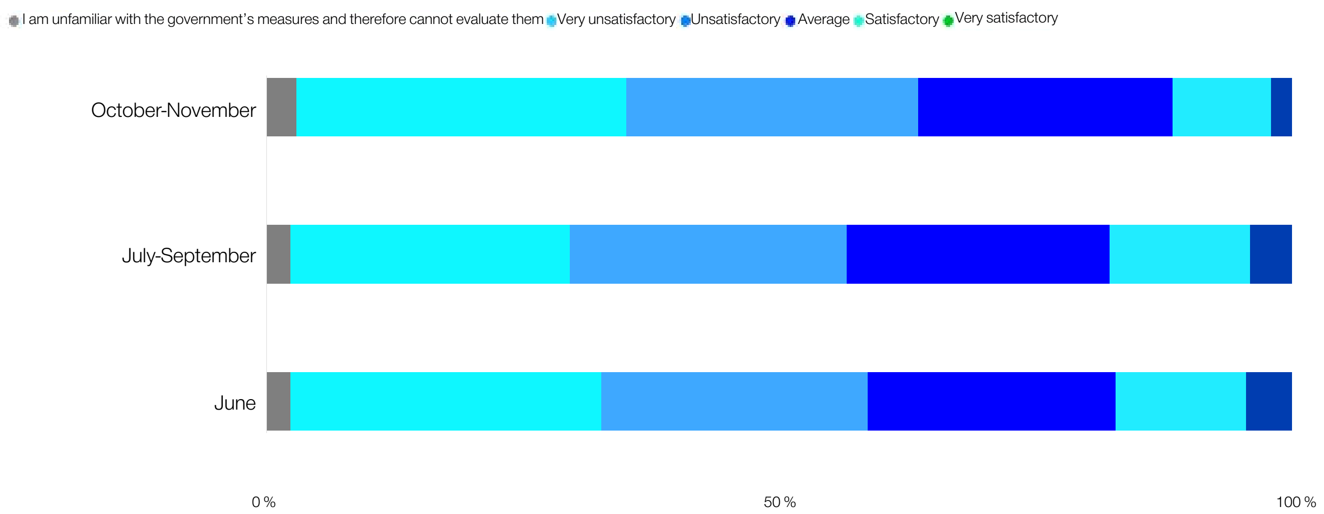
When looking at the same question with a regional perspective, the difference of opinion between regions is evident. CCS workers in Eastern and Southern Europe tend to be much less satisfied with the recovery measures taken by governments, in comparison with the Northern and Western regions. The level of dissatisfaction of the former is higher than the latter's: 65% in East-central Europe, 63% in South-eastern Europe, 58% in South-western Europe compared to 43% in Northern Europe and 47% in West-central Europe.

When asked to share opinions on the measures taken so far and suggestions about further measures that national governments or the EU should take to alleviate the consequences of the crisis, CCS-workers answered in various ways.

The statements clearly show that there are many Member States that do not protect their workers in the CCS very well or do not have the budgets other Member States made available in this respect.

> Governments need to see the cultural business also as part of economy to save. It is completely hypocritical to allow flying again in airplains, where 200 people are in a small space for hours (even with masks) and to forbid theaters, where people also come together, from opening. It gives a strong and very negative signal against the cultural business. There need to be more and an open conversation with the sector. It feels now that it is a forgotten sector, the least important. It would help to have more and open conversations directly with the sector.

How would you evaluate the measures taken by the government up to this point to alleviate the effects of the Covid-19 pandemic on your business? (% responses by survey time period)



The analysis of respondents' opinion by responses time period reveals that there are no major differences in the assessment of government measures. Although the timing and the scope of the measures adopted to tackle the Covid-19 pandemic have been different across Europe, the evaluation of government's measures is quite consistent and homogeneous across time periods. Both those who responded to the survey in the summer period and those who did so in the fall period are mainly very dissatisfied or dissatisfied with the governments' measures adopted (on average 60% in all time periods). There is also a slight percentage difference between those who were very satisfied or satisfied in the June-September period (about 20%) and those who responded in the October-November period (only 10% consider the measures very satisfactory or satisfactory).

Future perspectives

We asked the respondents their opinion on a number of future chances for the sector and on a number of threats.

The responses to the chances for the future reveal a very mixed portrait.

+

−

There are also other aspects of the future the respondents are not so optimistic about.

≈75%
A large majority expects opportunities to open up for new services and products.

<70%
think the crisis will result in a braindrain to more prosperous countries

2/3
expect there will be less opportunities for international cooperation

<60%
agree that workers within the CCS will develop a stronger co-operation between each other.

70%
are of the opinion there will be less opportunities for new projects

<60%
fears to be forced to lower their prices.

20%
Only expect the sector to be stronger after of the crisis, and they certainly do not expect the state to effectively support the sector by measures that alleviate the effects of the crisis.

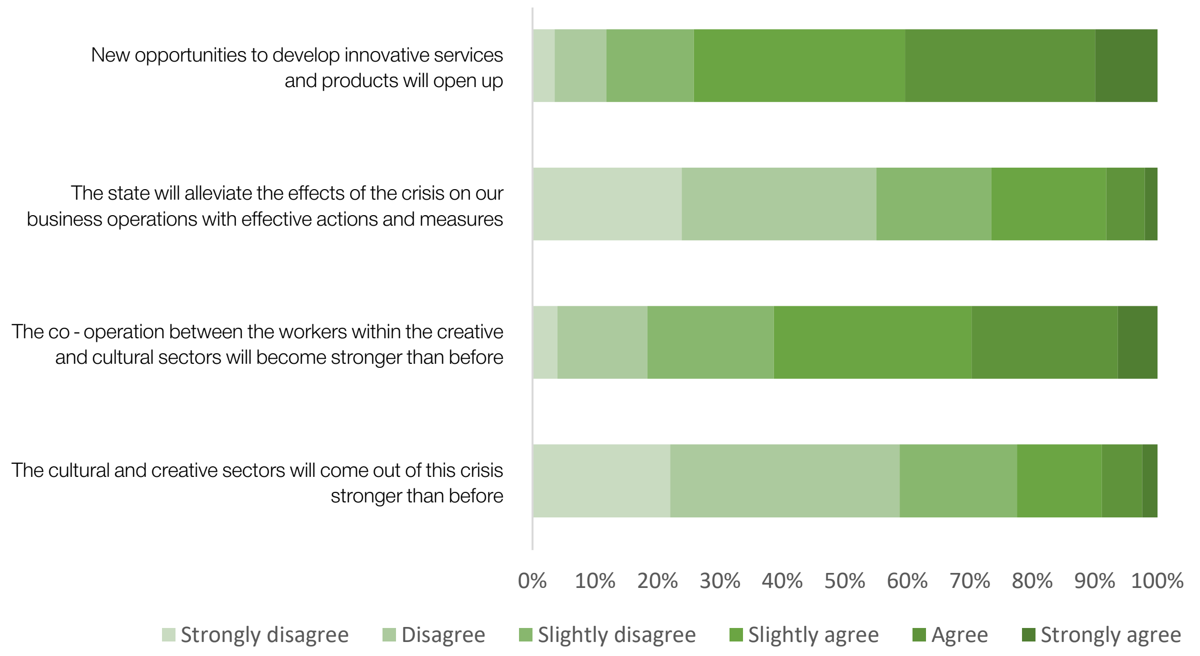
<75%
fears that investments in new equipment, training and education will be postponed

20%
expects to become unemployed.

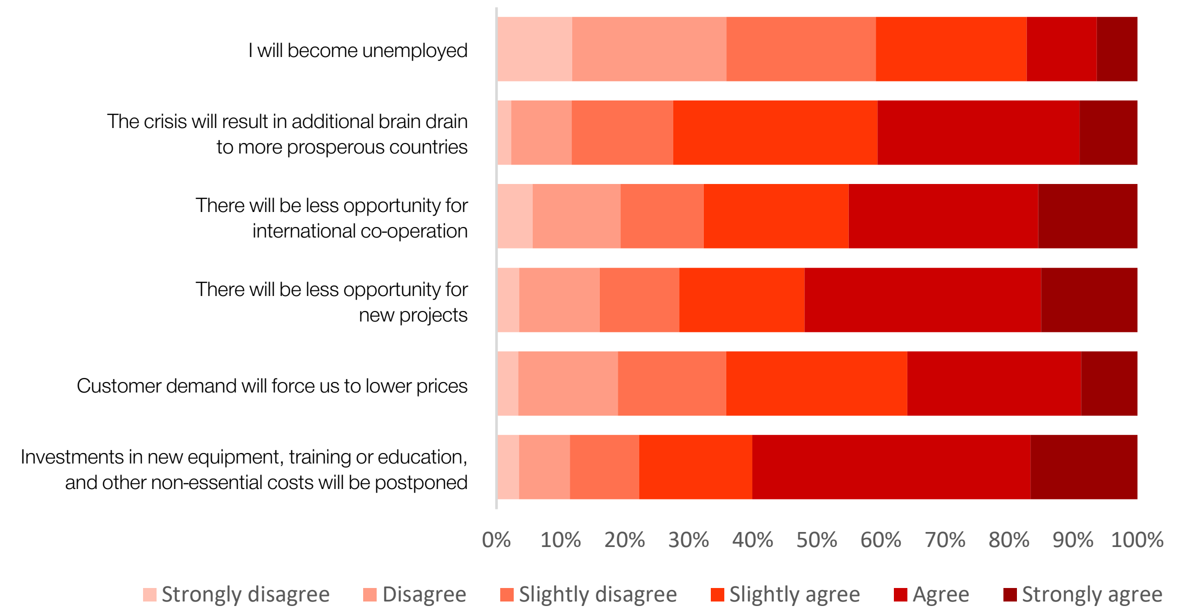
These responses prove the divided mood of a sector which thinks it has to rely on themselves to survive, without a supportive government.

These answers paint a portrait of a sector that hopes for the best, but expresses fear for the near future. On a individual business level there is hope to stay employed, develop new products and services and to cooperate more within the sector.

Positive futures (% responses)



Negative futures (% responses)



For the sector as a whole the respondents are not optimistic at all. We have to keep in mind that a majority of the respondents are from Southern Europe where the CCS is already in a weaker position than for example in Northern Europe where the CCS holds a stronger status.
A brain drain is expected, less opportunities for new projects and international cooperation, the state will not help them n an effective way, and especially they fear investments will be postponed. And since investments are needed to develop new products and services, this is not a good sign for the future of the CCS. Especially in Member States which do not have broad support programs for the CCS and its most vulnerable part: the cultural workers.

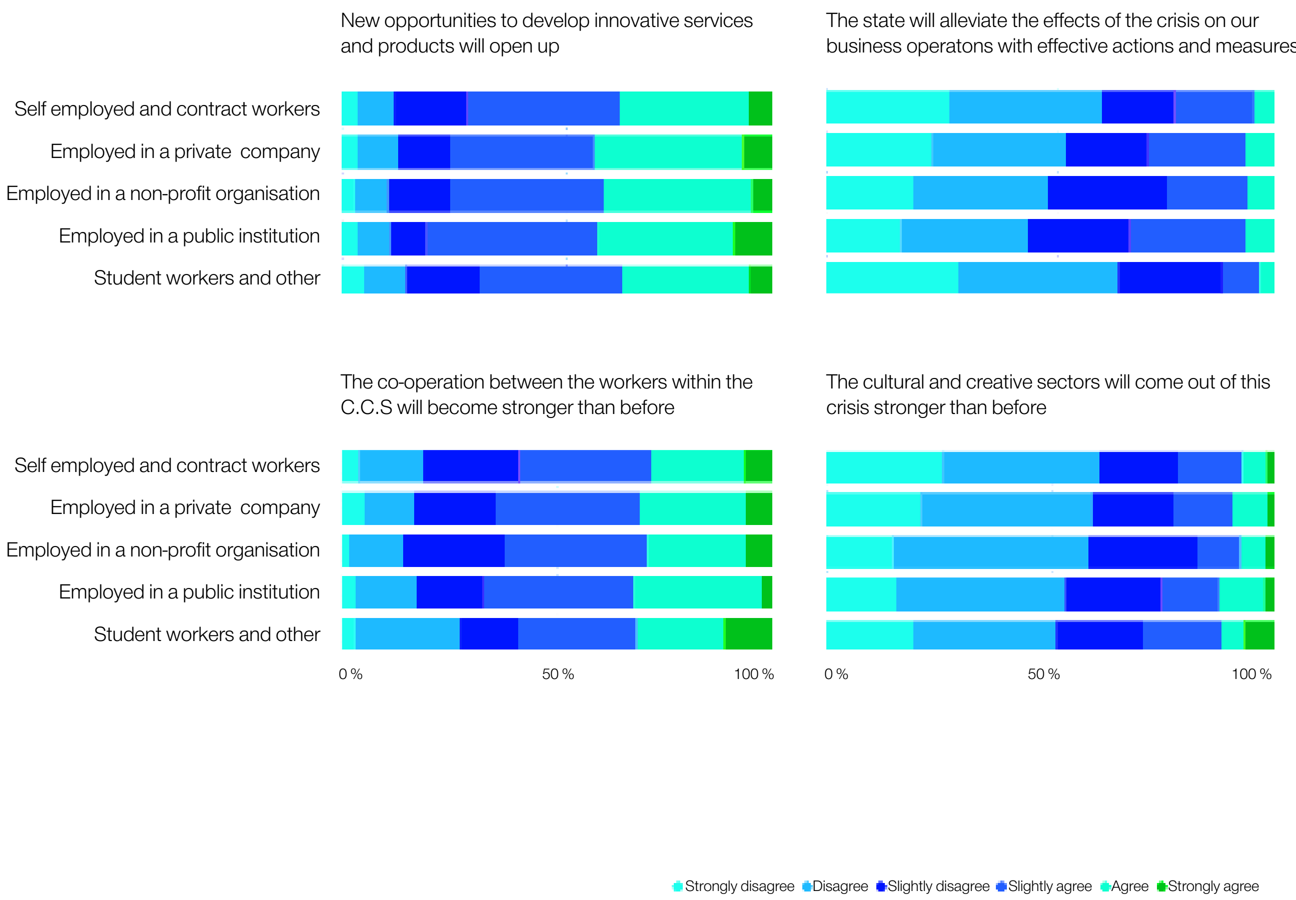
Looking if legal status of the respondents made a difference in the opinions.

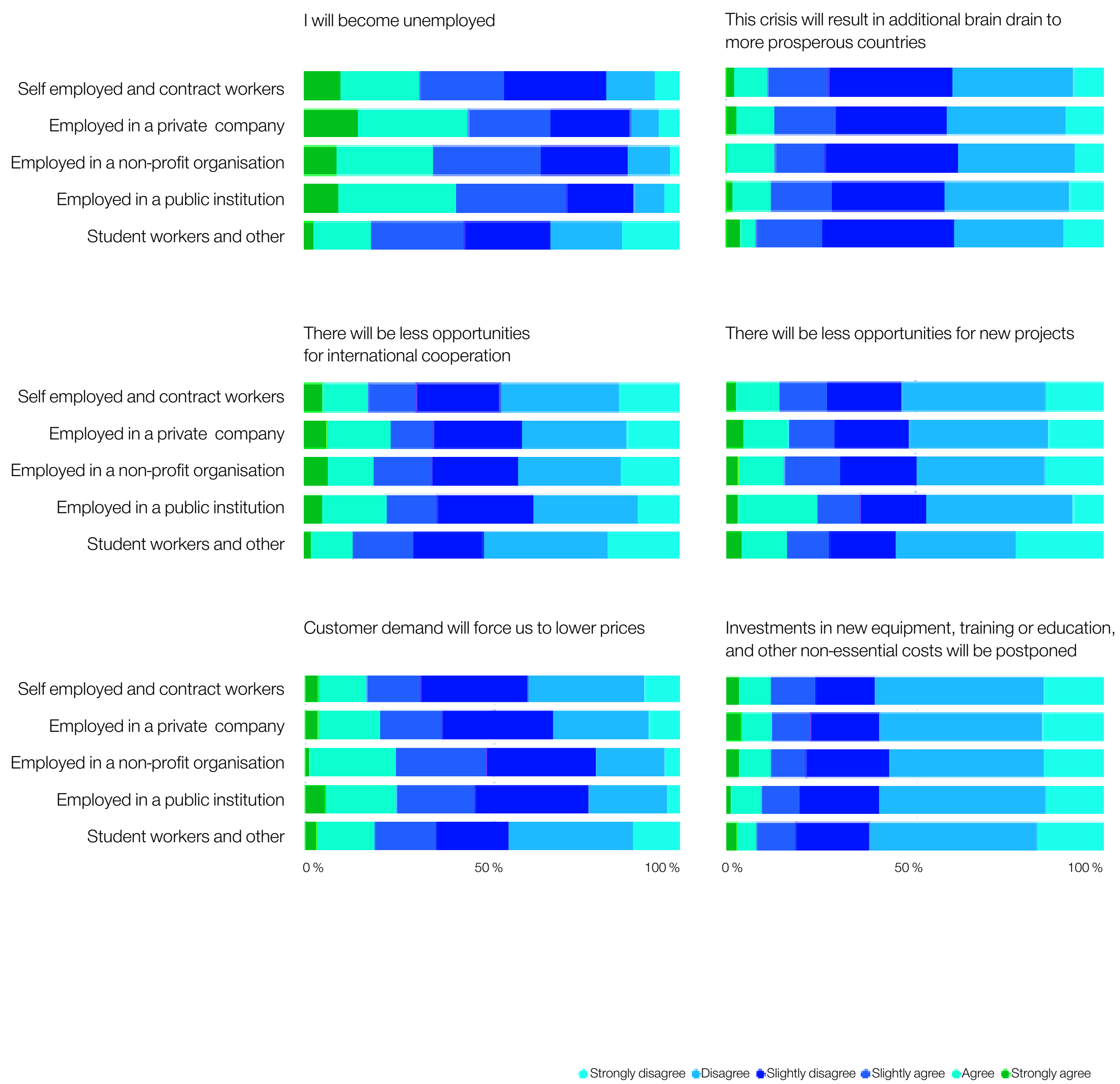
Positive futures

(by legal status)

Negative futures

(by legal status)





Workers of public institutions are slightly more positive about the possibilities of new products and services than the others. And the self employed and contract workers are the most negative about the idea that the sector will be stronger after the crisis. And they are also the group with the most negative opinion on the government measures for the sector.

Self-employed, contract workers and student workers are the largest groups to fear unemployment in the near future. That might not come as a surprise, because their working status is very insecure.
On other topics the opinions did not differ much between groups with a different legal status.

5.

Conclusions

> I actually believe that some change is necessary but that is a difficult topic. Perhaps making sure that even the most vulnerable have some support will go a long way. Creativity and the creative industries will never go away. Sadly they are one of the lower priority areas, for the work is not critical and many groups will take their own steps to produce activities.

What were the research questions?

The main questions we wanted to answer are:

How resilient are CCS workers across Europe?
How do these workers experience the consequences of Covid-19 crisis and how do they adapt to the situation?
What is their assessment on the success of governments measures for the sector?

To answer these questions for CCS - workers across Europe we do not have enough response from all European countries. The number of the responses we were able to use is 1830. 1345 people filled in the complete survey. However, the number of responses is enough to assert trends among the population surveyed and especially for South-eastern and South-western Europe. Most of those trends are corroborated by other reports which we involve in the discussion of the results.

> There needs to be a minimum of 1% in the budget for culture, we need to establish minimum rates/ hour of at least 10€, we need to have WORK CONTRACTS and have them be mandatory (even if you work for only a day), we need a new kind of fiscal law for culture professionals that understands our line of work and its\' intermittence. We need to have our intellectual property rights strengthened, especially in the digital realm. We need a Universal Basic Income for everyone because to have famine in Europe in the XXI century is unacceptable.

A recent study by EY, for example, shows that, with a loss of 31% of its turnover, the cultural and creative economy is one of the most affected in Europe, slightly less than air transport but more than the tourism and automotive industries (-27% and -25% respectively) and that even those subsectors that seemed to be protected by home consumption faced a sharp drop in income.[1]
This is generally due to the central role of physical experiences and sales in their business models. The study also indicates that the crisis has hit Central and Eastern Europe the hardest (from -36% in Lithuania to -44% in Bulgaria and Estonia). These numbers are for the sector and subsectors as a whole, but do not reveal the situation for the CCS-workers themselves.

A majority of the responses (61%) is from South-eastern and South-western Europe. Since we do not know of comparable studies on these regions, this survey indicates trends among the workers in the CCS that cannot be found elsewhere. That makes the results of this survey unique.

We also compared the percentage of self-employed and other forms of employment within the survey with the percentages reported by Eurostat on the CCS. Here the percentages match almost completely. In that sense the survey is representative of the division within the working population of the CCS. [2]

[1] EY, Rebuilding Europe, January 2021.

[2] see page 14, Graph based on Eurostat data set exctracted in May 2020, referring to 2019.

Business performance

The main conclusion on how workers experience the consequences of the Covid-19 crisis is the enormous drop in business performance from 2019 to 2020.

Of all the respondents:

2020 vs 2019

<30% | 74%

74% rated their business performance as average to very good in 2019, in 2020 that percentage was less than 30%

≈71% | <16%

less than 16% found their business performance to be poor or very poor in 2019, in 2020 it was alsmost 71%

<70%

This means that two-third of the respondents estimate a transition from average to very good-performance to a poor/very poor performance.

When we detail these numbers according to legal status we see the following results:

In 2019, 71% of self-employed and contract workers state that their business perfomance is average to very good, in 2020 that percentage sank to 27%, **a decline of 44%.**

In 2019, 81% of workers in a private company looked at their performance as being average to very good, in 2020 that percentage lowered to 32%. Although their business performance looks better than for self-employed or contract workers, **the difference in performance between 2019 and 2020 is even more: 49%.**

In 2019, 86% of workers in non-profits looked at the business performance of their organisations as average to very good, in 2020 that was 44%, **the highest of the three groups, but also experienced a drop of 42%.**

When we look at the business performance expectations for 2020 by discipline, the numbers are worrisome:

>79%

more than 79% within music and performing arts expect poor or very poor business results

77%

of the respondents from the visual arts expect poor or very poor business results

71%

from the film sector expect poor or very poor business results

64%

within design and architecture expect poor or very poor business results in 2020

The same pattern comes from the answer to the question to estimate the change in business earnings from 2019 to 2020 related to legal status:

83%

of the workers from a private company expect a negative change

81%

of self-employed and contract workers expect a decrease of earnings in 2020

68%

of those employed in a non-profit expect the same

When we look at differences between disciplines on changes in business earnings from 2019 - 2020:

91%

within music expect a decrease in business earnings

88%

of performing arts expect a decrease in business earnings

85%

of respondents in the film sector expect the same

81%

in visual arts expects a decrease in business earnings

76%

within design & architecture expect a decrease in business earnings

The above mentioned EY study states that performing arts and music are the most impacted disciplines (-96% and -76% respectively between 2019 and 2020).

A recent study commissioned by the CULT Committee of the European Parliament also corroborates these data and highlights that, both in general and above all within these two specific disciplines, the most affected work category are the self-employed, very often not supported by any social security system and by any or poor financial support to survive the crisis.[3]

A recent study from Germany shows similar results for the performing arts discipline (-69%), music (-59%) and visual arts (-51%). The result is that some sectors after years of growth fall back in turnover to the level of 2003.[4]

In the United Kingdom the Artists Information Company published the results of a survey among visual artists mid 2020 where 60% expected a decrease of income of more than 50%, 65% had a negative opinion on the governments measures.[5]

A survey among jazz musicians in Europe and the USA reveals that 61% estimate that their 2020 income will be at least 50% lower, 30% think it will be even 75% less. 55% has no live performances scheduled for 2021.[6]

A survey among Slovenian cultural and creative workers from late autumn 2020 showed that 20% is out of work, 40% has some work but not enough and another 40% have no guaranteed work until the end of the year.[7]

For the Netherlands the Central Bureau of Statistics calculated for the Ministry of Culture that 75% of self-employed in the performing arts had 80% loss of turnover in the first quarter of 2020 compared to the first quarter of 2019 and in film and television production two-thirds of the self employed experienced a loss of 71% in turnover.[8]

The information from these surveys combined show the situation of self-employed and contract workers in the CCS is a Europe - wide precarious situation, but this survey shows that in some regions of Europe the consequences of the Covid-19 pandemic are even worse. This constitutes a crisis within a crisis.

[3] IDEA Consult, Goethe-Institut, Amann S. and Heinsius J., Research for CULT Committee – Cultural and creative sectors in post-Covid-19 Europe: crisis effects and policy recommendations, European Parliament, February 2021.

[4] Kompetenzzentrum Kultur- und Kreativwirtschaft, Betroffenheit der Kultur- und Kreativwirtschaft von der Corona Pandemie, February 2021 https://kreativ-bund.de/wp-content/uploads/2021/02/Themendossier_Betroffenheit_KKW2021.pdf

[5] Covid-19 Impact Survey, a-n The Artist Information Company https://static.a-n.co.uk/wp-content/uploads/2020/04/Covid-19-impact-survey-2020.pdf?utm_source=Audience+-Master+List&utm_campaign=f374ac44c4-EMAIL_CAMPAIGN_2020_04_23_03_09&utm_medium=email&utm_term=0_19cf5877d5-f374ac44c4-288439389

[6] Jazzfuel International Jazz Musician Survey, retrieved on February 24, 2021, https://jazzfuel.com/covid-jazz-survey/

[7] Slovenian Cultural and Creative Workers in times of Covid-19, part II, http://www.poligon.si/en/research-slovenian-cultural-and-creative-worker-in-times-of-covid-19-part-ii-autumn-2020/

[8] Uitwerking maatregelen tweede specifieke pakket voor de culturele en creatieve sector, 16 november 2020, https://www.tweedekamer.nl/kamerstukken/brieven_regering/detail?id=2020Z21683&did=2020D46206

Government measures and resilience

The second part of the research question is about the assessment of government measures.

The respondents are not very positive about the government measures regarding their situation:

60%
of the self employed and contract workers have a negative opinion

54%
of workers in a non-profit organisation

53%
of those employed in a private company

49%
of the workers in public institutes

> "We need the authorities to take into account the long-term effects of the crisis. In the audiovisual sector, for example, part of the payment closely follows the completion of work and another part (royalties) comes months later. The loss on royalties linked to lockdown will only happen as of January 2021."

What about the future of CCS?

The respondents have mixed feelings with negative feelings predominating:

+

≈75%
expects opportunities to open up for new services and products

<60%
agree that workers within the CCS will develop a stronger co-operation between each other

−

20%
Only 20% expects the sector to be stronger after of the crisis

<75%
fears that investments in new equipment, training and education will be postponed

<70%
do not trust the government to take measures which alleviate the effects of the crisis

2/3
expect there will be less opportunities for international cooperation

<70%
think the crisis will result in a braindrain to more prosperous countries

<60%
fears to be forced to lower their prices

≈70%
are of the opinion there will be less opportunities for new projects

≈40%
expects to become unemployed

If we look at the answer from this study on the resilience of CCS-workers, this answer can be split in two:

looking at resilience as the ability to recover from set-backs, we see that CCS-workers still see some possibilities for themselves and **try to adapt to the new situation**

looking at resilience in the sense of being a future proof sector, the conclusion is that the dire state of CCS-workers is **not future-proof at all**. The future perspective of their business is quite negative and government measures have not been able to remedy their situation or providing them with a positive perspective.

If anything, the Covid-19 crisis has made clear that the CCS are not future - proof in terms of economic solidity and sustainable business models. It is also clear that within the CCS, the self employed and contract workers pay the highest price in terms of loss of turnover and income.
When looking at the reports and surveys it seems that the losses of the workers are bigger than that of the sector as a whole. This should have consequences for future policy development.

How to change that situation

This crisis within a crisis should not stay hidden any longer.

We present a few recommendations, mostly drawn from the report Research for CULT Committee – Cultural and creative sectors in post-Covid-19 Europe: crisis effects and policy recommendations[8], which are applicable:

1. The bargaining situation of CCS - workers is weak. To remedy that weak position the representation of independent and contract workers in the CCS has to be strenghthened when it comes to negotiating fair pay, working conditions, labour relations, social rights and taxation rules. Unions and networks of independents and other CCS-workers should get a position at the table in all Member States and on the European level. To reach that position the right of association for all workers in the CCS, regardless of their working status has to be acknowledged.

2. Fair pay as a principle should become self-evident for (working) contracts within the CCS. It is therefore necessary to connect the Fair Pay principles and Fair Pay movements of different Member States and develop sound EU-wide rules for payments that establish a level playing field for all workers in the CCS relating to remuneration by governments, funds, art commissions and cultural institutions. The Creative Europe programme could be a funding source for the financing of emerging EU-wide fair pay networks.

3. Propose a framework for fair practice for self-employed and contract workers that does not lead to precarious employment and income and ensures an equal and level playing field in comparison to other workers. Develop a good practice collection on fair and sustainable practices.

4. Establish collective bargaining rights to independent and other contract workers in the CCS, based on their fundamental right to associate. Collective bargaining should be understood as a basic pillar to generate decent income for the CCS. A networked approach of collective management societies and CCS unions is crucial to reach critical mass, which implies bargaining power. Special attention should be paid to democratic principles of bottom-up approaches, for example by creative hubs.

5. Plead for a fair framework for social rights and access to social security for CCS-workers in all cases of non-standard work, alleviating the precarity of the situation of independents within the CCS. Take into account the shifting and hybrid status of workers (for example combining employee and independent status). Investigate models of a public business interruption insurance.

[8] IDEA Consult, Goethe-Institut, Amann S. and Heinsius J., Research for CULT Committee – Cultural and creative sectors in post-Covid-19 Europe: crisis effects and policy recommendations, European Parliament, February 2021, page 106 and further

“I think the EC should create a special funding scheme to support arts and culture professionals and institutions. At national level, only rich central European coutries have the possibility to develop special support to their cultural and creative sector. Peripheral and neighbouring countries are already experiencing the lack of response from their national governments. There is also a strong need to develop more open and articulated policies and sharing of resources between countries - namely, pan-European social security directives/ recommendations and work models/ regulations. And this not just for the cultural sector! Precariousness is the front door to poverty (and pandemics). International collaboration is fundamental to overcome the current situation. Europe has the conditions to reinvent itself and set an historical example, as it has done before.”