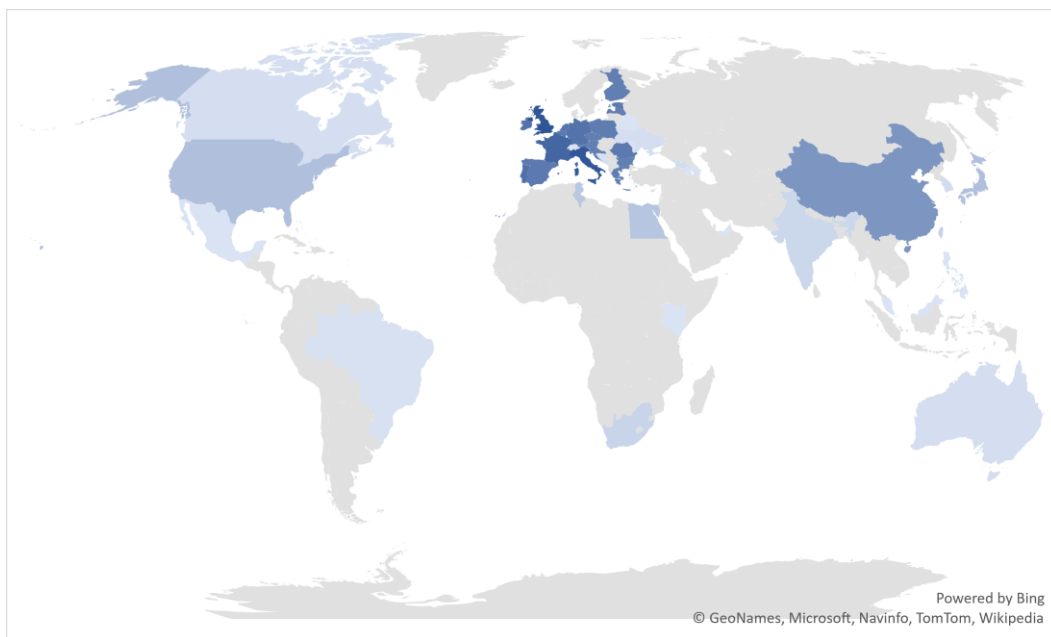


## **CULTURAL RELATIONS PLATFORM**

EUROPAID/140334/DH/SER/MULTI

### **Appendices to the Study**

#### **The Assessment of the Impact of COVID-19 on the Cultural and Creative Sectors in EU's Partner Countries, Policy Responses and their Implications for International Cultural Relations**



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## APPENDIX A. SCOPING REVIEW - METHODOLOGY

The **inventory and mapping of available studies, reflections, recommendation and data collection on the impact of COVID-19** on the cultural sector(s) and on external cultural relations has been conducted through a scoping review.<sup>1</sup> The Scoping review (ScR) is a kind of literature review (for reference see Grant and Booth, 2009). It maps the available evidence and the relevant content of a field of study and it is often seen as a preliminary step toward a more systematic, evidence-based, review.

ScR main characteristics (Pham et al., 2014: 372) are three:

- **Rapidity:** to conduct a quick, but rigorous and transparent overview of the available material of a field of study, stressing breadth over focused, in-depth, analysis of what we know of that field.
- **Methodological Eclecticism:** to include a variety of research designs and methodologies, both quantitative and qualitative and
- **Descriptive Orientation:** to provide a descriptive overview of the collected material without necessarily providing a synthesis of the results (and with no pre-determined set of quality criteria in sifting the material collected).

The primary objective of this scoping review was to **locate what kind of evidence and analysis have been produced on the impact of COVID-19 Pandemic on cultural sector(s) in the European Union and in third partners.**<sup>2</sup> The implications for the capacity of these sectors to engage in international cultural relations were also considered. This scoping is preliminary to the analysis of the policy responses from the cultural sector to COVID-19 pandemic and of the impact of the pandemic on the cultural sector and cultural relations.

Given the objective of the search and following the scoping approach, the mapping has moved in steps (see Figure 1 for a detail of the flow of activities). The first step has been to establish both the search criteria and the sources to be searched for. As to the search criteria, a wide set of keywords was used that includes terms such as culture, international cultural relations (ICR), cultural relations, culture and creative sectors (CCS), cultural and creative industries (CCI) impact (social, economic, political), COVID-19, Coronavirus, pandemic. The search process emphasizes comprehensiveness, to insure breadth of coverage, over depth of analysis.

The search was web-based, and it relied upon a variety of sources of information: search engines (e.g. Google), electronic databases (e.g. Scopus, Web of Science, ad-hoc repositories on COVID-19-related research), open source publications, web sites of major international organization and non-governmental organizations.

The material collected included a variety of sources, spanning from studies and reviews, reports, grey literature, i.e. *“substantive or scholarly information that has not been formally published and often is not peer-reviewed”* (Sucharew, Macaluso 2019: 416), published and unpublished articles in scientific journal/conference papers, surveys, policy briefs, articles on prestige newspaper, blogs/op-eds, press

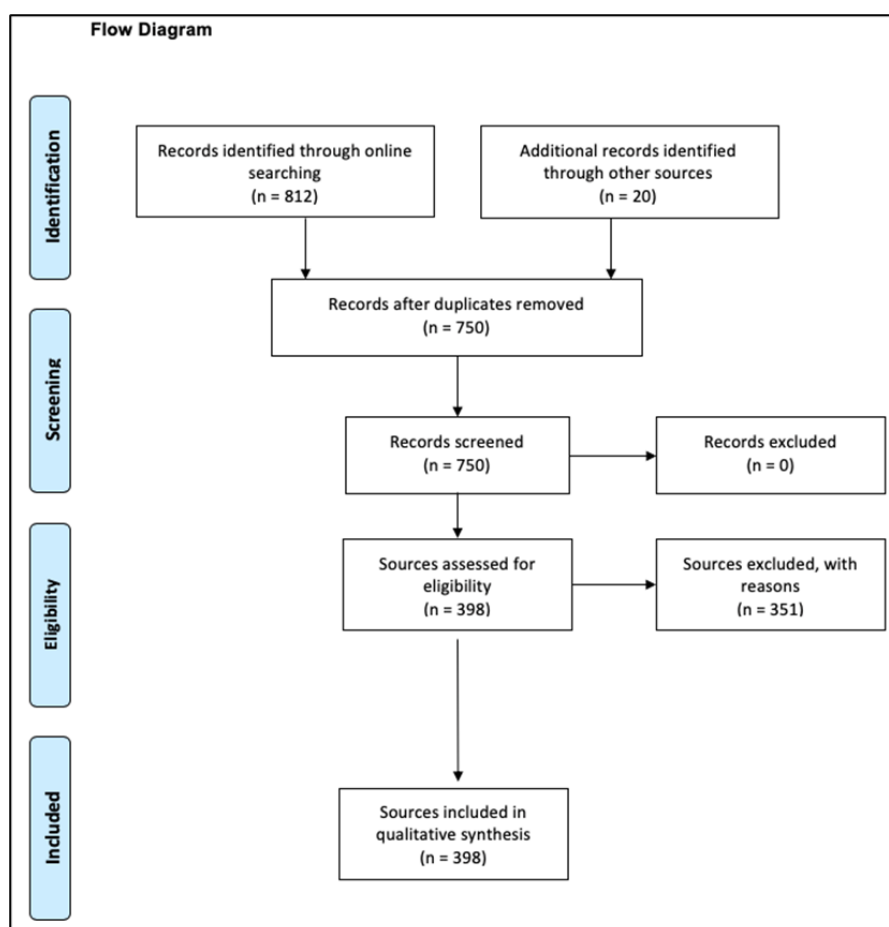
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<sup>1</sup> This review adopts the methodological framework originally proposed by Arksey and O’Malley (2005) and further enhanced by Levac, Colquhoun and O’Brien (2010). Furthermore, the overarching approach substantially adheres to the methodology for scoping reviews developed by the Joanna Briggs Institute (2015), which also inspires the structure of our final report

<sup>2</sup> Due to the recent nature of the phenomenon under scrutiny, we initially posited that there is paucity of data coming from research (impact study/report, survey). For this reason, we decided to widen inclusion criteria (for a full list, see research protocol)

releases, online mapping tools and information sharing platforms, statements from a variety of institutions. The data collection process was iterative and new keywords and sources were incorporated into the search strategy. The review benefited by the inclusion of sources provided by the European Commission via the CRP. The search included a variety of languages: Arabic (modern standard), French, English, Italian, Mandarin (standard), Spanish and Portuguese.

**Figure 1 – The flows of activities in the scoping review**



The search surveyed, in line with the priorities of the CRP, over 60 countries, regrouped into five main clusters (Table 1): EU member states (+ United Kingdom), Western Balkans, Neighbourhood South, Neighbourhood East and Strategic Partners (further broken down in continental regions: Americas, Africa, Eurasia, Asia). A final cluster included international (e.g. UNESCO) or transnational (e.g. EUNIC) actors that could not be assigned to any of the previous geographical cluster (see table 1). While web search was conducted for each of the cluster, not all clusters provided reliable sources.

The search process was conducted by a team of Research Assistants from the University of Siena between June 12 and June 30, 2020, and the period covered span from February 1 to late June 2020.

The data were recorded in a dataset, using a set of coding variables. Altogether, the search generated 832 different records. 82 records were deleted as duplications. Out of the 750 records left, 398 were eventually included in the final review as eligible for inclusion in the scoping review.

**Table 1 – Clusters and countries included in the ScR**

<b>Clusters</b>	<b>Countries</b>
<b>EU Member States</b>	Austria, Belgium, Bulgaria, Croatia, Republic of Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden
<b>Western Balkans</b>	Albania, Bosnia and Herzegovina, Kosovo*, Montenegro, the Republic of North Macedonia, Serbia
<b>ENP – Neighbourhood South</b>	Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine*, Syria, Tunisia
<b>ENP – Neighbourhood East</b>	Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine
<b>Strategic partners</b>	Brazil, Canada, China, India, Japan, Mexico, Russia, South Africa, South Korea, United Kingdom, USA
<b>Cross-cutting</b>	International / Transnational

\* This designation is without prejudice to positions on status, and is in line with UNSCR 1244 and the ICJ Opinion on the Kosovo Declaration of Independence

\* This designation is without prejudice to positions on the recognition of Palestine as a State.

## APPENDIX B. SCOPING REVIEW – RESULTS

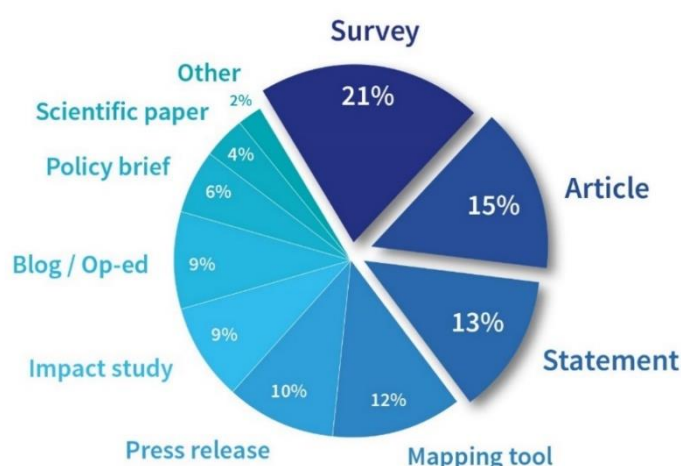
### How the cultural sector has reacted to the crisis

It is useful to start presenting the **variety of outlets here collected to map the assessment of COVID-19 on the cultural sector(s) and a first grasp of the policy responses**. Given the recent nature of the pandemic and the limited time span this scoping review covers, one cannot expect to find a set of well-conceived and systematically analyzed studies and research reports. For this reason, the scoping review considered a wide variety of media outlets, including of course scientific papers and impact study, but including policy briefs, op-eds, press releases and survey data as well. Considering the variety and heterogeneity of sources, still some interesting considerations can be drawn from the data collection here reported.

In the first months of the pandemic -February to June 2020- the cultural sector has been mostly concerned with two kind of activities: searching, collecting and sharing data on the impact of the pandemic on cultural relations on the one hand and advocacy to raise the attention for the effects of the pandemic on the viability of the cultural sector on the public agenda on the other hand.

- # The most frequent kind of document collected is the **survey** (21% of all records). It testifies the paramount need for the sector to first gauge the nature, depth, and ramifications of the pandemic on the cultural sector. The second kind of documents more often found are the ones aiming at increasing the level of attention and expressing the concern of the sector about the conditions of the cultural area. Survey are in fact followed by short articles published on prestige newspaper and journals (15%), statements released by governmental and non-governmental actors (13%) and mapping tools and platforms (12%) to share information. Much less is available in terms of systematic studies and research reports (**table 2**).

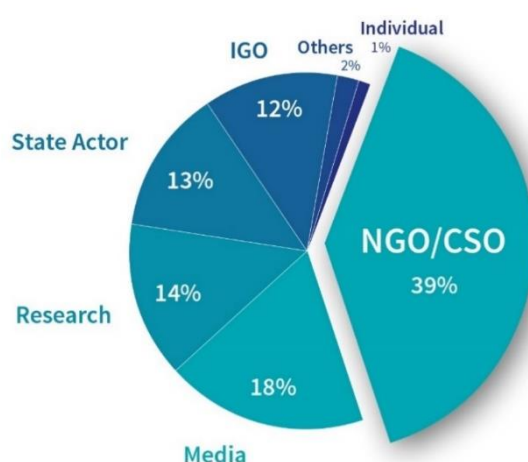
**Table 2 – Type of documentary source (N=398)**



Moving then to describe who promoted this studies and activities, **tables 3 and 4** show respectively what kind of organizations promoted the document and from what geographical regions they come. These two tables convey a clear message: *most of the attention for the impact of the pandemic on the cultural sector(s) come from non-governmental and civil society organizations located in Europe.*

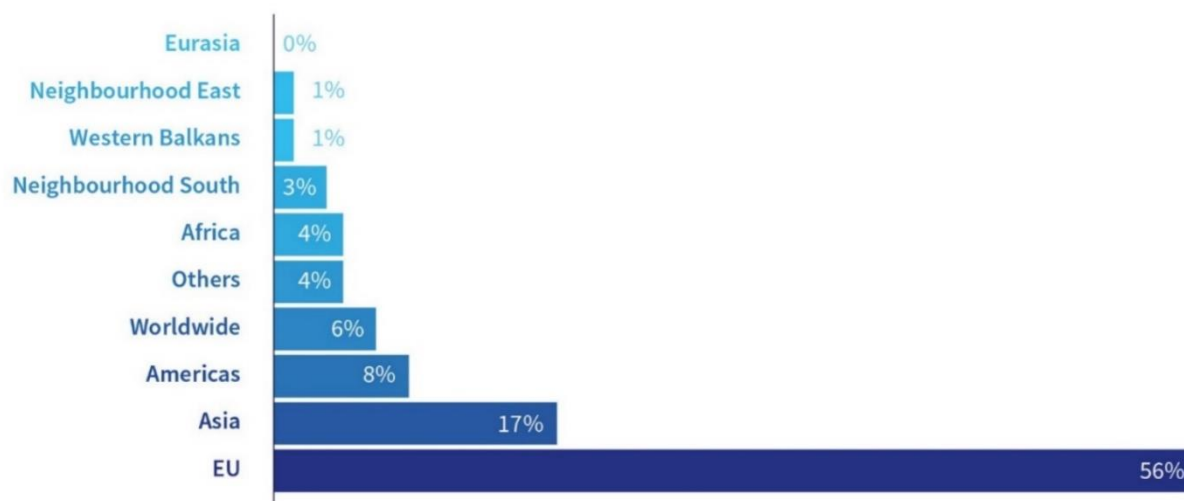
Including networks of professionals, associations, federations, and foundations, the non-governmental sector appears to be the most active in studying the impact of COVID-19 on cultural sector(s) and some of its implications for cultural relations (39%), followed by the general media, that have covered with articles, reportages, and op-eds the effects of the pandemic on the cultural sector and last the research institutions. State actors and international organizations, with one fourth of the documents coming from them, have been relatively less active in exploring the characteristics, causes and consequences of COVID-19 on the cultural sector(s) (table 3).

**Table 3 – Type of organization promoting the document (N=398)**



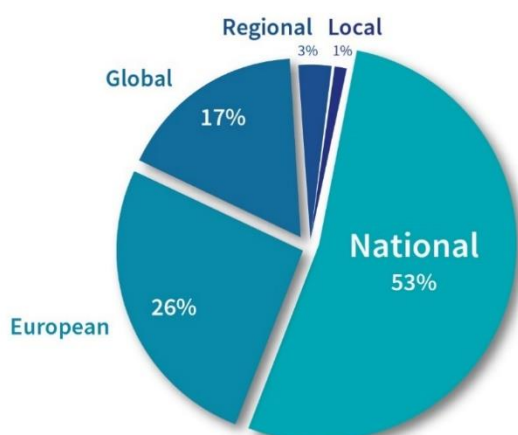
The European Union and its member states has been the most active in promoting the interest about the effects and consequences of the pandemic for the cultural sector(s), broadly conceived, followed by Asia and the Americas (table 4). Much less documentation is currently available from the neighbourhood areas.

**Table 4 – Geographical origin of the source of the document (N=398)**



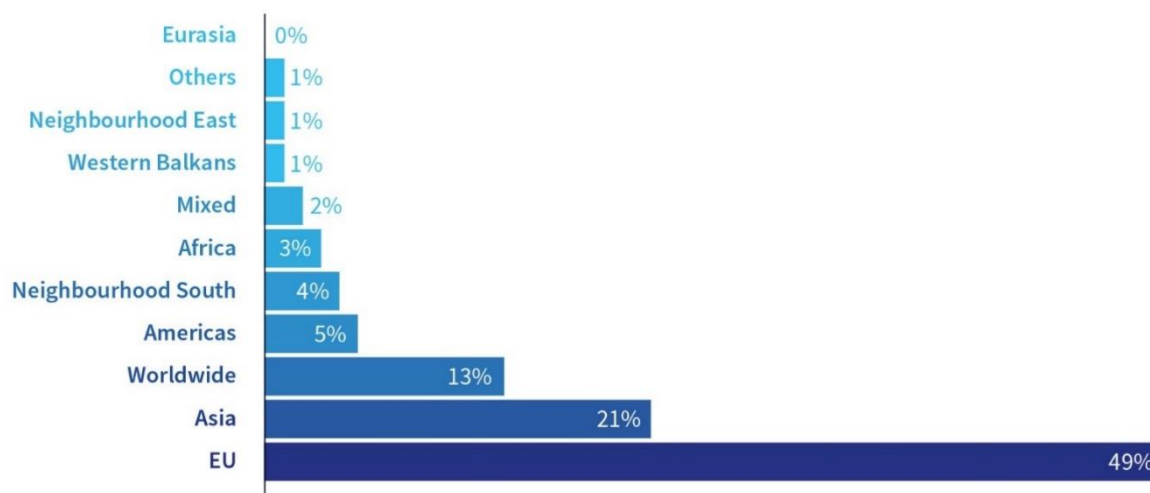
Moving now from who is doing what where, to the actual content of these documentation, three pieces of information emerge from the scoping review. The first (reported in **table 5**) is that the major focus of attention is on the consequences and characteristics of the pandemic on the cultural sector(s) at the national level (53%), followed by approximately another third of the documents (with the overwhelming majority centred at the EU level) exploring the impact at the regional level. Only 17% of the documents discuss cultural relations and the cultural sector(s) at the global level.

**Table 5 – Focus of the document (N=398)**



A second piece of information, as shown in **table 6**, is that **most of the attention is devoted to the European countries and Asia**, the two geographical areas from which most of the documents were originated in the first place. 49% of the documents deal with the impact of COVID-19 on European countries, followed by 21% that examines the impact on Asian countries. Few documents deal with the cultural sector(s) worldwide and less than 10% with the Neighborhood countries and the strategic partners.

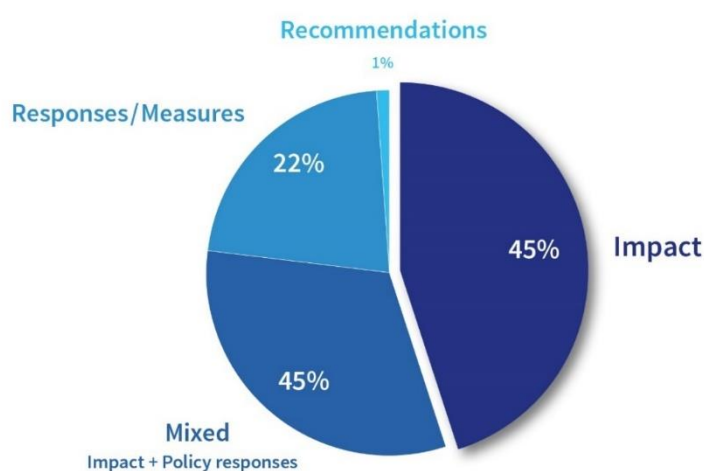
**Table 6 – Geographical focus of the source of the document (N=398)**





The last information emerges from the actual content of the documents collected. Most of the documents recorded in this scoping review examine, with different amount of detail, **either the impact of the COVID-19 on the cultural sector(s) or the policy responses to address the challenges posed by the pandemic or both**. **Table 7** shows that very little has been produced in terms of recommendations, and not surprisingly so, given the relative recency of the events at the time the Scoping Review was conducted and the huge gap in knowledge about the impact of the pandemic on the cultural sector(s).

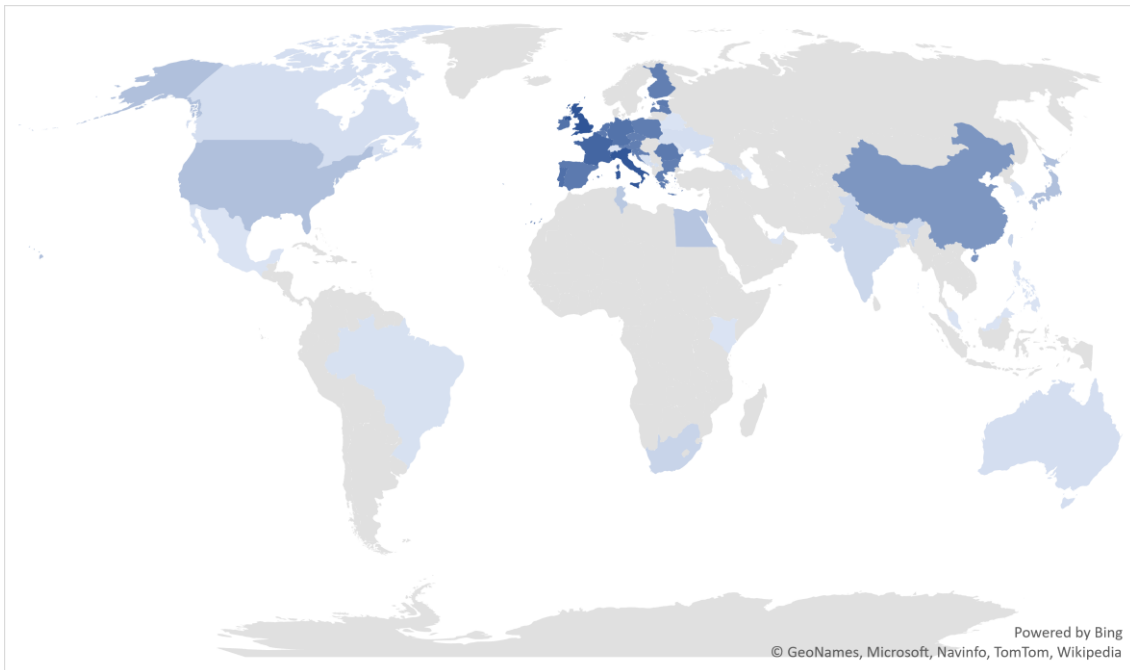
**Table 7 - Main content of the document (N=398)**



**Figure 2** summarizes these elements, combining the main regions of interests and the main sources of documents.

- # Of the five main regions of interest for this Scoping Review (EU member states, Western Balkans, the Neighborhood South, the Neighborhood East, and the Strategic Partners) a majority of actors are located in the European Union and in the United Kingdom. Of the rest, three documents out of ten come from countries that are considered strategic partners by the EU and, of them, the biggest share comes from Asia (17%), and China in particular, while the Americas and Africa account for 8% and 4% respectively. While limitations related with the search criteria of this scoping review may partially account for such an imbalance, still the data show the responsiveness and resilience of the European cultural networks to the crisis. As mentioned above, NGOs, CSOs, networks and associations account for 39% of all sources reviewed and, notably, 7 out of 10 of these organizations, are in the EU.

**Figure 2. Source density map. Data retrieved from original dataset**



The emphasis on what’s happening in Europe is confirmed if one looks at both the country or region of origin of the document and the geographical main focus of each document. The two are strongly related. Most of the documents, as discussed above, come from EU member states and the United Kingdom and a majority of them discusses what happens in the cultural sector(s) in Europe (87% of the documents originated from the EU examine the impact of COVID-19 on the cultural sector(s) in the EU member states). What partially corrects this Europe-centred focus is that the EU is the area that devotes more attention to outside areas as compared to all the others. Actors based in the EU and the Americas seem to share an interest not only for the consequences within their borders but also in other areas and on the global stage.

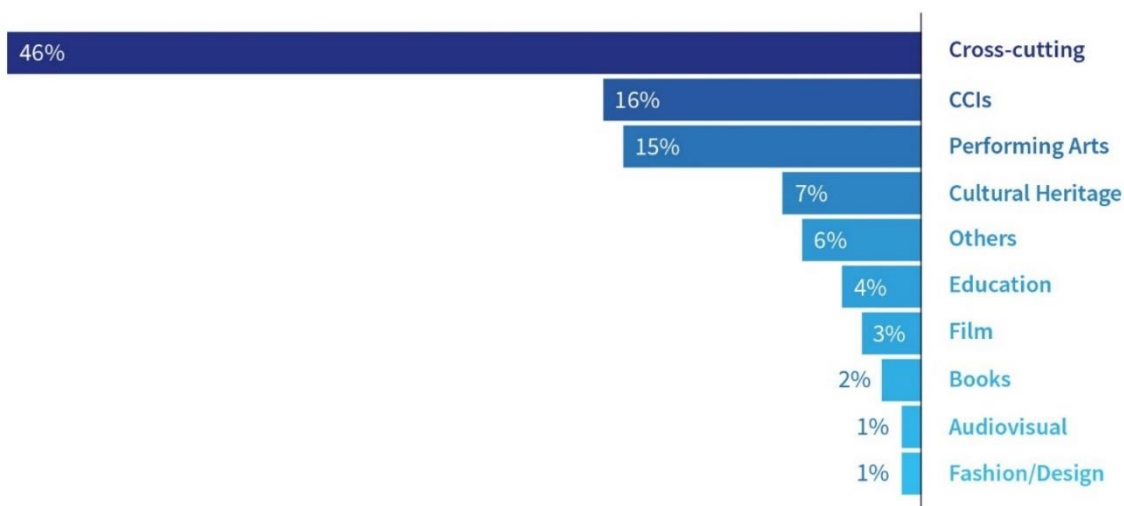
Last, in **Table 8** one looks at what cultural sectors the attention focuses on, in these documents. While a plurality of documents tries to cover many different sectors in the cultural area, still it appears from this table that when it comes to the analysis of the impact of COVID-19 on culture, most of the attention is devoted to the performing arts and the CCIs, with 15% and 16% of the sources reviewed respectively.

Interestingly, the attention for the different cultural sector(s), and for the CCIs and performing arts cuts across all geographical clusters.

- # Although most sources recorded are located in the EU, attention to cultural and creative sectors is found also in Asia (24%), Africa (14%), and the Americas (8%). Similarly, the interest in performing arts is higher in the EU (65%), but it does not go unnoticed in Asia (10%) and the Americas (7%) as well. The consequences of COVID-19 for film industry and cultural heritage – including museums – are also a matter of concern in many clusters (seven out of ten sources who deal with this sector operate from the EU), but the effects of the pandemic on film industry has been addressed also in Western Balkans (10%) and Africa (10%). Conversely, concerns for cultural heritage seem to be almost equally shared between Europe-based actors (50%) and Asian ones (39%). The book sector is a domain of interest mostly of concern in

Europe (67%) and in the neighborhood South (33%) only, while fashion seems to be a European concern, with almost 100% of sources reviewed on this sector coming from a EU country.

**Table 8 – Cultural sectors covered by the documents (N=398)**



In the next two sections we focus on two sources:

- the surveys launched to collect information about the impact of COVID-19 on the cultural sector(s) and
- what has been carried out to promote the sharing of information about the conditions of the cultural sector(s).

## Focus 1: Surveys

As mentioned before, in the first months of the pandemic a lot of attention and effort has been devoted, by **both governmental and nongovernmental bodies and institutions, to the understanding of the characteristics, consequences, and effects of the pandemic on the cultural sector(s)**. The main vehicle through which this information has been collected has been the survey, usually in the form of a questionnaire sent to a variety of audiences. This is probably the consequence of a genuine quest for information about the impact of the pandemic on a sector that is quite decentralized, loosely structured, and often below the government radar screen. This need for information and for empirical data has mostly translated itself into the choice of the survey method as the preferred strategy of data collection.

- # This **scoping review** has found and reviewed 81 surveys, accounting for 21% of the overall data collection effort. Surveys have been launched since the early stage of the outbreak, starting from early March until mid-June 2020, when we finished our data collection effort. Surveys cover the impact of the pandemic on the cultural organizations (38%) and on the individuals involved in the cultural sector(s) (37%) or on both aspects. Among the surveys reviewed, the first to be launched was the one by NEMO, the Network of European Museums Organizations, on March 1, 2020, with the aim to assess the impact on the activities of

museums and to show that the “majority of museums in Europe and around the globe are closed” resulting in “a drastic loss of income for many” of them. Conversely, the latest survey this report has located is the one fielded in June by CENA-STE, the Portuguese Union of performing arts, audiovisual, and music workers to monitor changes in working habits, effect on job offers, and consequences on income due to the spread of the virus. As this Scoping Review has been closed, 52% of these survey questionnaires were still open while approximately four out of ten (n=29) had already released a report (see **table 9**).

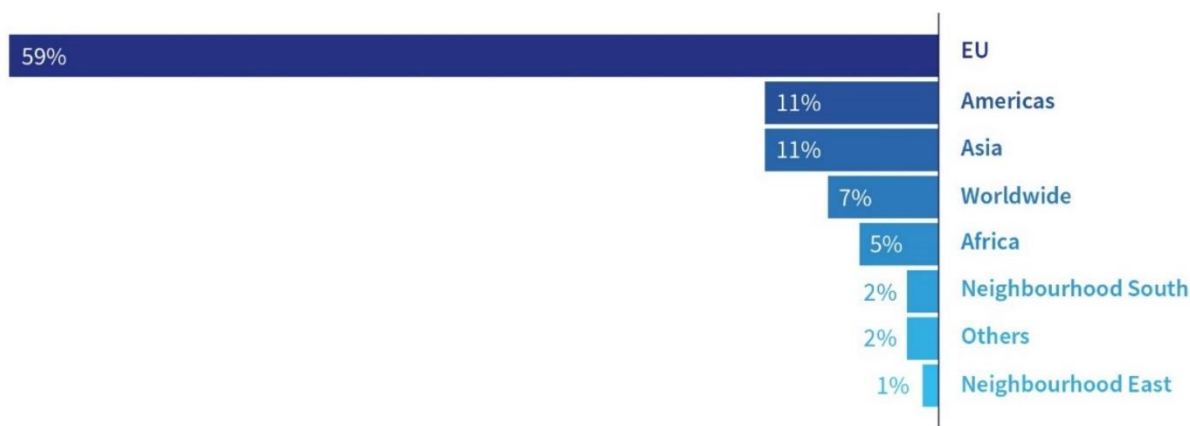
**Table 9 - Surveys with report already available on June 30, 2020**

Title	Organization
<b>The Impact of on the Cultural and Creative Sectors in Malta</b>	ARC Research and Consultancy
<b>COVID-19 &amp; CULTURAL WORK MALAYSIA (CCWM)</b>	CENDANA
<b>COVID19 Impacts on the international mobility of the performing arts</b>	CINARS
<b>COVID-19 / Circus Arts &amp; Street Arts / Cancelled &amp; Reported Events</b>	CIRCOSTRADA - European Network Circus and Street Arts
<b>COVID-19 and the Cultural Routes of the Council of Europe: impacts and responses</b>	Council of Europe
<b>Westpomerania Region and pandemic times in CCI</b>	Creative Ports
<b>COVID-19 Solidarity and Emergency Response in Europe in Arts, Culture, Cultural heritage and Creative Sectors</b>	Culture Action Europe + ECF - European Culture Foundation
<b>COVID-19 Impact Survey - Culture Sector</b>	Culture Counts
<b>Culture + Community in a time of crisis</b>	Culture track (LaPlaca Cohen – Slover Linett)
<b>COVID-19 follow-up: impact on artists in Malta</b>	Culture Venture
<b>Effects of COVID-19 (“Coronavirus”) on the European Cultural and Creative Industries</b>	ECBN, European Culture and Business Network
<b>Global impact of COVID-19 on EU national institutes for culture. Survey Report</b>	EUNIC – European Union National Institutes of Culture
<b>The economic impact of COVID-19 on writers and translators in the European book sector 2020</b>	EWC - European Writers' Council
<b>survey on the impact of COVID-19 on Religious Heritage organisations</b>	FRH Future for religious heritage
<b>COVID-19 and the creative and cultural industries</b>	HEVA Fund
<b>Museums, museum professionals and COVID-19</b>	ICOM, International Council of Museums

<b>Performing arts in times of the pandemic: status quo and the way forward</b>	IETM, International Network for Contemporary Performing Arts
<b>Survey on the impact of COVID-19 on digital presence of local libraries</b>	Ministry of Culture (France)
<b>Philippines - Artists, Cultural Workers, Freelancers, Gig Event Economy Losses Due to COVID-19 Cancellations</b>	NA
<b>Survey on the impact of the COVID-19 situation on museums in Europe</b>	NEMO, Network of European Museums Organizations
<b>Slovenian Cultural and Creative Worker in Times of COVID-19</b>	POLIGON - Creative Center
<b>SCAN COVID-19 Impact Survey: Organisations</b>	Scottish Contemporary Arts Network
<b>SCAN COVID-19 Impact Survey: Individuals</b>	Scottish Contemporary Arts Network
<b>Coronavirus Theater Survey: National Sample Of Theatergoers Quantitative Research Findings</b>	Shugoll Research
<b>Impact of COVID-19 on the music sector in Brazil</b>	SIM Sao Paulo
<b>Measuring the impact of COVID19 crisis on the cultural and creative industries in south Africa</b>	South Africa Cultural Observatory
<b>Future Festivals Survey</b>	TMW Tallinn Music Week
<b>"Questionnaire on Coronavirus" Survey</b>	Tokyo Shoko Research
<b>Report on museums around the world in the face of COVID-19</b>	UNESCO
<b>WESTAF COVID-19 Arts Impact Survey Findings Report</b>	WESTAF - Western States Arts Federation

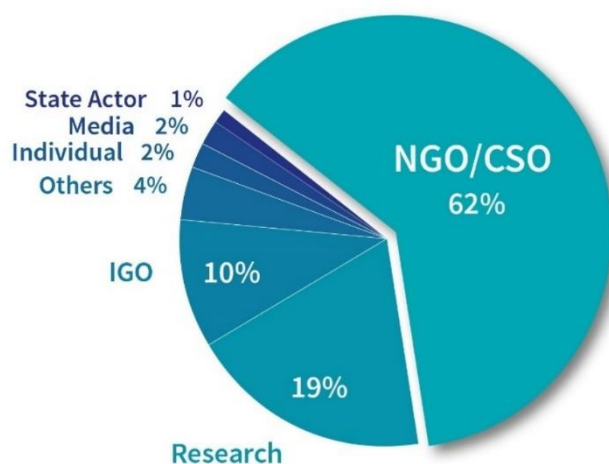
In line with the overall results of this Scoping Review (**table 10**), six out of ten of these surveys have been launched by organizations based in the EU and most of them focus on the impact of the outbreak within the borders of the EU and its member states. However, a small number of surveys have been fielded by strategic partners' organization to track the effects of the pandemic in their respective areas. This is true in the Americas - e.g. the COVID-19 Impact Survey for Artists and Creative Workers by [Americans for the Arts](#) – in Africa – e.g. Measuring the impact of COVID19 crisis on the CCIs in South Africa by the [South Africa Cultural Observatory](#) – or in the neighborhood South - e.g. the Survey on the impact of COVID 19 on cultural and creative actors launched by the [Art Alliance Advocacy Group](#), a network that includes the Anna Lindh Foundation.

**Table 10 – Origins of Surveys (N=81)**



Again, and in line with the overall results of our data collection, non-governmental organizations, civil society organizations, (international) professional networks and associations, and unions have been the most active in trying to assess the phenomenon under scrutiny (39%). They play the lion’s share also when it comes to collect data through surveys on the economic conditions of the cultural sector(s) (62%). They are followed by research centres and universities (19%), while inter-governmental organizations lag well behind (see **table 11**).

**Table 11 – Actors promoting surveys (N=81)**



As suggested, the rationale behind the **rapid response mechanisms** deployed by many non-governmental organizations is related to both a gap in knowledge about the effects of the COVID-19 on the cultural sector(s) and the need to strengthen advocacy in favour of the cultural sub-sectors many of these institutions represent, by raising reliable and updated data. Indeed, as clearly stated in many of the reports already available online, survey results are used to back policy demands towards national governments and inter-governmental institutions, the EU *in primis*. Therefore, it does not come by surprise that the list of organizations that have launched a survey on the impact of COVID-19

on the cultural sector includes several of the most influential actors in the cultural field in Europe: IETM, International Network for Contemporary Performing Arts; ECBN, European Culture and Business Network; EFA, European Festival Association; EMC, European Music Council; EWC - European Writers' Council. National initiatives also multiply across the EU, ranging from the survey on the Slovenian cultural and creative Workers in times of COVID-19 launched by POLIGON - Creative Center to the one fielded by the România Centrul Cultural Clujean to track the impact on cultural organizations.

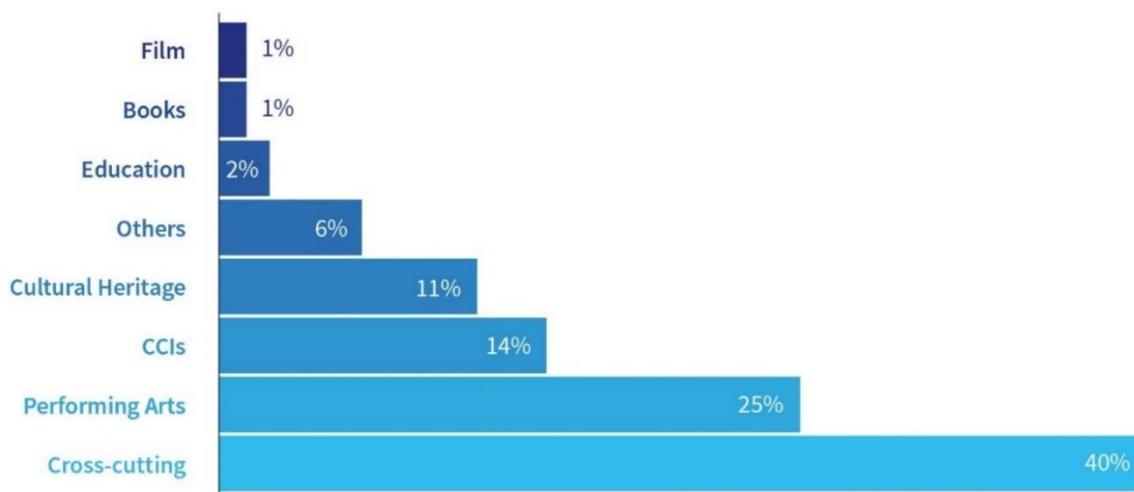
Although more limited in numbers, also **IGOs have reacted with a set of articulated initiatives to directly assess the impact and reactions to the pandemic**. To mention a couple of examples, UNESCO has conducted an in-depth analysis of the responsiveness of museums around the world to COVID-19, swiftly integrated by the survey fielded by ICOM, the International Council of Museums, while UCLG – United Cities and Local Governments – has been gathering data through a survey of cultural operators. In Europe, the European Commission is monitoring the effects of COVID19 on cultural and the creative sector(s) and cities' response while EUNIC – the network of the European Union National Institutes of Culture - has recently concluded a survey among its members and their networks abroad.

Last but not least, an **increasing number of research institutions worldwide are directing resources into the assessment of the implications of the pandemic on the cultural sector(s) and wider international cultural relations**. For example, POLOBS - Observatório de Políticas de Comunicação e Cultura (Universidade do Minho) is conducting a study on the impact of COVID-19 on cultural sector in Portugal, the same the Universidade Federal do reconcado da Bahia is doing in Brazil. EU-funded projects that were already running when the outbreak erupted are also implementing specific activities to monitor the effects of COVID-19; it is the case of DeuS, a regional Vocational Educational Training (VET) project in the cultural and creative sector that has launched four parallel surveys addressing CCI Freelancer and Practitioners, CCI Enterprises, CCI Advocacy bodies, researchers, funders and policy makers, and educators.

- # In terms of coverage, four out of ten surveys cover a wide set of cultural sectors, with performing arts the most popular topic (25%). Cultural heritage and CCIs fall under the scrutiny of 11% and 14% of the surveys. Books and movies do not seem to attract a great deal of attention so far. Comparing how attention is distributed among different cultural sub-sector(s) among surveys (n=81) with the similar distribution in the overall sample of documents (n=398), a couple of peculiarities stand out. Performing arts (that go up from 15% in the overall documentation to 25% in surveys) and cultural heritage (up from 7% to 11%) attract more interest in surveys than in general documents. Conversely, other sectors experience an opposite trend.

Comparing the **type of organization involved** is also telling of the **priorities of actors involved**. For example, the impact on performing arts, books, and the film industry have been studied exclusively by non-governmental organizations. This is not surprising as many of the latter are international professional associations and federations, which are primarily concerned with the health of their respective sectors. This is further supported by the fact that non-governmental organizations are the only category that fielded surveys for each of the cultural sector(s) under scrutiny. However, non-governmental organizations are also those that have fielded the greatest number of surveys with a cross-cutting perspective (63%), followed, at a distance, by research institutions (19%).

**Table 12 – Thematic Focus of surveys (N=81)**



**Cultural heritage and CCIs seem to be a matter of concern for a wider number of actors.** Non-governmental organizations set the pace in both sectors (56% and 36% respectively) but research institutions keep a good share of surveys targeting the CCIs (36%). Inter-governmental institutions seem more interested in the effects of COVID-19 on cultural heritage – e.g. museums and living heritage – as well represented by the timely assessments provided by UNESCO.

## Focus 2: Online mapping tools and information sharing platforms

Although being a small percentage (12%) of all documents collected, the scoping found 47 online mapping tools and information sharing platforms that are proving extremely useful to gather and spread information on the impact of COVID-19 on the cultural sector(s), on the policy responses of main inter-governmental and national actors, and on measures taken by non-governmental actors, civil society actors, networks, associations, foundations, federations and unions. This type of source has different shapes and forms. It goes from the sophisticated impact and policy trackers of the Compendium of Cultural Policies & Trends of the Boekman Foundation, which started to monitor current developments regarding COVID-19 and the cultural field, to concise but still helpful lists of available resources. Many of these platforms are regularly updated and all of them are open source and freely available online. These platforms, which are hosted by each promoting organization’s website, provide a comprehensive and quick to consult overview of initiatives undertaken to assess the impact of COVID-19 on culture and its different sectors, to inform and track the first policy responses by national and international institutions, and to account for the various measures offered to cultural practitioners and consumers by non-governmental actors.

- # A majority of these platform are supplied by organizations based in the EU (64%), although similar endeavors are found in Asia (13%) and by global actors (13%). Non-governmental organizations appear to be the most active in collecting and sharing information about the impact of the outbreak, the policy responses, and the measures taken by other actors (51%), all this to the benefit of their members but also of the wider public. These organizations operate across the spectrum of cultural sector(s) and are based not only in Europe – e.g. ECSA



(European Composer & Songwriter Alliance); ENCATC (European Network on cultural management and policy); Arts Council Malta or the European Festivals Association – but also in the neighborhood, such as the Culture funding watch. State actors (17%) and inter-governmental organizations (19%) are also setting up similar tools – one of the latest initiatives is the launch of Creative Unites, an information sharing platform operated by the European creative hubs network. This is also the case for a small but well-organized number of research institutes (11%). For example, the Policy and Evidence Centre led by Nesta is collecting data on its website “to help policymakers understand and respond to the ongoing crisis”, while the Joint Research Centre of the European Commission is updating its free open source web app (Cultural Gems), to map cultural and creative initiatives in times of COVID-19.

Almost half of these platforms (46%) adopt a **cross-cutting approach to monitoring**, for they track not only the impact but also policy responses, measures taken by non-governmental actors, and initiatives launched by cultural practitioners and the wider civil society. However, there are cases where the focus is on impact (21%) or responses & measures (32%) only.

The cross-cutting approach is also frequent when it comes to the number of cultural sectors covered. Indeed, five platforms out of ten provide information on many or all cultural sectors, while the others offer a more specific take on a sub-sector, e.g. performing arts (13%), cultural heritage (13%) or CCIs (11%).

**Table 13. List of mapping tools and information sharing platforms available online**

Title	Organization
<b>Coronavirus/COVID-19 and the cultural sector</b>	Access Culture
<b>COVID-19</b>	Arts Council Malta
<b>The Compendium in times of COVID-19</b>	Boekman Foundation
<b>COVID-19 News, advice and support from international culture and heritage organisations</b>	British Council
<b>Coronavirus: Situation of cinemas</b>	CICAE - confederation internationale des cinemas d'arts et d'essai
<b>Corona and the creative industries</b>	CLICKNL
<b>Comparative overview: financial measures COVID-19</b>	Compendium - Cultural Policies and Trends
<b>Artists in Lockdown</b>	Counterpoints Arts
<b>Artists &amp; creatives community COVID-19 resource platform</b>	Creative Unites

<b>Artists &amp; Creatives Community COVID-19 Resource Platform</b>	Creatives Unite
<b>Creative City Network of Japan</b>	Culture and Citizens Affairs Bureau
<b>COVID-19: Art and Culture Resources in Africa and The Middle East</b>	Culture Funding Watch
<b>COVID-19 Responses from the music sector</b>	ECSCA - European Composer & songwriter alliance
<b>Statements and actions from Culture and Education sector</b>	ENCATC, European Network on cultural management and policy
<b>European cities respond to the coronavirus crisis</b>	Eurocities
<b>How the EU responds to the coronavirus outbreak in support of the cultural and creative sectors</b>	European Commission
<b>COVID-19 won't stop us!</b>	European Festivals Association
<b>Immediate Response and Relieve Measures</b>	FIA - International Federation of Actors
<b>Montenegro Enacts Emergency Measures to Help Film Industry and Culture Professionals</b>	FilmNewEurope.com
<b>COVID-19 Freelance artist resource</b>	Freelance Artist Resource Producing Collective
<b>COVID-19: mapping authors' societies responses</b>	GESAC - Authors Societies
<b>An overview of action across Europe to address the impact of COVID-19 on the music sector</b>	Impala - independent music companies association
<b>Digital initiatives of museums, archaeological sites, libraries, archives, theatres, cinemas</b>	Italian Ministry of Culture
<b>Virtual Grand Tour</b>	Italian Ministry of Culture
<b>EU Culture from home</b>	JCR - Cultural gems
<b>COVID-19 Exit strategies</b>	LIVE-DMA network
<b>COVID-19 Live Music Sector – Reactions, Impact &amp; Support</b>	LIVE-DMA network
<b>Online Culture and Art Service</b>	Ministry of Culture and Tourism of the People's Republic of China

<b>Corona 19 support measures</b>	Ministry of Culture, Sports and Tourism
<b>COVID-19 Resource &amp; Data</b>	MULTIPISTES
<b>An interactive map by NEMO shows museum re-opening plans</b>	NEMO, Network of European Museums Organizations
<b>Coronavirus: Resources: Arts, Culture and Cultural Mobility</b>	On the Move- Cultural mobility information network
<b>The OWHC in times of COVID-19</b>	OWHC - Organization of world heritage cities
<b>Re opening live performance map</b>	PEARLE
<b>How can the creative industries come together to share how COVID-19 is impacting the sector?</b>	PEC - Creative Industries Policy & Evidence Centre
<b>[COVID-19] Government Responses on the Coronavirus Disease</b>	Prime Minister of Japan and His Cabinet
<b>Culture is network</b>	Regione Toscana
<b>PoliMap: A taxonomy proposal for mapping and understanding the global policy response to COVID-19</b>	Sebastián Peña
<b>Festivals for Solidarity</b>	The Festival Academy
<b>COVID-19 initiatives</b>	UNESCO
<b>Heritage and Creativity</b>	UNESCO
<b>Monitoring World Heritage site closures</b>	UNESCO
<b>Living heritage experiences and the COVID-19 pandemic</b>	UNESCO
<b>An information hub for creatives during COVID-19 crisis, 2020</b>	United in isolation
<b>The Art World Deals with Coronavirus</b>	Widewalls
<b>Impact of the COVID-19 pandemic on the arts and cultural heritage</b>	Wikipedia - The free encyclopedia
<b>Emergency funds and initiatives supporting the cultural sector in Europe and beyond</b>	Follow Your Art initiative

## APPENDIX E: MAPPING POLICY RESPONSES - METHODOLOGY

### Data collection

The **mapping of policy responses** relied on a set of criteria to decide about the sources to be recorded during data collection. Information was sourced in English, French, Modern Standard Arabic, Standard Mandarin and the web search is being conducted until saturation point. Researchers relied on a set of key words used to doublecheck sources gathered in step A and to search for new sources in step B: international cultural relations (ICR), cultural relations, cultural diplomacy, culture, policy response(s), measure(s), initiative(s), COVID-19, audiovisual and film, book, Cultural and Creative Industries, Cultural heritage, Education, Fashion, Design, Museums, Performing Arts, theatre, music, dance, visual arts + countries (see clusters).

Policy responses data collection consisted of three main steps:

- A. **Screening existing online repositories.** Researchers started by mapping out three main online trackers that were already gathering policy responses at the time this research took off:
  - *Compendium of cultural policies & trends:* <https://www.culturalpolicies.net/COVID-19/>
  - *KEA:* <https://keanet.eu/research-apps/c19m/>
  - *European Audiovisual Observatory (EAO):* <https://www.obs.coe.int/en/web/observatoire/COVID-19-audiovisual-sector-measures>

Once mapped and selected, the policy responses these organizations had collected according to the indicators stated under Data classification below were included in a dataset.

- B. **Gathering new data online.** Following the first screening and after having identified the gaps, a second wave of data collection was a targeted web search on a sample of actors that are most probably defining and implementing policy responses and collected publicly available information on indicators of governments, public authorities and IGOs responses in favor of the cultural and creative sector(s). The new policy responses were processed according to the indicators included in the dataset (see Appendix F).
- C. **Offline data collection.** After a first assessment of available data, the research team asked a pool of area experts to integrate the web search with additional information concerning specific actors, clusters, or countries.

The search process for Step A and Step B was conducted July 18-27, 2020. The period covered ranges from February 1, to late July 2020. The data were recorded using a set of coding variables. Altogether, the search produced 749 policy measures, which were included in the study as valid cases.

### Data classification

Data classification is based on thirteen variables that are stated in Appendix F - Codebook. Coded data were stored in an ad-hoc repository<sup>3</sup>.

<sup>3</sup> We defined our indicators after a quick analysis of main categories adopted by: KEA <https://keanet.eu/research-apps/c19m/>, the Compendium <https://www.culturalpolicies.net/COVID-19/comparative-overview-financial/>, the European Audiovisual Observatory (EAO) <https://www.obs.coe.int/en/web/observatoire/COVID-19-audiovisual-sector-measures>, and the Oxford COVID-19 government response tracker <https://github.com/OxCGRT/COVID-policy-tracker/blob/master/documentation/codebook.md#miscellaneous-policies>