



Evaluation of Creative Scotland COVID-19 Emergency Funding Programmes

Final Report to Creative Scotland

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1. Introduction

1.1 Preamble

The effects of the coronavirus (COVID-19) pandemic on the arts, screen and creative industries have been profound and far reaching, although not always evenly felt across the sector.

The performing arts, including music, theatre and dance, have arguably been hardest hit. These sectors rely on revenue from live events, which were postponed or cancelled, and production work was significantly curtailed. The performing arts sector has a high proportion of freelancers and Small and Medium Enterprises (SMEs), and the pandemic left many in a financially vulnerable position. The cancellation of live events and festivals has also had further economic implications for the wider supply chain around infrastructure, catering, and the sales of merchandise and goods. Other venue-based sectors such as museums and galleries have also suffered losses in ticket and programme income, with knock-on impacts for companies, freelancers, and artists, not to mention audiences and communities.

Cinema was also hit hard as income from ticket sales vanished overnight and they remained closed during most of lockdown. Film exhibition businesses were also at a much greater risk of insolvency. Film distributors suffered with the closure of cinemas and cancellation of festivals (or their shift to online platforms), although still had some income from broadcast and streaming.

Other parts of the creative industries (including areas like design, animation, and games) were less affected, having greater capacity to adapt to remote working, often longer production cycles and less reliance on physical interaction.

The impact of all of this on the creative workforce has been no less severe.

The sector has long relied on a large pool of freelance workers, many of which were left without work (and income) for much of the last two years. Government support schemes have therefore been critical in enabling organisations and individuals to stay afloat. Loss of employment was substantially mitigated by the Coronavirus Job Retention Scheme (CJRS) and by support for the self-employed, even if there have been some well publicised gaps in the latter.

In addition to the mainstream support programmes provided by the UK and Scottish Governments, the sector specific funding made available to venues and organisations has also been critical.

The purpose of this report is to provide an evaluation of the emergency funding provided to the arts, screen and creative industries by Creative Scotland (CS) and Screen Scotland (ScSc)¹ during 2020 and 2021².

1.2 Research Objectives

Since the start of the pandemic CS and ScSc has distributed over £85 million in emergency funding support between 2020 and 2021, in addition to the awards made through its annual budget. This equates to almost 12,500 funding awards to both individuals and organisations – around 10 times the number usually made in any given year.

The evaluation was both an outcome and process evaluation, and considered the following aspects:

The outputs of the emergency funding programmes, including:

- Profiling the individuals and organisations that applied to and accessed the funding programmes, including amounts requested and awarded.
- Understanding which applicants have been new to CS funding, as well as patterns of previous support for returning applicants.
- The geographic coverage of these awards and the communities they supported.
- The range of creative roles, creative practices, and art forms of fund recipients.

The outcomes of the programmes for the individuals and organisations they targeted, including an assessment of the impact of each emergency funding route against their stated aims:

- How the funding has been used by recipients.
- Innovative responses to the challenges posed for the creative sector by the pandemic.
- Whether the emergency funding allowed individuals and organisations to continue to operate and sustain their roles within the creative sector.
- The impact of the funding on organisations' ability to trade viably on an ongoing basis.

¹ Screen Scotland is part of Creative Scotland and is the national body that drives development of all aspects of Scotland's film and tv industry. The research was commissioned by Creative Scotland.

² Additional emergency funding was provided to CS by the Scottish Government for 2022 – see **Section 1.3** for more information. This additional funding was outwith the scope of this evaluation.

- Whether any individuals or organisations have left the creative sector despite receiving emergency funding support, or because they were unable to.
- Whether the funds promoted the recovery and renewal of the creative sector.
- The impact of the funds at a community level, including partnerships and relationships they promoted.
- What other sources of funding did CS emergency funding recipients' access.
- What was the relationship between CS emergency funding and other funding sources for individuals and organisations.
- Were there individuals and/or organisations that accessed CS emergency funding as they could not access any other emergency funding sources.

The collective impact of the emergency funds on the sustainability of the creative sector in Scotland and the complex networks within them:

- How the timing of the funds has impacted on outcomes for recipients.
- Whether there were any gaps in the coverage of the emergency funding routes (for example art forms or specialisms, types of organisations or parts of the supply chain for creative enterprises).
- Whether and where there may be residual fragility in the creative sector.
- Conversely, it should identify areas of relative strength and any lessons to be learned from resilience.
- Potential patterns of future demand for support in the creative sector resulting from the pandemic.

The effectiveness of internal and external processes put in place to deliver the programmes, any learning for future CS operational activity, and how they impacted both CS's operations and our applicants and stakeholders:

- Changes to assessment processes, including timelines for assessment.
- Changes to working practices for CS staff, including working remotely to deliver the emergency funds.
- The facility for applicants to apply for a number of the emergency funds online. For example, applicant experience of applying for COVID-19 emergency funding; how this compared to applying to other CS funds and other public sector support.
- Changes to eligibility for a number of funds and the information required of applicants.
- Partnerships developed to deliver the emergency funds.

While an economic impact assessment was outwith the scope of the evaluation, we attempted to collect data where it was available on, for example numbers of business closures, job losses and/or lost sales. This was designed to assist any in-depth economic analysis that may be required in the future.

Further, in addition to this overarching evaluation, CS commissioned three in-depth evaluations of the Creative Digital Initiative, Youth Arts emergency funding package, and the pilot Culture Collective programme. As a result, these were not within the scope of the current evaluation.

1.3 Additional Emergency Funds

CS received additional emergency funding from the Scottish Government for 2022. A breakdown of emergency funding awards totalling £54 million made between January and March 2022 can be found here: [**£54million in Emergency Funding distributed in early 2022 | Creative Scotland.**](#)

Again, these more recent programmes were not within the scope of the current evaluation.

1.4 Method

The study method comprised a mixed methods approach, including secondary and primary research elements.

Secondary Research

The desk research included a research/literature review on the impacts of the pandemic on the creative sector to provide context for the evaluation work. This included analysis of the uptake of key UK and Scottish Government emergency funding programmes for organisations and self-employed individuals.

We also collated, reviewed and synthesised background documentation on each funding programme and data on applications and awards made to provide a first level analysis of the reach of the funding programmes (individually and together). We analysed the distribution of funding awards to develop an understanding of the beneficiary population according to specific characteristics including:

- Individuals and organisations.
- Geographical location.
- Type of business/ professional activity and creative sub-sector.
- Size of funding request and award received.

- Funding programme(s) accessed.
- Prior engagement with CS.

Sampling

The data review was also used to inform the design and development of two main sampling frames for the fieldwork, one for individuals and one for organisations. A sampling note was prepared and shared with CS in advance of the fieldwork commencing.

There were nearly 11,500 funding awards to individuals working in the creative sector. The research programme was designed to complete telephone interviews with 150 of these individual beneficiaries, so we created a randomly selected sample of 450 individuals (assuming a 33% response rate).

As with all sampling exercises, it was essential that the randomly selected sample was representative of the wider population, to draw accurate insights and conclusions. To ensure representation, we compared the sample to the population along key individual characteristics such as: funding programme, local authority area, artform, and average and standard deviation of the award value. We then analysed the proportion of sample and population observations within each key individual characteristic to ensure a similar distribution.

In terms of technical implementation, Microsoft Excel was used to create the random sample employing the following methodology. First, utilising Excel's "random" function, a randomly generated number between 0 and 1 was assigned to each observation (i.e. organisation beneficiary) within the population. The observations were then sorted from lowest to highest using Excel's sorting tool. Finally, the first 450 observations were selected to form the sample.

A similar approach was originally proposed to create a sampling frame for the organisations. However, further analysis determined that there were fewer supported organisations than the targeted sample size. Our approach was adapted, and the entire population was used as the contact list for the fieldwork.

Primary Research

The primary research was undertaken remotely due to government restrictions that were in place at that time. We undertook the following programme of consultation:

- In-depth consultations with 13 CS staff, and 13 external partners to explore in more detail the design, development implementation and effectiveness of the funding programmes.

- An online survey was issued to all CS staff to capture views on how the funding programmes were developed and the extent to which they achieved their purpose of sustaining the cultural sector through the pandemic (28 responses were received).
- Two large scale telephone surveys of successful applicants. A total of 300 telephone interviews were undertaken by our study partner Research Resource. These interviews focussed on: impacts of the pandemic and reasons for applying for emergency funding; ease of the application and assessment process; how funding was used and any outcomes; whether they applied for other emergency funds and outcome; current trading/ employment status; what would have happened without the CS funding; and future outlook and support needs.
- An online survey was issued to all other individuals who were awarded funding but not included in the telephone sample (almost 600 additional responses were received).
- An online survey of unsuccessful applicants. The survey was issued by CS to circa 1,200 individuals and organisations to capture feedback on their experience of applying to CS for funding and future support needs (100 responses were received).

2. Context

2.1 COVID-19 Crisis

The emergence and rapid spread of the SARS-COV2 virus in late 2019 and early 2020 precipitated a global public health and economic crisis on a scale not seen for generations. As case numbers started to climb in the UK in February and March 2020, the UK Government and the devolved administrations began introducing a series of measures aimed at reducing the transmission of the virus. These included restrictions on international travel, closure of all but essential shops and businesses and instructions to the public to stay at home and only go out for limited essential purposes such as shopping, exercise, and health appointments.

These 'lockdown' measures had an immediate and severe impact on businesses and their employees, and the UK Government responded with a range of funding support schemes to avoid economic collapse, as well as investment into health and social care and into securing emergency equipment to deal with the pandemic.

Some of the datasets and information discussed in this section is contained in **Appendix A**.

2.2 Emergency Funding

UK Government funding covered a broad range of areas, but three of the main business support measures were CJRS, Self-Employment Income Support Scheme (SEISS), and Bounce Back Loans Scheme (BBLs).

Coronavirus Job Retention Scheme (CJRS)

The UK Government announced the CJRS, or 'furlough' scheme, on 20 March 2020³. This provided grants to employers to retain and continue to pay staff through the pandemic ('furloughing' employees). Initially designed to run for three months, it was extended several times and came to an end on 30 September 2021.

³ Although the announcement was on 20 March 2020, the CRJS scheme applied from 1 March 2020.

There were changes to the format of the CJRS over this time⁴, reflecting a fluctuating infection rate and associated lockdown restrictions. The grant covered 80% of wages up to £2,500 per month, except for the following months in which employers were required to meet the shortfall and top up to 80%:

- September 2020: 70%.
- October 2020: 60%.
- July 2021: 70%.
- August and September 2021: 60%.

Employers were not required to top up salaries to 100% (but some did), although since August they had to pay National Insurance and pension contributions. Since July 2020, employers were able to 'flexibly furlough', only claiming for usual employee hours which were not worked.

The number of furloughed employees across all sectors peaked in early May 2020 at 8.85 million and then fell steadily over the summer when lockdown restrictions eased, and parts of the economy began to reopen, **Figure 2.1**.

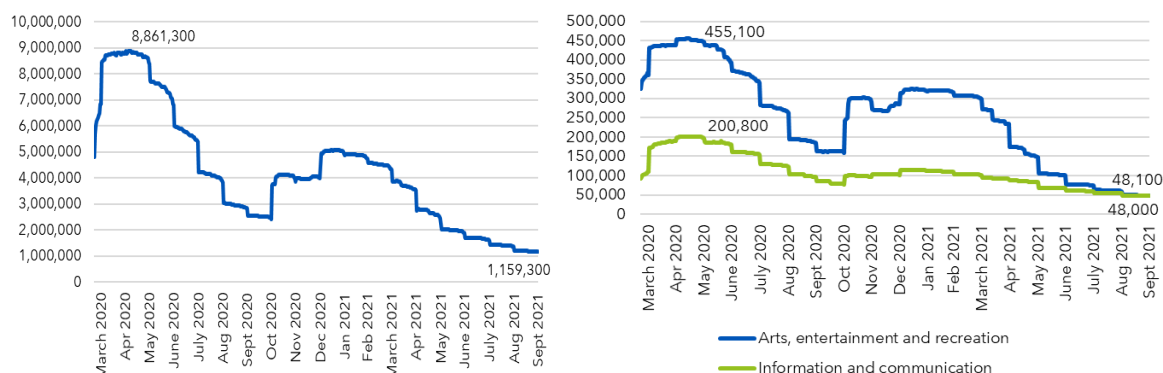
The day before the planned closure of the CJRS on 31 October 2021, it was extended for a further six months. The number of employees on the scheme then increased into January 2022, although remained well below the previous peak.

This pattern has been reflected in the two sectors of the economy most relevant to this research:

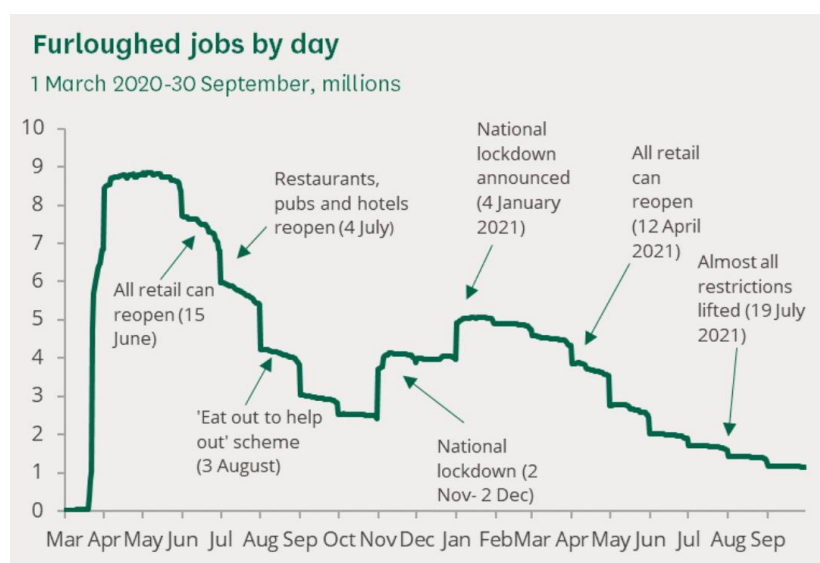
- **ARTS, ENTERTAINMENT AND RECREATION:** including performing arts, arts venues, artistic creation, libraries, museums, historical sites, zoos, gambling and betting, sports clubs and venues, and amusement/theme parks.
- **INFORMATION AND COMMUNICATION:** including publishing (books, media and software), film, TV and music recording, broadcasting, telecoms, computer programming and data/web processing and hosting.

⁴ House of Commons, **Research Briefing: CJRS** (8/3/2021).

Figure 2.1: Furloughed Employment (UK)



Source: HMRC.

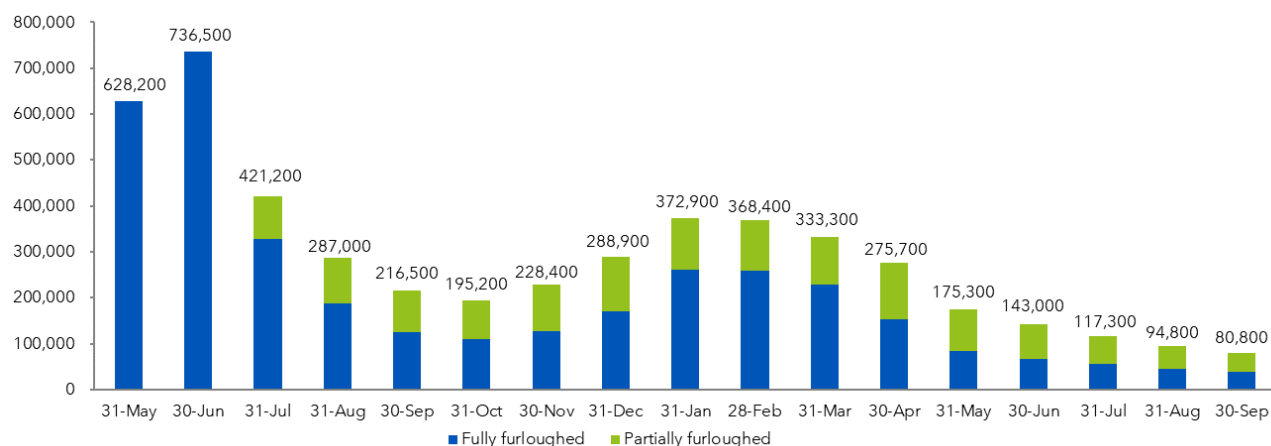


Source: [UK Parliament House of Commons Library \(2021\) Coronavirus Job Retention Scheme: statistics](#)

Data for Scotland are available from May 2020 onwards, **Figure 2.2**. An increase in furloughed employment was recorded in June 2020, after which it fell rapidly. Lockdown restrictions began to ease during June 2020, with hospitality reopening in mid-July.

During winter 2020/21, more national lockdowns and restrictions were reintroduced (briefly relaxed for Christmas Day) - this is reflected by the further uptake in furloughed employment over this winter period (2020/21) allied with greater use of partial furlough.

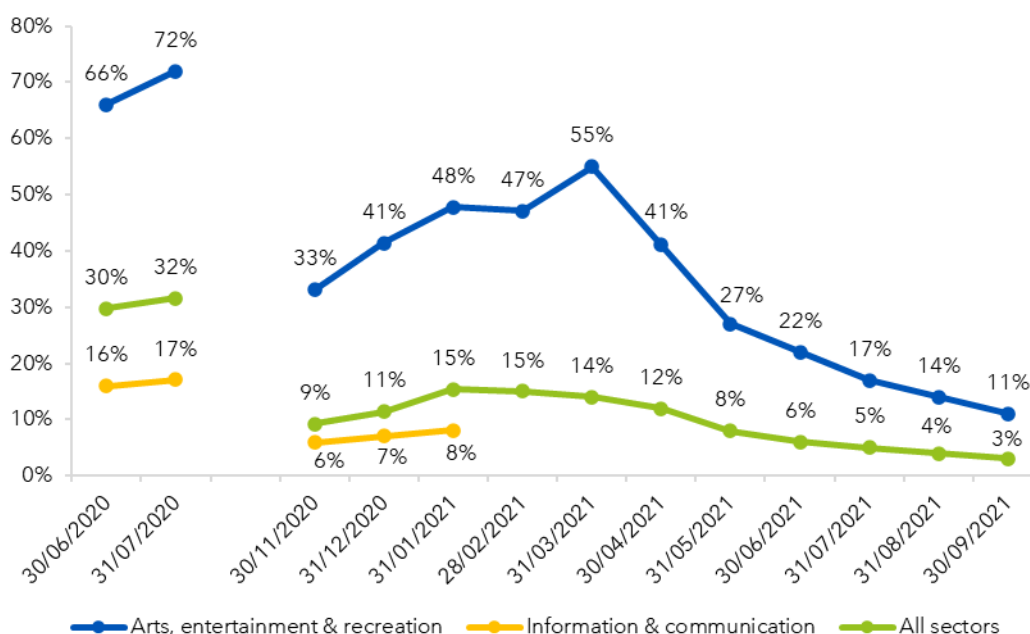
Figure 2.2: Furloughed Employment - Scotland (2020/21)



Source: HMRC.

Figure 2.3 shows the proportion of eligible employment that has been furloughed in Scotland for relevant sectors. The Arts, Entertainment and Recreation sector has, alongside Accommodation and Food Services, been among the most affected sectors of the economy. While other sectors, such as Construction and Manufacturing, had a high proportion of employees furloughed during the early summer months, by the end of the year, most employees in these sectors had returned to work.

Figure 2.3: Proportion of Eligible Employment Furloughed - Scotland



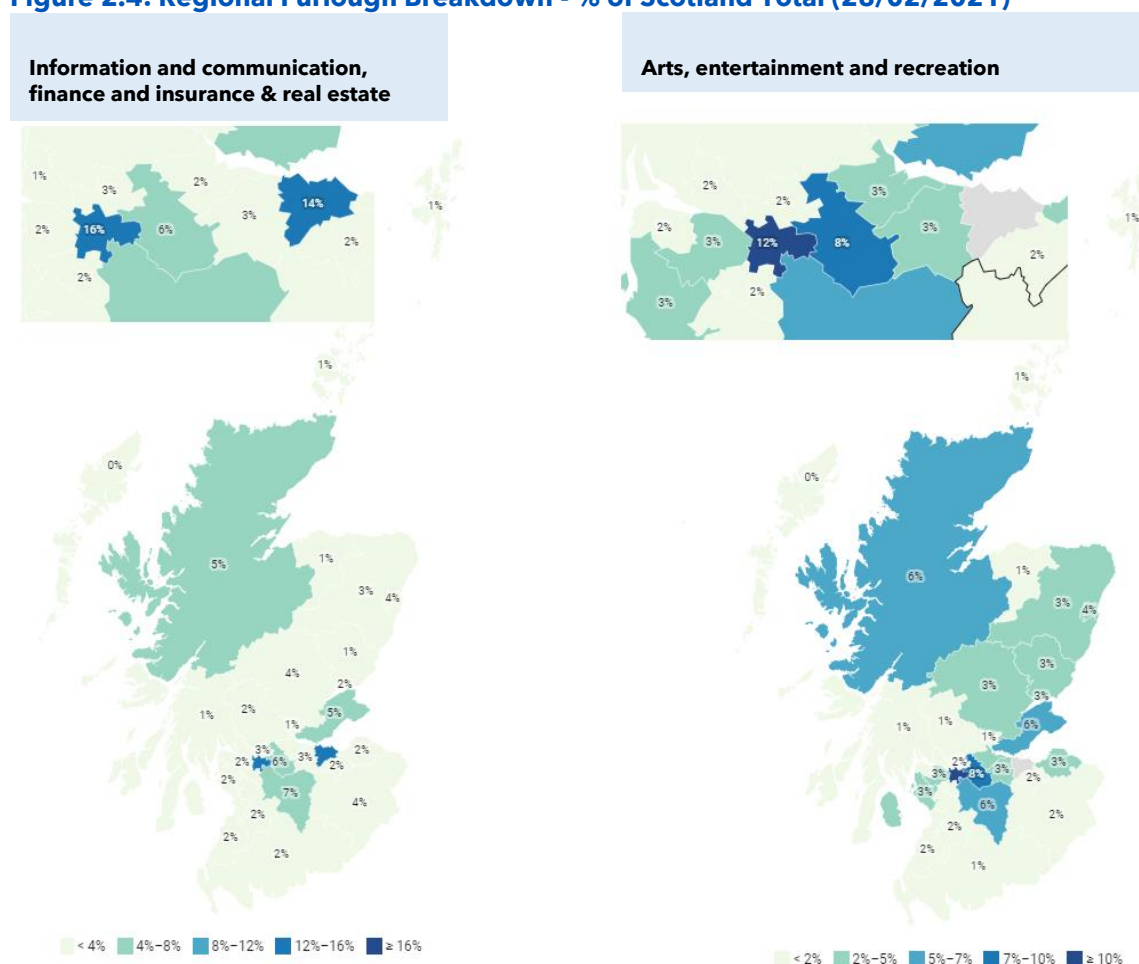
Source: HMRC.

No monthly data published for August - October 2020.

The sectoral figures shown above are similar to the UK-wide data.

A more detailed regional breakdown was published for February 2021, **Figure 2.4**. While we have included the Information and Communication figures, it should be noted that this has been merged with other sectors, making it less useful for assessing the location of creative employment.

Figure 2.4: Regional Furlough Breakdown - % of Scotland Total (28/02/2021)



Source: HMRC. Map: Datawrapper. February figures are provisional. Orkney & Shetland have been combined (totalling 1%).

Furlough data for 3-digit Standard Industrial Classification (SIC) codes was released at UK level for July 2020 and January 2021 onwards. This provides helpful evidence on the extent to which different sub-sectors of the creative industries have been impacted and how this has changed over time.

Appendix A provides relevant tables. **Table A.1** shows the furlough take-up rates for employees and employers respectively at a UK level. We have provided an estimate of the proportion of employees furloughed for each sub-sector in Scotland, which helps to assess the impact of the pandemic at this more detailed level, **Table A.2**.

Key points to note include:

- A very low proportion of Digital industry employment was furloughed in comparison to other sectors.
- Although non-essential Manufacturing was allowed to reopen from summer 2020 and has not been subject to enforced closures since, a sizeable proportion of employees in textiles (29%) and wearing apparel manufacture (45%) were still furloughed in January 2021.
- More than 50% of employees in Screen were furloughed in July 2020, but this had fallen to 31% by January 2021, reflecting the hiatus in production and subsequent resumption, and the closure of cinemas⁵.
- Half of employees in Creative Arts and Entertainment (which takes in performing arts, arts facilities, and artistic creation) were on furlough in January 2021, down from 70% in July 2020.
- Photographic activities has consistently had the highest proportion of its eligible workforce on furlough of any creative sub-sector, at 75% in July 2020 and 58% in January 2021, likely reflecting the shutdown in the events industry.
- Libraries and Museums have a large public sector workforce (e.g. Arms-Length External Organisations - ALEOs) and would not all have been eligible to access the CJRS.

A note on methodology: the data presented in **Table A.3** is based on the proportion of employers that took up furlough support, the number and proportion of employees furloughed in each sub-sector across the UK in each month. This assumes that the proportion furloughed in each sub-sector in Scotland is the same as across the UK (i.e. if 15% of the Advertising workforce was furloughed in the UK, we have assumed this percentage also applies to Scotland), to provide an estimate of the number of employees impacted. Therefore, the Scottish figures are estimates albeit based on accurate UK level data.

⁵ Data broken down further, for example, Production and Exhibition, is not available.

Self-Employment Income Support Scheme (SEISS)

The UK Government announced the SEISS in late March 2020. Like the CJRS, the SEISS evolved over the course of the pandemic, with several changes to its scope and extensions to its duration⁶,

Table A.4.

The first three grants were calculated on the basis of self-assessment tax paid in 2018/19 and 2019/20, with applicants required to declare that they had been impacted by reduced demand and/or had been unable to trade, and that they intend to continue trading in the future. The final two grants were opened to those who paid self-assessment tax in 2019/20 only.

To be eligible, they also needed to have earned at least 50% of their income through self-employment on past tax returns. A key difference between the CJRS and SEISS is that self-employed individuals were allowed to continue working while they received support.

A couple of points are worth noting here.

First, some freelancers or sole traders may have established a company structure through which they are paid in the form of dividends rather than salary. Individuals in these circumstances were not eligible for the SEISS and would also not have benefitted to any significant degree from the CJRS (their salary income being low).

Secondly, the requirement for self-employment earnings to account for at least 50% of total income may also have excluded some within the creative sector for whom their creative activity is not their main source of income. The incidence of this may be quite high in areas like visual arts and even music where earnings from creative practice can be low.

These issues were raised through our telephone/online survey with individuals who received emergency funding from CS.

⁶ House of Commons Library, **Research Briefing: Coronavirus SEISS** (Published 15/2/2021).

HMRC has published data on the uptake of SEISS grants by region and sector of the economy, **Table A.5**. Note here that the total eligible population does provide a broad indication of the scale of self-employment in these sectors, the issues highlighted above notwithstanding. Of note:

- A substantial proportion of the eligible workforce has accessed SEISS grants across all sectors, although this has declined slightly over each funding round. This pattern is reflected in Arts, Entertainment and Recreation, where an above average take-up rate points to the severe impact of the pandemic on this sector.
- The take-up rate of SEISS grants by self-employed individuals in the Information and Communication sector has been lower than average, reflecting that this sector (as a whole) was less severely impacted than other parts of the economy e.g. demand for digital services has grown.

Claims from the first three SEISS rounds to the two creative industry aligned sectors in Scotland have totalled £45.8 million, which amounts to 3.8% of the total SEISS payments in Scotland of £1.2 billion.

UK Government-backed Loan Schemes

The main Government-backed financial loan schemes for businesses of different sizes were:

1. **BOUNCE BACK LOANS SCHEME (BBLs)** offered all businesses loans of up to £50,000 or 25% of turnover. The scheme offered streamlined application procedures and loans were 100% backed by the Government. Although open to all businesses the scheme has been presented as particularly helpful for small businesses.
2. The **CORONAVIRUS BUSINESS INTERRUPTION LOAN SCHEME (CBILs)** offered loans of up to £5 million for businesses with an annual turnover under £45 million. The loans were 80% backed by the Government.
3. The **CORONAVIRUS LARGER BUSINESS INTERRUPTION LOAN SCHEME (CLBILs)** extended the standard CBILs approach to larger businesses (turnover more than £45 million).

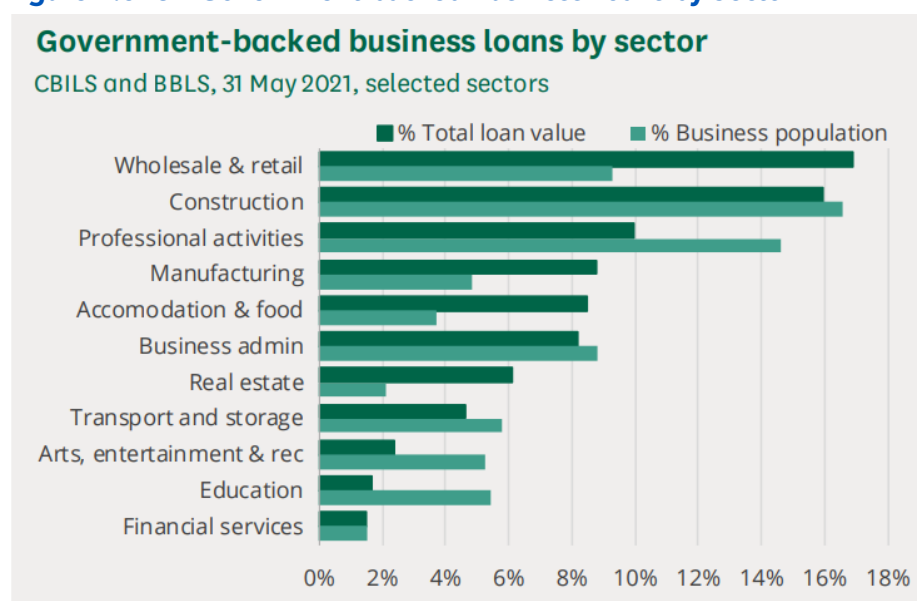
No sectoral data for Scotland is available for the UK Government-backed loan schemes - this is only available at a UK level, **Table 2.1** and **Figure 2.5**.

Table 2.1: Government-backed Loans Offered by Sector - UK (as at May 2021)

| | Number of loans | Value of loans (£ billion) | % total loan value | % business population |
|------------------------------------|-----------------|----------------------------|--------------------|-----------------------|
| Arts, Entertainment and Recreation | 43,900 | 1.74 | 2% | 5% |
| IT and Communications | 75,838 | 3.25 | 4% | 6% |
| All Industries | 1,654,459 | 73.26 | | |

Source: House of Commons Library (2021) **Coronavirus business support schemes: Statistics**
Data is loans offered through BLS and CBLS.

Figure 2.5: UK Government-backed Business Loans by Sector



Source: House of Commons Library (2021) **Coronavirus business support schemes: Statistics**

Other Support

In addition to the main support measures outlined above, businesses across the UK were also able to access small grants based on the rateable value of their premises, defer VAT payments (VAT was also reduced for some sectors) and access support with statutory sick pay. Larger businesses were also able to access other loan schemes.

In April 2020, the Scottish Government made available additional grant funding for vulnerable Scottish SMEs that are vital to local, regional and national economies and for tourism, hospitality and creative industry businesses that were experiencing hardship as a result of COVID-19.

Scotland's enterprise agencies delivered this funding, with input from VisitScotland and CS, via two short-term funds (**Table A.6**):

- A £30 million **CREATIVE, TOURISM AND HOSPITALITY ENTERPRISES HARDSHIP FUND** for small creative, tourism and hospitality companies not in receipt of other COVID-19 business grants. The fund was designed to support companies in tourism, creative industries and hospitality that were experiencing immediate hardship, because they were ineligible for other COVID-19 Government grant support.
- A £120 million **PIVOTAL ENTERPRISE RESILIENCE FUND** for viable but vulnerable SME firms who are vital to Scotland's economy. The fund was designed to support companies with working capital to help them continue trading or to come out of hibernation. The focus was on firms that are vital to local, regional or national economic prosperity and those who could help to kick start the recovery.

Key points include:

- Creative Industries - 154 grant awards were offered (9% of total awards). These awards had a value of circa £12.4 million (10% of total value offers). The average grant award was £81,000 (Pivotal Enterprise Resilience Fund by Sector, as at 4 August 2020), **Table A.7**.
- Tourism and Hospitality and Creative Industries - 1,893 grant awards were offered at a total value of circa £23.5 million. The average grant award size was £12,400 (Creative, Tourism and Hospitality Enterprises Hardship Fund), **Table A.8**.

3. Cultural Funding

3.1 Initial Response

As the scale of the crisis started to become clearer in early 2020, CS and ScSc began considering its potential response.

When the lockdowns were announced in late March, the public body had already launched online advice and support information for the sector (19 March 2020) and announced £11 million of funding support (27 March 2020) through three funding programmes (CS Bridging Bursary Fund, Screen Scotland Bridging Bursary Fund, and the re-purposed Open Fund). A further £2 million for the Bridging Bursary Fund was subsequently announced on 20 April 2020. CS had also pledged to maintain regular funding into the Regular Funded Organisation (RFO) network, while at the same time relaxing the requirements around agreed outputs.

Another immediate action CS took - quite soon after lockdown - was to assure all those who were currently in receipt of funding for activity, which was being cancelled, that they would not have to pay back their grant awards. The sector was concerned about grant awards made, which had specific outcomes attached, and which could not complete as all venues/locations/events shut down. CS agreed that these cancellations were out of the control of recipients and confirmed that incomplete elements would not be viewed as a breach of funding terms.

Further ScSc repurposed two of its funds (Broadcast Content Fund and Film Development /Production Fund) to offer a greater focus on specific project development funding for the film sector (i.e. all those groups who had had their productions shut down, could refocus efforts on activity which could be undertaken whilst filming was paused and seek more developmental funding for future projects).

Some, but not all, of the cost of these measures was met from existing CS/ScSc resources, although discussions were also underway with the Scottish Government on the need for further support to the sector. At an early stage, the £2 million top up to the Bridging Bursary Fund came from the Scottish Government (£1 million) and the Freelands Foundation (£1 million).

3.2 Government Funding

On 5 July 2020, the Secretary of State for the Department for Digital, Culture, Media and Sport announced a **£1.57 BILLION CULTURE RECOVERY FUND** rescue package for cultural organisations to help the sector survive and when possible, reopen.

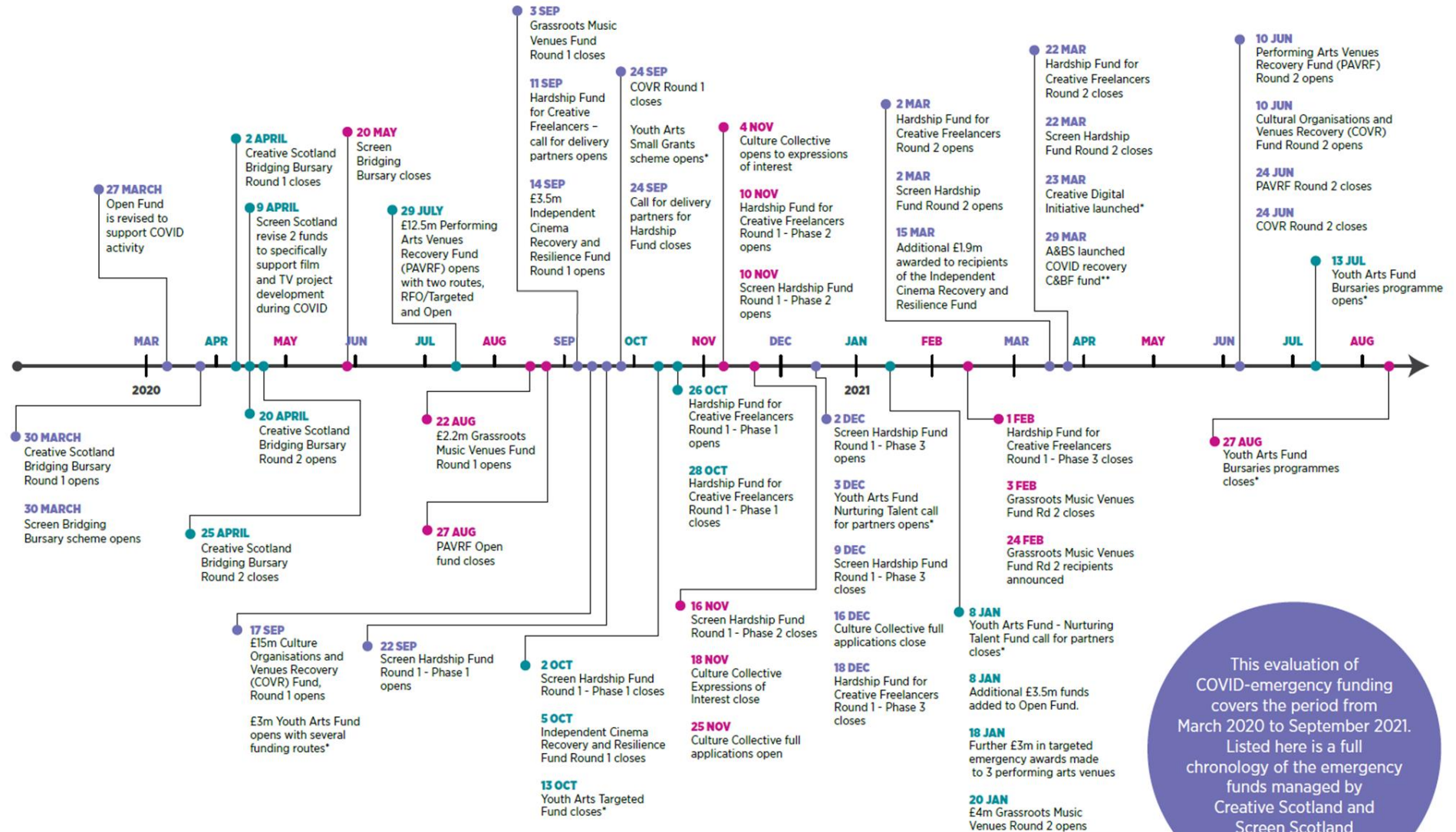
As a result of this, the Scottish Government received **£97 MILLION** in Barnett consequential for culture and heritage which was then used to support the development of the series of emergency fund programmes that are the focus of the current evaluation (although the Performing Arts Venues Relief Fund - PAVRF - was announced on 3 July 2020).

The rationale for the emergency funds was set by the Scottish Government and was focussed on two main objectives:

- To prevent job losses in the sector.
- To avoid business insolvencies in the sector.

CS was then tasked with developing and delivering the various funds as summarised in the abbreviated timeline on the next page.

COVID-19 emergency funding administered by Creative Scotland between March 2020 and September 2021



This evaluation of COVID-emergency funding covers the period from March 2020 to September 2021. Listed here is a full chronology of the emergency funds managed by Creative Scotland and Screen Scotland during this period.

* This fund/programme is being evaluated separately and is not covered in detail in this evaluation report
 ** This fund/programme is being delivered by another organisation and is not covered by this evaluation report

3.2.1 The Emergency Funds

Most, but not all the Funds were managed by an online application form/process. Something which CS had not previously undertaken.

Creative Scotland Bridging Bursary Fund and Screen Scotland Bridging Bursary Fund

Announced at the end of March 2020, Creative Scotland Bridging Bursary Fund & Screen Scotland Bridging Bursary Fund offered quick turnaround grants ranging from £500 to £2,500 to individuals in one of two categories:

- Freelance artists and freelance creative practitioners working in the not-for-profit sector in Scotland who were experiencing immediate financial difficulty due to the loss of income because of the COVID-19 pandemic (CS Bridging Bursary Fund).
- Freelancers working in the screen industries who were experiencing immediate financial difficulty due to the loss of income as a result of the COVID-19 pandemic (Screen Scotland Bridging Bursary Fund).

Both funds were targeted at those in immediate financial difficulty and the application and assessment process was relatively light touch with a view to distributing funds as quickly as possible. Applicants were required to provide a CV and details of a referee who could vouch for their work. Applications were received online, supported by CS's Digital Transformation process.

The total budget available to the CS Bridging Bursary Fund and Screen Scotland Bridging Bursary Fund was £4 million.

Open Fund for Individuals: Sustaining Creative Development

At the same time as the above two funds, CS made available funding from its existing Open Fund budgets to support individuals seeking to sustain their creative practice over a period of time. This was not intended to be emergency money in the same way as the Bridging Bursaries and was therefore targeting those not in immediate need. Those in current/live receipt of funding and delivering projects were also safeguarded from any risks of contract breach and reassured that funding would not be clawed back if projects did not complete due to the pandemic.

Similarly, Screen Scotland adapted two existing funds to make both into a dedicated development fund, allowing companies to keep working on project development during COVID-19. There were two routes for this ringfenced funding, Broadcast and TV development projects, and Feature Film development projects. Again, this was not intended to be emergency money in the same way as the Bridging Bursaries and was therefore targeting those not in immediate need.

Performing Arts Venues Relief Fund

PAVRF was announced in July 2020 and was intended to support immediate and critical financial support for venues which programme theatre, dance and/ or music to remain solvent during the period of closure to the public and to plan for a sustainable return.

The funding was to bridge the financial gap until opening plans and income projections became clearer and could provide grants of up to £250,000. In addition to preventing job losses and insolvencies, PAVRF was also intended to support commissioning of freelance artists and related professionals.

PAVR had two routes.

There was a £7.5 million managed process for existing RFOs only. RFOs were able to apply for grants of up to £750,000 based on a revised RFO Activity Plan, a cashflow forecast and a clear statement of how the funds would prevent job losses and insolvency and contribute to ongoing audience engagement and the commissioning of work for freelancers.

A second route was a budgeted £5 million and was open to non-RFOs to apply to. In terms of the latter, eligible applicants were performing arts venues outside CS's RFO network which programme professional theatre, dance and/ or music, and which were either a charity registered with Office of the Scottish Charity Regulator (OSCR), or a local authority owned and managed venue.

The application and assessment process for PAVRF was understandably more detailed than that for Bridging Bursaries and involved submission of an initial expression of interest (EOI) form followed by a conversation with a CS Officer to assess eligibility. Applicants were then required to complete an application form explaining how the additional funds would contribute to the Fund objectives, and a cash flow forecast showing monthly movements in the cash balance split into major costs and income lines. These were then reviewed to assess whether the funding would enable the organisation to remain viable during the period of closure.

Applications were assessed by CS staff, drawing on relevant sectoral and financial expertise and input and reviewed by a panel comprising staff and a representative of the Federation of Scottish Theatre (in a non-voting capacity).

A second round of PAVRF was launched in June 2021 with a budget of £12 million.

Grassroots Music Venues Stabilisation Fund

Launched in August 2020, the Grassroots Music Venues Stabilisation Fund (GMVSF) aimed to provide grassroots live music venues in Scotland (i.e. those developing new talent), that were financially sustainable before COVID-19, with funds to prevent closure and stabilise them as agreed between The Music Venues Trust and The Scottish Government.

The fund had a total budget of £2.2 million. Grants ranging from £5,000 to £50,000 were made available to owners or tenants of venues that:

- Were indoor, permanent venues in Scotland whose main function was to present all-year round live grassroots music events for a public audience.
- Had a capacity of less than 600 (with applications from venues with capacities up to 1,000 considered on an exceptional basis if a significant grassroots focus could be demonstrated).

CS RFOs and local authority owned or managed venues (including ALEOs) were not eligible.

Applicants to PAVRF were also eligible to apply to GMVSF but would be awarded only one grant.

The application process was a single form with supporting evidence and required applicants to demonstrate:

- The venue's contribution to grassroots music.
- The financial viability of the venue pre-COVID-19.
- How the funds requested would help sustain the venue's operations.

Supporting evidence included accounts, a cashflow with forecast, a copy of the venue's PRS licence and a recent bank statement. Applications were assessed by CS staff, drawing on relevant sectoral and financial expertise and input and reviewed by a panel comprising staff and industry representatives.

The GMVSF ran for a second round in 2021.

Culture Organisations and Venues Recovery Fund

The Cultural Organisation and Venues Recovery Fund (COVRF) was announced in August 2020 and was the largest of the CS COVID-19 Emergency Funds, with a budget of £15 million.

COVRF targeted applications from organisations that were most critical to the cultural life of Scotland and whose existence was threatened by COVID-19 restrictions.

This included both organisations providing opportunities for audiences (including, but not limited to: galleries, commercial theatres, performing arts spaces, festivals, comedy clubs and nightclubs) as well as those that enable and deliver cultural activity (including, but not limited to: production facilities, music and dance companies).

To be eligible, organisations needed to have been working in Scotland's culture sector before April 2019 and have been at significant threat of insolvency because of COVID-19 restrictions. Applicants could apply for grants ranging from £10,000 to £150,000 and up to £250,000 in exceptional circumstances.

COVRF was targeted particularly at those organisations in greatest need and was open to for-profit and not-for-profit registered organisations including: Companies Limited by Shares; Companies Limited by Guarantee; Scottish Charitable Incorporated Organisations (SCIOs); Community Interest Companies (CICs); sole traders; and charities.

However, organisations that had already received support through the following schemes were not eligible to apply:

- PAVRF.
- GMVSF.
- Independent Cinema Recovery and Resilience Fund (ICRRF).
- Pivotal Enterprise Resilience Fund.
- Museums Recovery and Resilience Fund.

Organisations that had an application in progress for any of these funds were still able to apply to COVRF but, if successful, would only be awarded a grant from one of the funds. Businesses that received support through the Creative, Tourism and Hospitality Hardship Fund were able to apply for support for the period that fell outwith support already provided. COVRF also did not support museums, and the National Performing Companies and National Collections of Scotland were not eligible to apply. Organisations working in the screen sector were supported through Screen Scotland funds.

The application process for COVRF required organisations to complete an online application form and provide supporting evidence. The forms asked applicants to demonstrate:

- Their cultural, social and economic contribution to Scotland's creative sector.
- The business structure and financial viability pre-COVID-19.
- The impacts of the pandemic on the business and how the funds requested would prevent job losses and insolvency.

The supporting evidence to be provided included annual accounts, management accounts and a completed cashflow forecast (in a format provided by CS).

Applications were assessed by CS staff (with input from financial assessors seconded from Scottish Enterprise - SE) and reviewed by a panel of staff and industry representatives.

COVRF also ran a second time in 2021.

Independent Cinema Recovery and Resilience Fund

Launched in September 2020, the first round of the ICRRF (£3.5 million) sought applications from organisations which were owned and operated in Scotland, and which ran independent cinema venues providing a year-round programme of primarily new release titles and showing (or were showing pre-lockdown) at least nine screenings per week. Multi-arts venues with significant cinema operations also benefitted.

The Fund supported venues' fixed running costs from the period of application to March 2021, and sought to:

- Enable independent cinemas to return to full-time operation.
- Remove the threat of insolvency to the end of March 2021.
- Allow for staff to return from furlough and minimise redundancies.
- Ensure cinemas could deliver as full a programme of public screenings and associated activities as possible.

Applicants were required to complete an application form providing details of:

- The business structure and pre-COVID-19 performance.
- Programming and community impact, including approach to equalities along with COVID-19 safety practices and plans for re-opening.
- How the funding requested would help to avoid redundancies, and insolvency and enable ongoing programme delivery.

Supporting evidence was also required including annual accounts, company documents, cashflow forecasts and equal opportunities policies.

A second funding round followed this initial round as the pandemic and lockdown extended. An additional £1.98 million was made available to that cohort, which were invited to apply for additional emergency funding, capped at a percentage of their original award and based on the same principles.

Screen Hardship Fund

The Screen Hardship Fund launched in September 2020 with a budget of £700,000. This again sought to provide emergency funding support to freelance workers experiencing immediate hardship but differed from the Bridging Bursaries in two important respects:

- Applicants could also include those deriving a significant proportion of their income from client work (e.g. professional photographers).
- Applicants could include those working within a Personal Service Company structure (rather than self-employed).

Previous recipients of the Bridging Bursaries were also eligible to apply. The application process was similar to that for the Bridging Bursaries and the funds were initially distributed with the support of Bectu Vision. Subsequent rounds were delivered by CS.

Hardship Fund for Creative Freelancers

The Hardship Fund for Creative Freelancers launched a few weeks after the Screen Hardship Fund with wider eligibility but a similar aim to support creative freelancers facing immediate financial difficulties because of the pandemic.

For the first round of the Fund (between October-December 2020), CS opted to distribute the funding in partnership with a series of intermediate organisations working close to the sector. These were Help Musicians, Visual Arts Scotland, Craft Scotland and the Society of Authors. Subsequent rounds of both Hardship Funds were fully managed and delivered by CS.

A total budget of £17 million was initially committed between September 2020 and March 2021 across the Hardship Funds (i.e. across both the Screen Hardship Fund and Hardship Fund for Creative Freelancers).

Youth Arts Funds

A total £3 million was announced in September 2020 to support Youth Arts through a series of initiatives to ensure that young people in Scotland would continue to have access to opportunities for cultural engagement through the pandemic. Support here included:

- Time to Shine.
- Access to Youth Arts Fund.
- Small Grants Scheme.
- Nurturing Talent Fund.

The Youth Arts Funds are the subject of a specific evaluation and were therefore not within the scope of the current evaluation work.

Culture Collective

The Culture Collective Programme was initially launched with £1.5 million to support organisations employing freelance artists to work in and with communities across Scotland. By the time applications were being considered, the Culture Collective Fund had increased to £6 million.

As with the Youth Arts Fund, the Culture Collective is being evaluated separately and was therefore not a focus for the current study.

3.3 Developing the Funds

Objectives

As the timeline above indicates, CS and ScSc were required to respond very quickly to Scottish Government announcements. Although they were, of course, in constant dialogue with government on the kinds of funds that would be required, the speed with which the organisation developed and delivered the funds is singularly impressive.

For the vast majority of funds, CS was also building them as online processes for the first time, whilst staff were all working remotely.

While each was focussed on the twin objectives of avoiding job losses and business insolvencies, CS and ScSc had also suggested to government that the funding response should:

- Support individuals as well as organisations.
- Combine open access with strategically targeted funds.
- Focus on both stabilisation and recovery and renewal.

As discussed, the focus of the funds was more on stabilisation than on renewal, but the first two conditions were met.

Once each of the funds was announced by the Scottish Government, CS (and ScSc where relevant) had to develop funding guidelines and assessment processes that would ensure:

- That funding reached the intended recipients.
- An appropriate balance between the need for diligent appraisal of applications and quick distribution of funding.
- Fit with sector needs at that time.

- Consistency with Scottish Government announcements and intentions.

Funding Programme Delivery Group

The key mechanism for supporting the development and delivery of the funds was the Funding Programme Delivery Group (FPDG). The FPDG had been existence prior to the pandemic and was established as a means of trying to get funding programmes effectively delivered and scheduled within the organisation. It comprised representatives from a range of supporting functions within CS, including finance, legal, funding and communications. Its role was operational rather than strategic, and it supported the development of all new funding programmes within the organisation. The speed with which CS/ScSc was able to develop and launch funds was at least partly attributed to the work of this group and its cross functional representation.

Governance and Decision Making

Throughout the period, CS made every effort to ensure robust governance and decision making. Although the purpose and broad scope of the funds was set by the Scottish Government, CS's Board was clear that the funds should align as far as possible to the organisation's statutory functions' of supporting culture in Scotland, while also delivering timely financial support to the sector. This then translated into the guidance developed around the funds and the requirement for applicants to demonstrate their cultural contribution.

At times this did result in some conflicts, such as the inclusion of nightclubs in the COVRF funds for which the CS Board sought assurances from the Scottish Government regarding some specific exclusions.

The organisation also sought external sector input to decision making via panels established to inform funding decisions on several funds, giving the process further transparency and objectivity.

In addition, an early round of the Hardship Funds was distributed by a number of sector organisations. The rationale for this was that they were felt to have closer links into the grassroots of the sector and in particular to freelancers and would therefore be better able to drive uptake. However, this was not borne out and this approach was judged to have added too much complexity and reduced CS's visibility of the funding process. It was also done to partly ease workload on CS at an exceptionally busy time in processing all the other funds. The distribution of these funds was then brought back in house.

Digital Transformation

When the pandemic first struck, CS was already engaged in a process of Digital Transformation, and the delivery of the emergency funds was a catalyst for the adoption of digital applications and assessment systems and processes.

Indeed, many within CS reported that the rapidly developing digital systems had been critical in enabling the organisation to deliver the funds so quickly and efficiently.

However, the speed at which the organisation was required to work meant that the Funding Management System (FMS) was being developed almost in real time, with far less time for testing than would have otherwise been the case. The FMS is a suite of interconnected technology to provide an end-to-end process from application form to processing to payment and subsequent reporting, and its development was already underway prior to the announcement of the emergency funds. Once the funds were announced, resources quickly shifted within the Digital Transformation team onto the development of the FMS but timescales were very tight and throughout much of the funding development and delivery process, the FMS was still being developed and constantly adapted.

The result was systems that were generally suboptimal, but that by and large did the job with few, if any, major issues. Digitisation also allowed greater efficiency at each level of the process, although staff had to work hard to get up to speed with the new processes.

It is certainly the case that the emergency funds accelerated parts of the Digital Transformation process in relation to funding and played a central role in CS's ability to deliver quickly and effectively. The Digital Transformation work also provided an environment in which the organisation could adapt quickly to remote working, another important factor in the delivery of the funds, and has also enabled the collection of valuable data - an important legacy of this work.

However, it is also true to say that the inevitable prioritisation of resources meant that other aspects of Digital Transformation did not progress as far during the pandemic.

Issues and Challenges

Meeting all these objectives at times required some detailed thinking about issues such as eligibility. For example, CS was faced with deciding what constituted a grassroots music venue (ultimately defined by scale, location and focus on programming artists with original material). It also required decisions about what type of evidence should be provided by applicants. For small grants such as those to individuals through the Hardship Funds this was light touch, while for larger awards through funds like the COVRF and PAVRF there was a much greater level of due diligence in the appraisal process.

It is also important to remember that while all this work was underway, both the Scottish Government and CS were subject to considerable lobbying and pressure from various business groups and interests. In this respect two examples stand out.

Early in the pandemic, the Music Venues Trust was lobbying government on the need for urgent support to sustain venues through the difficult period of closure. This lobbying effort led to the establishment of the GMVSF, which was launched earlier than the larger COVRF fund. One of the unintended consequences here was that organisations that had previously received support through the GMVSF were not eligible for the larger awards available through COVRF, meaning that some may have lost out on the opportunity to receive bigger grants due to timing.

The second example was arguably more controversial and related to the late inclusion of nightclubs within the scope of COVRF. Throughout, CS was focussed on maintaining a strong cultural focus to the funding programmes such that they did not stray too far from organisations that would be considered to be delivering cultural value in some way. This clearly presents challenging definitional issues, made more difficult by the urgency of the situation and the pressure on the government and the agencies to provide adequate support.

Nightclubs proved to be a particularly challenging category in this respect which, together with a strong lobby, exerted considerable pressure. In the end, COVRF did support nightclubs, and CS was able to agree the parameters of this with the Scottish Government, but the funding programmes did at times stretch CS beyond what would be considered its natural constituency.

The timing of the various funds also added complexity. The guidance for COVRF is a clear example of this. As COVRF was developed later than some of the other cultural and related funds, there was concern not to duplicate funding or overlap previous or existing schemes. Thus, eligibility criteria included various exclusions that related to previous funding schemes and to the time periods covered by different support.

As the pandemic continued and more support schemes were being announced, often in quick succession, staying on top of this became increasingly challenging and complex. This required CS not only to consider the consistency of its own programmes, but also how its provision would fit with the funds being delivered by other partners, including national and local government. In some cases, the timeframes covered by different funds were not aligned, and CS always maintained that more funding would likely be needed when gaps in coverage began to appear.

As the pandemic extended far beyond what anyone initially imagined, it became apparent that further support would be required and many of the funds were then run for a second time. All this exerted enormous pressure on CS and ScSc staff who were themselves dealing with the impacts of the pandemic and adapting to remote working.

4. Funding Distribution

4.1 Introduction

This section presents a review of the programme of emergency funds based on data provided by CS. More detailed tables can be found in **Appendix F**.

The analysis considers support activity across nine separate funds. While each fund was intended to support different areas of the creative sector (as described in **Section 3**), for purpose of analysis we have examined the programme as a whole, on a fund-by-fund basis and through the following three classifications:

- **FUNDS FOR INDIVIDUALS:**
 - CS Bridging Bursary Fund and Screen Scotland Bridging Bursary Fund.
 - Hardship Fund for Creative Freelancers.
 - Screen Hardship Fund.

- **FUNDS FOR ORGANISATIONS:**
 - COVRF.
 - ICRRF.
 - PAVRF.
 - GMVSF.
 - Culture Collective.

- **TARGETED AWARD FUNDS:**
 - SG COVID-19 Targeted Support.

4.2 Project Funding and Spend

Funding was provided by the Scottish Government (with the exception of the CS Bridging Bursary Fund and Screen Scotland Bridging Bursary Fund⁷). CS was then responsible for distributing grants to individuals and organisations across the Scottish creative sector.

While CS distributed a majority of the funds themselves, they also released allocations of funds to partner organisations who then had devolved authority to administer funding (i.e. the Hardship Fund for Creative Freelancers/Screen Hardship Fund). These partner organisations included: BECTU, the Craft Council, Help Musicians, the Society of Authors in Scotland, and Visual Arts Scotland. Due to data limitations, we are unable to determine exactly how much funding was administered by each organisation.

When considering all nine of the COVID-19 emergency funds, **£85.3 MILLION** was distributed to support individuals and organisations involved in the creative sector across Scotland. Overall, eight of the nine funds were allocated a budget (all except for the SG COVID-19 Targeted Support) which in total was £91.3 million.

Across these eight funds, a total of **£81.5 MILLION** was distributed, representing expenditure of 89.3% of the budget or an underspend of £9.8 million. **Table 4.1** presents the total value of awards granted against the budget on a fund-by-fund basis.

⁷ Resourced from the following sources: Scottish Government grant-in-aid (£1.6m), Creative Scotland National Lottery Distribution Fund (1.7m), and a grant of £1m from the Freelands Foundation.

Table 4.1: Fund Spend Against Budget

| | Fund Budget | Award Value | Under/over- spend | % Budget Spent |
|--|--------------------|--------------------|--------------------|----------------|
| CS Bridging Bursary Fund & Screen Scotland Bridging Bursary Fund | £4,000,000 | £4,309,061 | £309,061 | 107.7% |
| Hardship Fund for Creative Freelancers Screen Hardship Fund | £17,000,000 | £16,835,545* | -£164,455 | 99.0% |
| Cultural Organisations and Venues Recovery Fund | £28,000,000 | £21,462,435 | -£6,537,565 | 76.7% |
| Independent Cinemas Recovery and Resilience Fund | £5,673,000 | £5,530,888 | -£142,112 | 97.5% |
| Performing Arts Venue Relief Fund | £24,500,000 | £21,144,637 | -£3,355,363 | 86.3% |
| Grassroots Music Venues Stabilisation Fund | £6,200,000 | £6,324,999 | £124,999 | 102.0% |
| Culture Collective | £5,900,000** | £5,891,553 | -£8,447 | 99.9% |
| Sub Total | £91,273,000 | £81,499,118 | -£9,773,882 | 89.3% |
| SG COVID-19 Targeted Support | N/A | £3,801,000 | N/A | N/A |
| Total | N/A | £85,300,118 | N/A | N/A |

*Values for the Hardship Fund for Creative Freelancers and Screen Hardship fund are presented in summation because they share a joint budget.

**The fund was initially allocated £1.5 million. Scottish Government then raised the budget to £6 million with £100,000 set aside for the Programme Lead role. Therefore, the available budget was £5.9 million.

While the overall programme expenditure was in line with the budget, **SPEND VARIED WIDELY ON A FUND-TO-FUND BASIS BOTH IN TERMS OF TOTAL EXPENDITURE AND AGAINST BUDGET TARGETS**. The largest fund in terms of budget and expenditure was COVRF, distributing awards valued at just over £21 million from a £28 million budget.

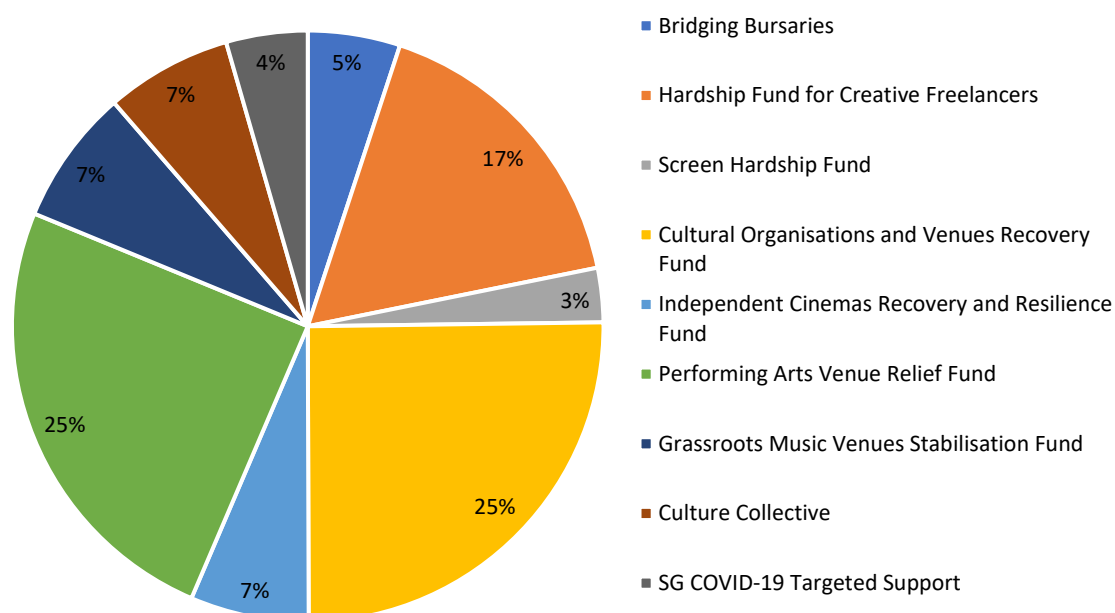
Bridging Bursaries fund had the lowest budget at £4 million and awarded the lowest total value at £4.3 million. It is perhaps only the lowest as this was pre-additional emergency funds. The funding was largely all allocated in a few days, and if the budget had been higher, it is likely that this would have been utilised.

Performance against fund budgets, as presented in Columns 3 and 4 of **Table 4.1**, shows variability across the funds ranging from COVRF spending 76.7% of its budget to Bridging Bursaries and GMVSF spending over budget, 107.7% and 102%, respectively

From a management perspective this suggests that fund budgets were not set as strict targets and points to a pragmatic and flexible approach where funding was reallocated on an as needed basis to provide maximum support to the creative sector.

Figure 4.1 shows each fund's share of the programme's total awarded value.

Figure 4.1: Share of Total Award Value by Fund



N= £85,300,118

COVRF and PAVRF each accounted for 25% of all funding, meaning nearly half of all programme funding was delivered through these two funds. The Hardship Fund for Creative Freelancers was the next most significant in terms of value, accounting for 17% of all funding. This fund was also the largest of the individual award funds. It is worth noting that the volume of applications dealt with differed across these funds. PAVRF dealt with tens of applications, COVRF dealt with low hundreds, and the Hardship Funds dealt with thousands of applications giving out smaller sums but generating significantly higher workloads to process.

Overall, **ORGANISATIONAL AWARDS MADE UP THE MAJORITY OF ALL FUNDING**, together accounting for 71%. The individual funds represent 25% of all funding and the targeted funds 4%.

4.3 Support Activity

Across the nine funds being assessed, a total of **15,993 APPLICATIONS WERE RECEIVED AND 12,195 AWARDS WERE GRANTED** representing an overall application success rate of 76%. However, **APPLICATION VOLUMES AND SUCCESS RATES VARIED WIDELY ACROSS FUNDS, Table 4.2.**

Table 4.2: Summary of Application and Award Volumes

| Fund | Applications | Approved | Approval Rate | Unique Beneficiaries |
|--|---------------|---------------|---------------|----------------------|
| Individual Funds | | | | |
| CS Bridging Bursary Fund & Screen Scotland Bridging Bursary Fund | 3,423 | 2,295 | 67% | |
| Hardship Fund for Creative Freelancers | 9,863 | 7,683 | 78% | |
| Screen Hardship Fund | 1,404 | 1,358 | 97% | |
| Individual Award Subtotal | 14,690 | 11,336 | 77% | 6,416 |
| Organisational Funds | | | | |
| Cultural Organisations and Venues Recovery Fund | 691 | 511 | 74% | |
| Independent Cinemas Recovery and Resilience Fund | 52 | 52 | 100% | |
| Performing Arts Venue Relief Fund | 121 | 115 | 95% | |
| Grassroots Music Venues Stabilisation Fund | 280 | 144 | 51% | |
| Culture Collective | 64* | 26 | 41% | |
| Organisational Awards Subtotal | 1,208 | 848 | 70% | 534 |
| Targeted Support Funds | | | | |
| SG COVID-19 Targeted Support | 6 | 6 | 100% | 6 |
| Targeted Support Awards Subtotal | 6 | 6 | 100% | 6 |
| All Funds - Total | 15,904 | 12,190 | 77% | 6,956 |

*We note that the application process for the Culture Collective differed from that of other funds, and was not based on financial need, but rather the focus was on an organisation's ability to support artists and communities in specific ways. Initially there was 148 expressions of interest, from which 68 applicants were invited to apply. A total of 64 applications were then received.

The **INDIVIDUAL FUNDS RECEIVED MUCH HIGHER APPLICATION VOLUMES AND GRANTED MORE AWARDS COMPARED TO THE ORGANISATIONAL AWARDS.** In particular, the Hardship Fund for Creative Freelancers received the greatest number of applications (9,863) and granted the greatest number of awards (7,683). Both Targeted Support Funds received and granted a small number of applications and awards (11 total applications and awards between the two funds), although the value of these is relatively large.

In terms of applicant success rates, **TWO FUNDS HAD APPLICATION SUCCESS RATES OF 100%** including SG COVID-19 Targeted Support and the ICRRF. The Screen Hardship Fund and the PAVRF also had high success rates at 97% and 95% respectively.

The high application approval rates of these funds suggest a focus on releasing funds to support individuals and organisations in financial need rather than imposing a stringent application and approval process. It is also important to note that the SG COVID-19 Targeted Support fund was not a competitive application process and were direct funding decisions made by the Scottish Government to specific recipients.

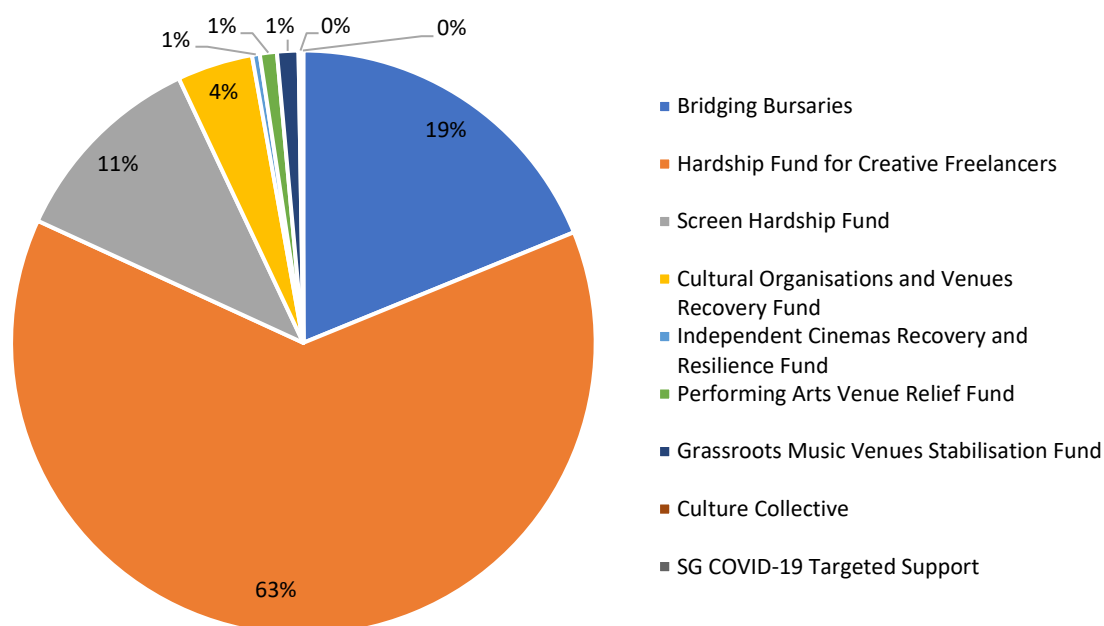
However, this is not the case across all funds.

Of the individual funds, The Bridging Bursaries Fund had the lowest approval rate at 67%. When considering the organisational funds, Culture Collective (41%) and GMVSF (51%) had the lowest approval rates. It is worth noting that individuals and organisations were able to apply to multiple funds and could also apply to subsequent rounds of funding within a single fund. Indeed, there was a 'top-up' aspect to some funds (i.e. with multiple rounds of the same fund rolling out as the pandemic/ restrictions stretched longer than initially anticipated).

As a result, **MANY INDIVIDUALS AND ORGANISATIONS WERE GRANTED MULTIPLE AWARDS**. Column 4 of **Table 4.2** presents the unique number of individuals or organisations supported across all funds. In total 6,416 unique individuals and 534 unique organisations were supported. A further six unique organisations were supported through the Targeted Support Funds.

Figure 4.2 presents the share of all approved applications by fund.

Figure 4.2: Share of Approved Applications



N=12,190

The Hardship Fund for Creative Freelancers made up the largest share of all successful applications at 63%. When including Bridging Bursaries and the Screen Hardship Fund, the individual award funds accounted for 93% of all funding awards. The organisation funds made up just 7% of all awards, while the target supported funds accounted for less than 1%.

Awards by Local Authority

Table 4.3 presents the breakdown of awards and award value across all funds by local authority area. Note that a local authority breakdown of individual, organisational and targeted awards can be found in **Tables F.1 to F.3 of Appendix F**.

Table 4.3: Awards by LA

| Local Authority | Approved | Share of Total | Total Value | Share of Total Value |
|---------------------|----------|----------------|-------------|----------------------|
| Aberdeen City | 173 | 1.4% | £4,809,133 | 5.6% |
| Aberdeenshire | 146 | 1.2% | £1,216,205 | 1.4% |
| Angus | 122 | 1.0% | £693,128 | 0.8% |
| Argyll and Bute | 155 | 1.3% | £1,675,731 | 2.0% |
| City of Edinburgh | 2,314 | 19.0% | £21,114,484 | 24.8% |
| Clackmannanshire | 26 | 0.2% | £68,900 | 0.1% |
| Dumfries & Galloway | 180 | 1.5% | £1,467,676 | 1.7% |

| | | | | |
|--------------------|---------------|---------------|--------------------|-------------|
| Dundee City | 257 | 2.1% | £2,581,833 | 3.0% |
| East Ayrshire | 106 | 0.9% | £398,003 | 0.5% |
| E. Dunbartonshire | 179 | 1.5% | £499,750 | 0.6% |
| East Lothian | 231 | 1.9% | £1,203,216 | 1.4% |
| East Renfrewshire | 182 | 1.5% | £819,584 | 1.0% |
| Falkirk | 131 | 1.1% | £756,574 | 0.9% |
| Fife | 401 | 3.3% | £2,708,243 | 3.2% |
| Glasgow City | 4,545 | 37.3% | £22,318,557 | 26.2% |
| Highland | 405 | 3.3% | £4,903,073 | 5.7% |
| Inverclyde | 75 | 0.6% | £1,493,378 | 1.8% |
| Midlothian | 115 | 0.9% | £300,016 | 0.4% |
| Moray | 111 | 0.9% | £889,105 | 1.0% |
| Na h-Eileanan Siar | 63 | 0.5% | £350,581 | 0.4% |
| North Ayrshire | 131 | 1.1% | £672,301 | 0.8% |
| North Lanarkshire | 328 | 2.7% | £1,395,187 | 1.6% |
| Orkney Islands | 21 | 0.2% | £271,740 | 0.3% |
| Perth and Kinross | 231 | 1.9% | £3,143,326 | 3.7% |
| Renfrewshire | 327 | 2.7% | £1,683,576 | 2.0% |
| Scottish Borders | 171 | 1.4% | £1,205,085 | 1.4% |
| Shetland Islands | 20 | 0.2% | £757,752 | 0.9% |
| South Ayrshire | 165 | 1.4% | £1,295,281 | 1.5% |
| South Lanarkshire | 418 | 3.4% | £1,436,960 | 1.7% |
| Stirling | 170 | 1.4% | £1,512,803 | 1.8% |
| W. Dunbartonshire | 99 | 0.8% | £271,624 | 0.3% |
| West Lothian | 164 | 1.3% | £1,171,574 | 1.4% |
| Outside Scotland | 5 | 0.0% | £171,250 | 0.2% |
| No LA Data | 23 | 0.2% | £44,490 | 0.1% |
| Total | 12,190 | 100.0% | £85,300,118 | 100% |

Unsurprisingly, Glasgow City and City of Edinburgh accounted for the largest shares of awards and award value, together accounting for 53% of all awards and just over 50% of award value. This is similar to the two Local Authorities share of creative sector employment of 46.6%⁸.

It is also of note that five awards (three to organisations and two to individuals) and just over £170,000 of funds were granted to entities apparently based outside of Scotland. The three organisations operate venues at Edinburgh Fringe Festival but are registered outwith Scotland. Two individuals living outside Scotland but with proof of permanent residency in Scotland received funding.

Awards by Artform

Five of the nine funds required applicants to indicate in which artform they were employed. These were:

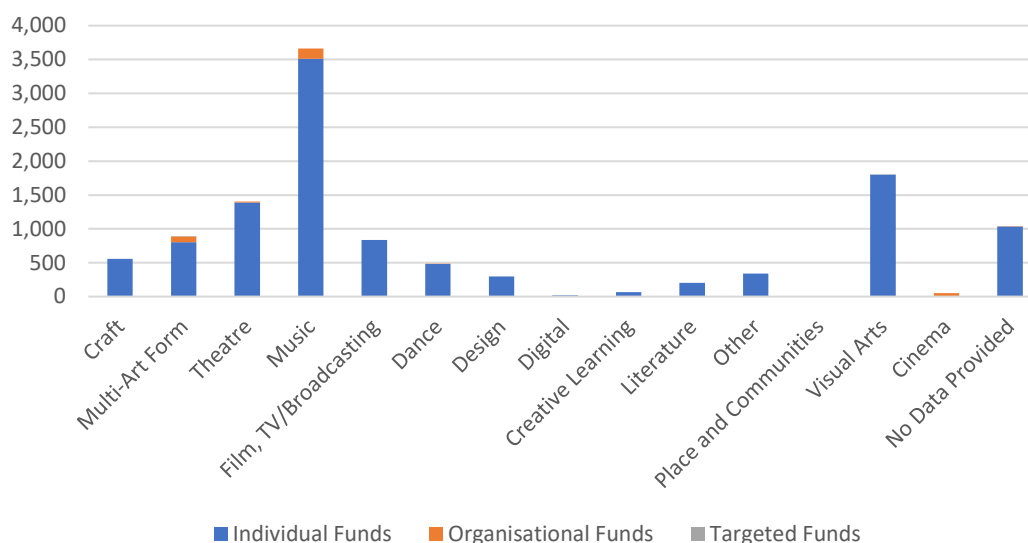
- Creative Scotland Bridging Bursary Fund & Screen Scotland Bridging Bursary Fund.
- Hardship Fund for Creative Freelancers.
- Screen Hardship Fund.
- SG COVID-19 Targeted Support.
- PAVRF.

Further, we have assumed that all awards from the Grassroots Music Funds supported organisations associated with the music artform.

Figure 4.3, over, summarises the number of successful applications by artform.

⁸ Creative sector employment statistics are sourced from Scotland's Growth Sector Statistics. Note that this is not a perfect comparison as funds were open to venues which often include clubs and bars and likely to be classified outwith the formal SIC07 code based definition of the creative sector.

Figure 4.3: Approved Awards by Artform



N=11,457

Note: Reference to Cinema - some multi-arts venues with significant cinema operations also benefited from the Independent Cinema Recovery and Resilience Fund.

MUSIC ACCOUNTED FOR THE LARGEST SHARE, with just over 3,500 approved awards, nearly double the amount of the next largest artform, **VISUAL ARTS**, which had just over 1,800 (these will be mainly individual awards). **THEATRE** is also a relatively important artform in terms of approved awards, with almost 1,400. We also note that a significant number of approved applications did not provide any artform data - 1,088 blank entries⁹.

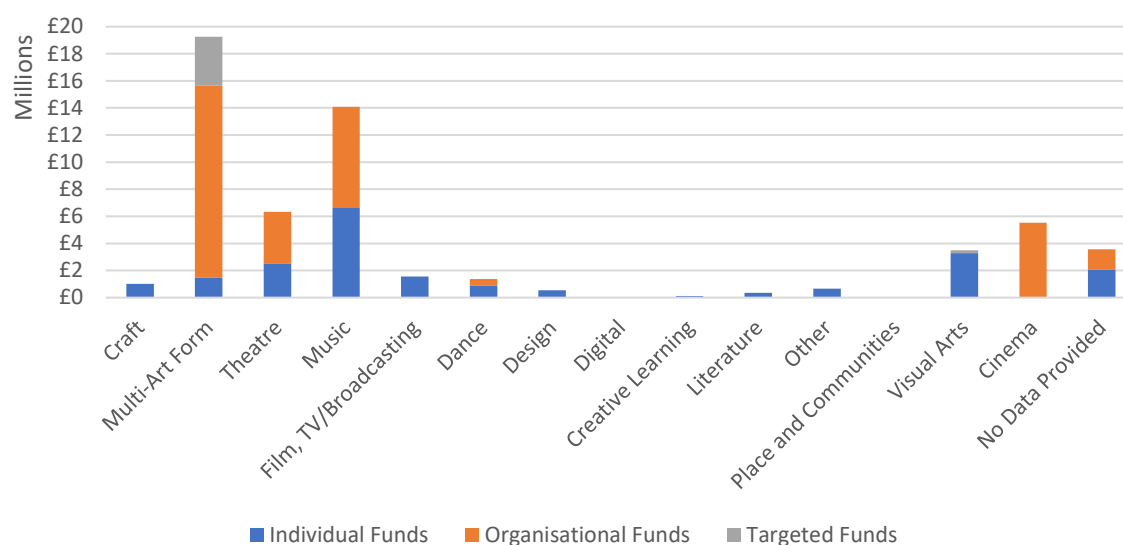
Based on the data provided, the Place and Communities artform had only one successful application, Digital just 20 and the Creative Learning artform accounted for 66 awards.

Across all artforms, except for cinema, **SUCCESSFUL APPLICATIONS WERE LARGELY DRIVEN BY AWARDS FROM INDIVIDUAL FUNDS**. Awards granted to cinemas wholly came from the ICRRF. However, it should be noted that some multi-arts venues with significant cinema operations who benefitted from the ICRRF also received other CS emergency funding.

In terms of total value awarded, **Figure 4.4**, below, presents the total awards granted to each artform.

⁹ For a number of funds (particularly Hardship) the application process was simplified to ensure funds could be awarded quickly to address the critical financial need of applicants. In these instances, applicants were asked to select 'creative roles' rather than artforms, which could not always be easily translated into artform categories after awards were granted, particularly for those who did not fall under the 'usual' remit for funding. In addition, it is possible that some applicants did not feel the creative roles presented accurately reflected their practice.

Figure 4.4: Total Value Awarded by Artform



N= £57,946,130. Based on coding provided by CS.

The total value of awards allocated to each artform is broadly in line the number of awards granted.

MUSIC, VISUAL ARTS AND THEATRE WERE ALL SIGNIFICANT IN TERMS OF VALUE AWARDED with £15.1 million, £3.9 million, and £6.3 million, respectively, allocated to these artforms.

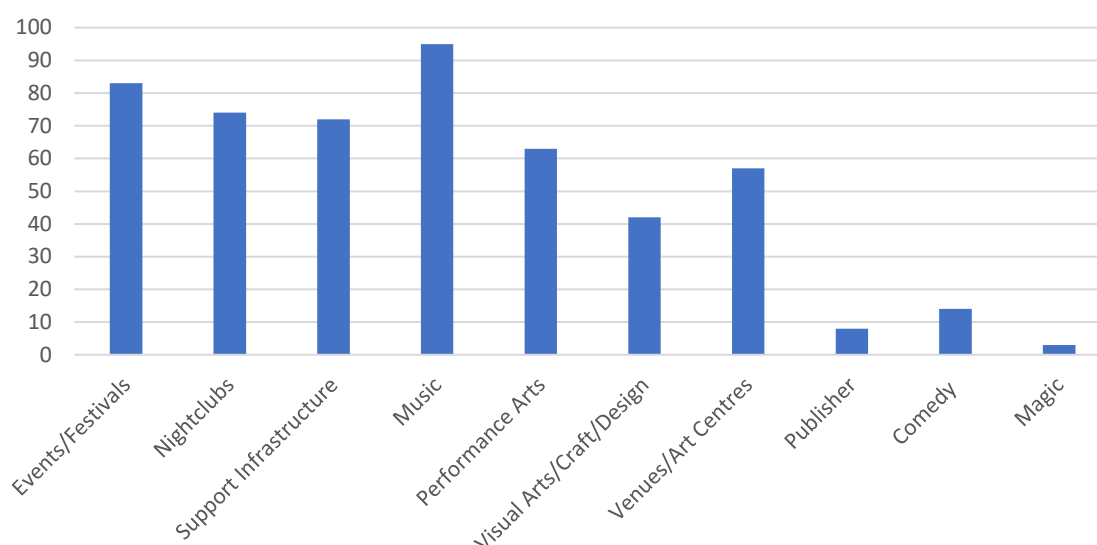
The notable exceptions are the multi-art form sector and cinema.

The multi-art from sector benefitted from large organisation awards and targeted funding awards and was the most financially supported artform receiving just over £19 million. While cinemas were supported through the ICRRF, it should be noted that some multi-arts venues with significant cinema operations who benefitted from the ICRRF also received other CS emergency funding.

COVRF Awards by Sector

COVRF was open to a broader base of commercial businesses and the usual art form list was not perhaps most appropriate in this case. As such COVRF required applicants to indicate in which sector they operate. **Figure 4.5**, over, summarises the number of successful applications by sector.

Figure 4.5: COVRF - Successful Applications by Sector



N=511

Note: Based on coding provided by CS. There is no TV/broadcast in COVRF.

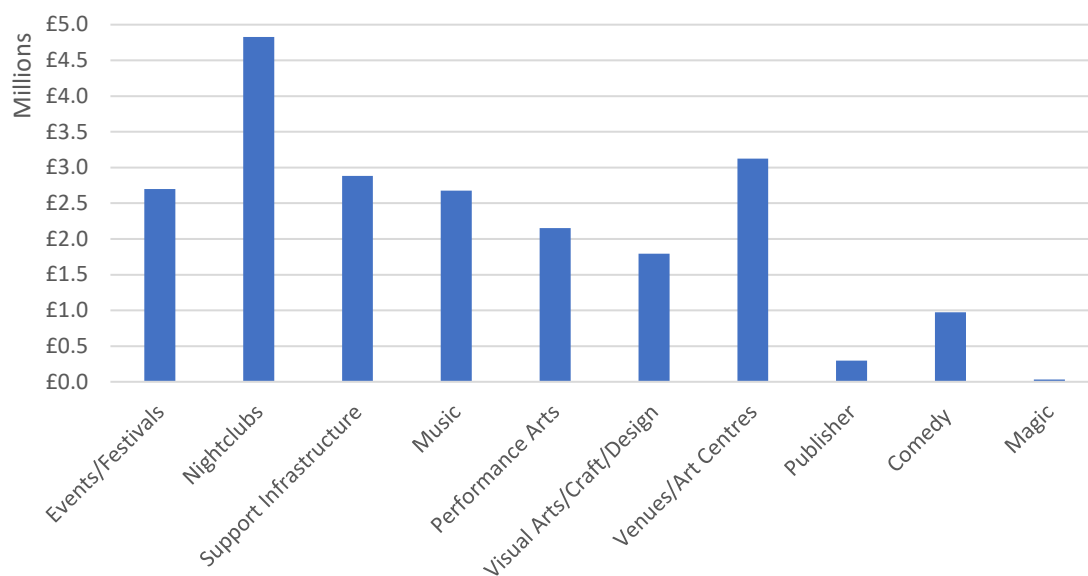
In general, most sectors were well-represented in terms of support with seven of 10 sectors each being granted at least 40 awards. In contrast, the Publishing, Comedy and Magic sectors combined received just 25 approved applications.

The distribution of total award value was similar to that of the number of successful applications with seven of 10 sectors each receiving over £1.75 million in support, while the Publishing, Comedy and Magic sectors combined received just £1.3 million.

Of note is the amount of funding allocated to Nightclubs, which received over £4.8 million, nearly £2.0 million more than the next highest supported sector - Support Infrastructure. As noted above, the inclusion of nightclubs was at Scottish Government direction, and the CS Board sought assurances from the Scottish Government regarding some specific exclusions.

Figure 4.6 presents the total value of awards granted to each sector.

Figure 4.6: COVRF - Total Value Awarded by Sector



N=£21,462,435

4.4 Fund Award Value Analysis

Table 4.4, over, summarises award activity for each fund. The number of approved applications, the total value of approved applications, the average value requested (average ask) of approved applications, the average award value and the difference between the average value requested and the average award granted.

Table 4.4: Awards Values by Fund¹⁰

| | Approved Number of Applications | Total Value of Approved Applications | Average Ask | Average Award | Difference between Ask and Award |
|--------------|---------------------------------|--------------------------------------|---------------|---------------|----------------------------------|
| BB | 2,295 | £4,309,061 | £1,878 | £1,878 | £0 |
| HFCF | 7,683 | 14,306,303 | £1,862 | £1,862 | £0 |
| HFS | 1,358 | £2,529,242 | £1,862 | £1,862 | £0 |
| COVRF | 511 | £21,462,435 | £52,120 | £42,001 | £10,119 |
| PAVRF | 115 | £21,144,637 | £187,137 | £183,866 | £3,271 |
| GRM | 144 | £6,324,999 | £48,050 | £43,924 | £4,126 |
| ICRRF | 52 | £5,530,888 | £106,250 | £106,363 | -£114 |
| CC | 26 | £5,891,553 | £226,598 | £226,598 | £0 |
| Total | 12,184 | £81,499,118 | £7,139 | £6,689 | £450 |

For the three individual funds and Culture Collective, applicants received the full amount of funding requested. COVRF had the largest differential in ask against award at £10,119 on average, or nearly 20% less than requested. It is interesting to note that on average successful ICRRF applicants received a greater value than requested.

A detailed analysis of each of Creative Scotland’s COVID-19 emergency funds, where each fund is examined in isolation and fund activity and performance is assessed can be found in **Appendix F**.

4.5 Summary

Taken together, the emergency funds have clearly reached far and wide across the creative sector in Scotland.

CS managed to distribute almost all of the funding and managed to use underspend on some funds to supplement others. The sheer volume of applications and awards demonstrates the scale of the achievement in distributing these funds within a relatively short time period.

All artforms have benefitted, but two issues stand out.

¹⁰ Note that SG COVID-19 Targeted Support is not included in this analysis. Therefore, the total number of approved applications and total value differs from earlier presentations.

The first is visual arts, where the majority of the awards were to individual artists. This may reflect the make-up of the sector and also the focus of some of the funds on performing arts and venues (e.g. GMVSF and PAVRF). It should be noted that all visual arts RFOs were sustained in support and others could apply to COVRF. Further, visual arts will also have been supported by the additional emergency funding CS received from the Scottish Government for 2022.

The second is publishing, which as a sector appears to have received less funding than others. As businesses, publishers may have been accessing mainstream business support provision, and indeed some may have been less impacted by the pandemic.

5. Successful Applicants

5.1 Introduction

As outlined in **Section 1** the following primary research was undertaken with successful applicants to the CS COVID-19 emergency funding programmes:

- **150 TELEPHONE INTERVIEWS WITH INDIVIDUALS** (i.e. creative freelancers and sole traders). This was supplemented with an **ONLINE SURVEY** issued to all other individuals in receipt of funding. A total of 561 responses were received to the online survey. The **TOTAL NUMBER OF RESPONSES FROM INDIVIDUALS WAS 711**.
- **150 TELEPHONE INTERVIEWS WITH ORGANISATIONS**. A supplementary online survey was not undertaken as all organisations in receipt of emergency funding were included in the sample for the telephone survey.

The two questionnaires included a core set of questions to aid consistency of analysis and reporting as well as specific questions tailored to applicant type.

This section presents a summary of the feedback. It is not meant to represent a comprehensive overview of the responses to all questions. **Appendix C** and **Appendix D** contain the detailed analyses of the survey results.

5.2 Key Profiling Information

The surveys reached and engaged a diverse range of individuals and organisations who received emergency funding.

Key points to note include:

- Those based in Glasgow City or the City of Edinburgh were by far the most represented in both surveys (i.e. 46% individuals and 57% organisations). This is in line with the funding distribution outlined in **Section 4**. Both surveys and in particular that aimed at individuals secured feedback from individuals and organisations based in a majority of local authority areas in Scotland.

- The surveys also reached an incredible varied range of artforms, albeit to varying degrees. Three artforms - Music, Visual Arts and Theatre - represented over half of all individuals that took part in the successful applicant survey. In addition to Music and Theatre, Multi-Artform was strongly represented in the organisation survey (together representing 79%). Again, this is largely in line with the funding distribution outlined in **Section 4**.
- Most organisations who took part in the survey were either micro or small businesses/ organisations, representing approximately 88% of the total.

5.3 Existing Relationship with CS

Both successful applicants' surveys, and in particular the individuals survey, reached a **LARGE PROPORTION OF APPLICANTS WHO APPLIED TO CS FOR THE FIRST TIME** during the pandemic, **Table 5.1**. While some respondents had an existing funding relationship with CS (more so organisations), the feedback suggests that the funds reached far beyond who the public body traditionally engages with on an annual basis.

Table 5.1: Whether had Applied to CS for Funding Previously

| | Individuals | Organisations |
|------------------------------------|-------------|---------------|
| Yes, this was the first time | 73% | 45% |
| No, I have received funding before | 22% | 55% |
| Not sure / Don't know | 5% | 1% |

N=707 (individuals) and 150 (organisations).

5.4 How Found Out About Emergency Funds

There were some differences in how individuals and organisations first heard about the emergency funds available from CS, **Table 5.2**. Word of mouth (e.g. in the main from friends, colleagues, industry contacts) and social media channels were more prevalent among individuals. Organisations were more likely to note an existing relationship with CS followed by word of mouth.

Table 5.2: Whether had Applied to CS for Funding Previously

| | Individuals | Organisations |
|-------------------------------|-------------|---------------|
| Word of mouth | 31% | 23% |
| Social media | 28% | 13% |
| Existing relationship with CS | 22% | 37% |
| Online search | 14% | 16% |
| Other | 4% | 9% |
| TV/news coverage | 0% | 3% |

N=710 (individuals) and 150 (organisations).

5.5 CS Emergency Funds Accessed

In terms of CS COVID-19 emergency funds received:

- Individuals had primarily applied to the Hardship Fund for Creative Freelancers (84%) followed but to a much lesser extent by the CS Bridging Bursary Fund (19%).
- A majority of organisations received multiple grant awards from CS (e.g from the same/different funding programmes, for one/multiple venues or cultural organisations), and were asked to select a single award to discuss further in the telephone interview. Many organisations opted to tell the interviewer more about their experience of an award from COVRF, presumably because it provided the largest awards by value. This was followed by the PAVRF and Independent Cinemas Recovery and Resilience Fund.

As noted above, the surveys engaged with a considerable proportion of individuals and organisations who had accessed multiple or top-up awards from CS - this equates to around two-thirds of individuals and of organisations.

5.6 Reason for Applying to CS for Funding

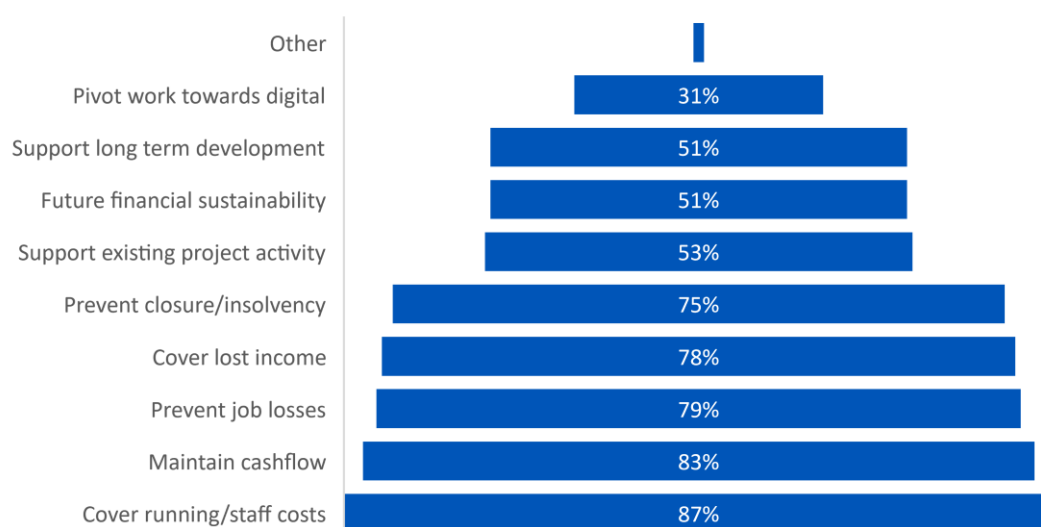
Individuals in receipt of funding reported that they applied for, and used, the CS COVID-19 emergency funds for a range of purposes, including for example:

- To cover lost income, sales and/or to pay off debt arising from postponed or cancelled work, contracts, commissions, etc.
- To cover living costs and outgoings, pay household bills and/or pay studio rent.
- To provide some breathing space and/or time for reflection (e.g. to try new things, to consider future direction and plans, to support ongoing research and development).
- To purchase materials, stock, and equipment to create or make new work.

- To support/subsidise existing project activity and to continue creative practice (e.g. to develop online provision/website, to work with other freelancers).

For organisations, the key drivers for applying to CS for funding were to: cover running and staff costs, maintain cashflow, prevent job losses, cover lost income, and prevent closure and insolvency, **Figure 5.1**.

Figure 5.1: Organisations - Reasons for Applying to CS for Emergency Funding



N= 150 (organisations).

5.7 Impact of COVID-19

Much of the commentary provided by individuals in receipt of the emergency funds highlighted the wide-ranging negative impacts associated with the pandemic on their creative work or practice. This was mainly framed in terms of lost revenue/income from live events and work which was postponed or cancelled (e.g. performances, tours, residences, live session work, gigs, teaching, exhibitions, production shutdown, shows/festivals, etc). This placed individuals under considerable financial strain. Much wider impacts were alluded to, for example lost clients; giving up studio space; and limited opportunities for collaboration, developing new work and career development.

Organisations supported were also particularly exposed to the negative impacts of COVID-19. The often in-person nature of the industry meant that for many, the pandemic completely halted their ability to operate. Where organisations were able to operate, they generally did so at a reduced capacity and were unable to develop/ enact even short-term plans due to uncertainty around restrictions and staff shortages. This resulted in many negative impacts on mental health, revenue, customer confidence, and staff retention.

Table 5.3 summarises the quantitative impact of COVID-19 on creative individuals and organisations as reported through the surveys.

Table 5.3: Impact of COVID-19 on Creative Individuals and Organisations

| | |
|---------------|--|
| Individuals | <ul style="list-style-type: none"> • Total loss of income - circa £9.8 million. • Range - £1,000 to £240,000. • Average - £18,000. |
| Organisations | <ul style="list-style-type: none"> • Total loss of income - circa £95 million. • Circa 75% furloughed 1,762 employees. • Circa 25% lost staff or made staff redundant - 154 FTEs. |

While some took the opportunity to say that there had been no positive take-aways from the pandemic, many did.

The main positive identified by individuals was **TIME AND SPACE** to:

- Produce creative work, content, and new projects.
- Experiment or try new things creatively.
- Diversify activities to help generate income.
- Reflect on current practice.
- Re-evaluate priorities.
- Plan for the future and undertake longer-term development activity.
- Undertake education/training.
- Undertake personal development activities.
- Recharge.
- Develop new contacts.

Some organisations also noted that they had taken the opportunity to **REFLECT ON THEIR WORK AND DEVELOP FUTURE PLANS**. In such cases, this was often linked to the new opportunities and skills developed during the pandemic, such as outdoor and/or online activities. Others mentioned that a stronger sense of community had developed within the sector, and had led to new contacts, connections and relationships.

5.8 Application and Assessment Process

Overall, the **APPLICATION AND ASSESSMENT PROCESS WAS RATED POSITIVELY** by both individuals and organisations across a range of pre-defined criteria (see **Table 5.4**, over). Indeed, most individuals and organisations rated each as either good or very good – this demonstrates high levels of satisfaction with the process.

Individuals further highlighted that the process was straightforward, quick and non-judgemental, and that this, alongside prompt grant payments, helped to alleviate stress and anxiety caused by the uncertainty of the pandemic.

Similarly, organisations also drew attention to the straightforward application process, the support they received from CS, and the speed with which they received the grant, which was absolutely crucial for them during a time of immense uncertainty.

Table 5.4: Application Process Ratings (% rating good of very good)

| | Individuals | Organisations |
|--|-------------|---------------|
| Communication with the CS staff team | 95% | 93% |
| Scale of funding available | 89% | 91% |
| Time taken to assess applications | 96% | 91% |
| Assessment process | 96% | 90% |
| Time taken to receive grant payment(s) | 97% | 90% |
| Clarity of the guidance issued | 95% | 90% |
| Ease of finding out about the funding | 87% | 89% |
| Clarity of the eligibility criteria | 92% | 88% |
| Ease of the online application process | 95% | 83% |

While the feedback on the application process was positive overall, there were some differences in aspects of the process that received higher average or below (i.e. poor or very poor) ratings:

- Individuals - ease of finding out about the funding and the scale of funding.
- Organisations - ease of applying for funding online and clarity of the eligibility criteria.

Among other things, there was reference by individuals and organisations on the potential to improve the **FUNCTIONALITY OF THE ONLINE PORTAL**. Here, there was reference to “teething problems”, “glitches” and experience of the system “crashing” – likely in part due to the newness of the system as well as the volume of traffic.

5.9 Benefits

It is evident from the surveys that the emergency funding has benefited individuals and organisations in a wide range of different ways, **Table 5.5**.

Table 5.5: Top Five Benefits Reported (Selected)

| | |
|---------------|---|
| Individuals | <ul style="list-style-type: none"> • It provided some breathing space/stability for me (88%). • It covered lost earnings/income from work and/or practice (84%) • I have continued/will continue to work in the creative sector (65%) • It has improved my chances of future financial sustainability (34%). • It has given me the opportunity to support existing project activity (31%). |
| Organisations | <ul style="list-style-type: none"> • It provided breathing space/ stability for the organisation (87%). • It helped maintain our cashflow (85%). • It covered lost income from work and/or practice (83%). • It enabled us to continue to work in the creative sector (82%). • It prevented job losses (82%). |

N=706 (individuals) and 150 (organisations). Multiple responses allowed.

More qualitative feedback from individuals described the funds as “a lifesaver” or “a lifeline” and that it reduced feelings of “stress” and “anxiety”. Here, individuals reflected on the role of the funding in helping to pay bills and rent – “keeping a roof over my head” and “one less thing to worry about”. Further, it helped them to “not feel alone” and provided much needed reassurance and “peace of mind” during a period of huge uncertainty. “Breathing space”, “stability”, “keeping head above water”, “survival” and “safety net” were common wording used across the responses. For individuals the funds also provided “validation” that the creative work they do had value, meaning and was worthwhile.

Overwhelmingly, in their qualitative feedback, organisations attributed their survival to the CS funds, providing them with a crucial injection of cash at a time when other sources of income had completely dried up. For many, this allowed them to “sustain” their businesses and manage the extreme “stress” associated with the pandemic and ensured they were ready to recommence trading once the restrictions eased. On top of relieving financial woes, organisations reported the funds made them feel “valued” as it demonstrated they “have a lot to offer in the creative sector”.

5.10 Additionality

The surveys found **STRONG LEVELS OF ADDITIONALITY** associated with the CS COVID-19 emergency funds:

- 93% of individuals reported that none or only some of the benefits reported above (and also in **Appendix C** and **Appendix D**) would have been achieved in the absence of funding from CS.
- A similar proportion was reported by organisations.

Table 5.6: In the absence of receiving COVID-19 Emergency Funds

| | Individuals | Organisations |
|--|-------------|---------------|
| None of the benefits would have been achieved | 49% | 63% |
| Some of the benefits would have been achieved | 44% | 30% |
| Around half of the benefits would have been achieved | 6% | 4% |
| Most of the benefits would have been achieved | 2% | 1% |
| All the benefits would have been achieved anyway | 0.3% | 1% |

N=694 (individuals) and 150 (organisations).

5.11 Outlook

It is positive that almost all individuals and organisations that took part in the successful applicant survey **CONTINUE TO OPERATE IN THE CREATIVE AND CULTURAL SECTOR** (98% and 100% respectively).

There were, however, some notable differences across the feedback, namely:

- Individuals were more likely to report that continuation in the sector would be at a reduced level compared to pre-COVID-19.
- Organisations were more likely to consider there to be some opportunities for development or growth (but also expressed some uncertainty over the medium-term).

Table 5.7: Future Outlook Over the Short-Medium Term

| | Individuals | Organisations |
|--|-------------|---------------|
| Will continue to work viably on an ongoing basis, but at a reduced level to pre-COVID | 32% | 13% |
| Will continue to work viably on an ongoing basis, and consider there to be some opportunities for development/growth | 31% | 43% |
| Will continue to work viably on an ongoing basis, and at the same level to pre-COVID | 24% | 20% |
| Will continue to work in the sector in the short-term, but there is some uncertainty over the medium-term | 11% | 24% |
| Have stopped working in the creative sector altogether due to the pandemic | 2% | N.A. |
| The organisation has ceased operating due to the pandemic | N.A. | 0% |

N=704 (individuals) and 150 (organisations).

5.12 Risks, Challenges, Opportunities

Risks and challenges were often framed in similar terms.

Individuals highlighted a wide range of risks/challenges for Scotland’s creative sector resulting from the COVID-19 pandemic. Among other things, this included:

- Pressure on public finances.
- Slow economic recovery and ongoing uncertainty and instability.
- Low pay and insecure income for creative freelancers and a perception that their work was of viewed as having lower value or worth.
- Cost of living increases.
- Rising prices of goods, services and materials.
- Fewer job opportunities for freelancers.
- Talent retention.
- Bottlenecks in venues resulting from rescheduling postponed performances, meaning that new work was not being booked as readily.

Organisations felt that the biggest challenge was restoring customer and audience confidence. This was said to be associated with a continued reticence regarding COVID-19 risks among older people, the threat of new variants, inflation increases, and cost of living pressures. Other challenges were operational in nature and mainly concerned the ability to recruit staff with the necessary skill set, given the numbers of people who have since left the industry. This challenge was felt to be compounded by the increasing cost of employing skilled staff looking for higher wages.

Similarly, individuals highlighted a wide range of opportunities for the future. For example, this included: creating fair working environments for freelancers; the reactivation of spaces; community and public engagement; greater use of the outdoor environment for creative and cultural activity; digital; encouraging and supporting new talent; new ways of working and doing things; new ways to connect, create and sustain artistic output; peer support; flexible working; and the wellbeing agenda. It appears that the challenges presented by COVID-19 provided significant learning opportunities for organisations who have become more aware of funding opportunities, embraced digital provision, adopted flexible working patterns, and become better connected. Organisations highlighted they would seek to build on the positive aspects of the pandemic to develop their practice by capitalising on the opportunities that stem from new ways of providing services and a more open market.

5.13 Future Support

Finally, in thinking about future support needs, the following were identified as being important,

Table 5.8.

Table 5.8: Future Support Needs

| Individuals | Organisations |
|--|--|
| <p>Financial support was seen as critical, as was Fair Work and Fair Pay (e.g. Universal Basic Income).</p> <p>Wider forms of support, included:</p> <ul style="list-style-type: none"> • Creating employment opportunities / creating more work for freelancers. • Training and mentoring. • Supporting connections to be made/collaboration/networking/forums. • Research/development and project funding. • Access to space to create. • Marketing and promotion support. • Mental health and wellbeing support. | <p>To bounce back from the pandemic and adapt to new challenges like the cost of living and the transition to Net-Zero, organisations want support that falls into three broad categories:</p> <ul style="list-style-type: none"> • Ongoing communication/ business support from CS. • Campaigns to increase customer confidence. • Financial support through further funding and a review of taxation policies like VAT. |

6. Unsuccessful Applicants

6.1 Introduction

This section presents a summary of the feedback provided by applicants to the CS COVID-19 emergency funds who were unsuccessful in their application.

The online survey was distributed by CS to approximately 1,100 individuals and 140 organisations, and a total of **101 RESPONSES** were received to the unsuccessful applicant survey (overall response rate of 8%). These responses can be broken down as follows:

- 84 individuals (83%) - a response rate of circa 8%.
- 17 organisations (17%) - a response rate of circa 12%.

A reminder email was issued by CS at the mid-point to further boost responses.

Appendix E contains the detailed survey write up of the unsuccessful applicant survey.

6.2 Profile of Respondents

The unsuccessful applicant survey attracted a large response from:

- Individuals (i.e. creative freelancers and sole traders).
- Those based in Glasgow City.
- Those involved in artforms such as Design, Music and Film.

A majority of the organisations that responded to the unsuccessful applicant survey were micro enterprises/organisations (i.e. less than 10 employees).

6.3 Limited Prior Relationship with CS

Relatively few of the unsuccessful applicants that responded to the survey had an existing relationship with CS (11%) and applying to CS for COVID-19 emergency funds was for many the first time these individuals and organisations had applied to CS for funding (89%). This is largely reflective of the high proportion of individuals who responded to the unsuccessful applicant survey.

Word of mouth (32%) followed by online searches (26%) and social media channels (25%) were the main ways in which unsuccessful applicants first found out about the availability of the COVID-19 emergency funds.

6.4 Many Unsuccessful but also Some Successful Applications

The unsuccessful applicant survey attracted responses from those who had applied to various CS COVID-19 emergency funds. Most notably, individuals had primarily applied to the Hardship Fund for Creative Freelancers (78%), while a similar proportion of organisations had applied to COVRF.

While this survey sought feedback from individuals and organisations on unsuccessful applications, some respondents also noted that they had another application to CS approved during this period. For example, 40% of individuals who reported that they applied to the Screen Hardship Fund had an application approved, and one-third of organisations that applied to other emergency funds that were open to application were successful in their application¹¹.

6.5 Negative Views on the Application Process

The application and assessment process were viewed relatively negatively, and in part reflects the unsuccessful outcome of the applications submitted by those who responded to the survey.

Indeed, **NO CRITERIA RELATED TO THE APPLICATION OR ASSESSMENT PROCESS ACHIEVED 50%+ GOOD OR VERY GOOD RATINGS**. Good or very good ratings ranged from a low of 9% (feedback on the unsuccessful application) to a high of 50% (see below).

On a positive note, ease of finding out about the funding and ease of the application process received the most positive feedback from unsuccessful applicants (50% and 47% rated good/very good respectively). Where positive qualitative feedback was provided this highlighted that the application process was relatively clear, straightforward and easy to navigate, that the decision-making process and payments were also prompt (for those that had also been successful in an application to CS), and that applications were “competently handled”.

¹¹ Note - absolute numbers in both cases are small.

However, a relatively high proportion of unsuccessful applicants rated all other criteria as average or worse. Indeed, a vast majority of unsuccessful applicants were **LEAST SATISFIED WITH THE FEEDBACK RECEIVED ON THEIR APPLICATION** (80% rated poor/very poor).

Many unsuccessful applicants took the opportunity to express that “nothing” worked well with the application and assessment process, with further feedback that:

- There was little support available to navigate the process.
- Limited specific feedback was provided on unsuccessful applications.
- There was no appeals process (or ability to provide additional information if required following review to consider individual circumstances).
- Individuals/parts of the creative sector in need felt that they “fell through the cracks” in terms of eligibility (i.e. too narrowly defined, definition of “creative”, lack of understanding of the variety of creative roles).
- A perception that CS largely funded those organisations that it already engaged with.
- A perceived lack of clarity around how “need” was determined “consistently” as part of the assessment process.

Many felt that they had “been denied help”.

6.6 Perceived Gaps in Funding and Not Well Targeted

Over half of unsuccessful applicants that responded to the survey considered there to be gaps in the funding provided by CS (54%) and **Table 6.1** sets out the range of points raised.

Similarly, feedback was fairly mixed regarding whether the funds were appropriately targeted at the needs of creative and cultural individuals and organisations during the pandemic.

Around one-third of unsuccessful applicants thought that the funds were appropriately targeted i.e. reported either very much, mostly, or to some extent (34%). Here there was wider feedback that the funds would have undoubtedly helped some (but not all those in need), and that a range of funds were developed to support different parts of the creative sector.

However, almost half of unsuccessful applicants felt that the funds either only partly met the needs of the sector or did not meet the needs of creative and cultural individuals and organisations at all (48%).

The main feedback was a perception that some applicants received funding that should not have, while many others in need and in a vulnerable position were felt to have gone unsupported. A lack of both useful feedback from CS on unsuccessful applications and consideration of individual circumstances/situations were further highlighted.

Here, there was wider reference to the application and assessment process not being considered “fair”, that greater flexibility in the eligibility and funding criteria could have been helpful, and a wider perception that certain sub-sectors or artforms (e.g. performing arts and artistic sector, TV, theatre, and the arts) and geographies (e.g. central belt) received greater support than others.

Table 6.1: Unsuccessful Applicants - Perceived Gaps in the Funding Programmes

| Individuals | Organisations |
|--|---|
| <p>For creative freelancers with limited companies.</p> <p>For those that did not have a full or live contract but were still actively working in respective creative industries (e.g. writing, auditioning, trying to win contracts) or for those who did not run events.</p> <p>For those whose income (e.g. pensions, other part-time jobs, piece together income with various jobs - administrative, production, creative, teaching, etc) took them over the threshold for funding - for client-led freelancers.</p> <p>For creatives born in Scotland but living in other parts of the UK.</p> <p>For certain sectors (e.g. magazine industry).</p> | <p>For certain artforms initially (e.g. comedy).</p> <p>For certain types of organisations (e.g. private theatres, producers of art who do not own a venue).</p> <p>The funding was distributed to organisations who could evidence threat of insolvency (e.g. if made redundancies to avoid insolvency organisations were disadvantaged against those who kept staff and risked insolvency). Likewise, some organisations received funds that was used for development work, others were refused because they could not evidence insolvency on the basis that they did not plan to deliver development work.</p> |

6.7 Impact of COVID-19

As described elsewhere in the report, unsuccessful applicants to the emergency funds expressed similar difficulties and challenges encountered over the last two years – and for brevity these have not been repeated here (more detail can be found in **Appendix E**).

Not surprisingly, a high proportion of individuals and organisations who responded to the unsuccessful applicant survey also **APPLIED TO OTHER SOURCES FOR COVID-19 RELATED FUNDS** (almost two-thirds). The survey feedback suggests that they were more successful in receiving support from other funding sources during the pandemic, including from a mix of UK, national and local government support among others (e.g. SEISS, loans).

A vast majority applied to other funding sources to support similar things that they had applied to CS for support with (80%). The remainder (20%) noted that they had applied to other sources for something different, including for example: rates relief, production budget, for building modifications and other building-related costs.

Of note, is that over half reported that **APPLYING FOR COVID-19 FUNDING FROM OTHER SOURCES WAS EITHER EASIER OR MUCH EASIER** than the CS application and assessment process (57%). There was wider reference to:

- More straightforward application forms and processes (e.g. fewer questions, less supporting evidence/documentation/proof, decision-making was quicker).
- Caseworker or hand-holding support through the application process.
- Speed of response to questions/queries (e.g. telephone support, prompt email response).
- Other funders were open to listening to personal situations and circumstances (e.g. responsive to what support was needed, placed value on role of different creative organisations had locally, regionally and nationally).

6.8 A Positive Outlook

A vast majority of unsuccessful applicants reported that they would **CONTINUE TO WORK IN THE CREATIVE SECTOR, ALBEIT TO VARYING DEGREES** (85%) – among these respondents over half reported that work would be at a reduced level or expressed some uncertainty about the medium-term outlook (56%).

Those respondents that replied to the unsuccessful applicant survey highlighted broadly similar risks, challenges, opportunities and future support as reflected in the successful applicants' survey (**Section 5**), and these have been summarised in **Table 6.2**.

Table 6.2: Risks, Challenges, Opportunities and Support Needs

| | Themes |
|----------------|--|
| Risks | <ul style="list-style-type: none"> Audience/consumer confidence. Finance and debt. Staff shortages. Increased costs (e.g. wages, materials). Cost of living increases (i.e. less disposable income) audience/consumer participation levels. Survival and getting back to pre-COVID-19 levels (pandemic is ongoing and impacts are still being felt across the sector). |
| Challenges | <ul style="list-style-type: none"> Potential further lockdowns and impact on the sector (i.e. restrictions). Loss of contracts. Further job losses, loss of skills and for some risk of organisations ceasing to operate. Funding, including income and sponsorship. Inflationary pressures. |
| Opportunities | <ul style="list-style-type: none"> Reshaping operations and delivery (e.g. increased focus on core statutory functions, how re-engage audiences going forward, consider new structures for delivery, explore different markets). Digital adoption. Staycation market. |
| Support Needed | <ul style="list-style-type: none"> Continued financial support to help the sector recover and rebuild capacity - to ensure "it is on a more solid footing and the future looks more certain". Mental health and well-being. Mentoring. Forums to share experiences ideas, challenges, solutions, etc. |

7. Consultations

7.1 Introduction

The evaluation process included a series of one-to-one interviews with staff in CS and with a range of external partners and stakeholders. This included **13 CS/ScSc STAFF AND 13 EXTERNAL STAKEHOLDERS**.

An online survey was also issued to all CS staff to provide an opportunity for a wider cross section of the organisation to input their views. There were **28 RESPONSES**, and a more detailed analysis is provided at **Appendix B**.

The following sections provide a summary of the main findings of this consultation work.

7.2 Internal Perspectives

Developing the Funds

All staff consulted and most of those surveyed were involved in the development and/ or delivery of some or all the emergency funds.

The development of the funds was mainly viewed positively with the resulting programmes considered to have been appropriately targeted at individuals and organisations in need across the creative sector. However, staff did identify several challenge and issues.

The process placed **CONSIDERABLE PRESSURE ON THE ORGANISATION AND ON CS AND ScSc STAFF** in relation to workload and the pace at which the organisation was required to respond. The parameters for support were being set by the Scottish Government and the emphasis was very much on getting funding into the sector as quickly as possible. Some felt this left little room for a more strategic approach with limited scope to focus on supporting recovery from the pandemic which, although understandable in the circumstances was nonetheless a frustration.

Also, particularly in the earlier stages of the pandemic, **THINGS WERE MOVING QUICKLY AND FUNDS WERE BEING ANNOUNCED FREQUENTLY** (cultural and otherwise). This meant that the various funds were not always in sync and keeping ahead of this was a considerable challenge for CS. In particular, the time periods covered by funds did not always align.

Staff highlighted the **IMPORTANT ROLE OF THE FPDG AND OF DIGITAL TRANSFORMATION** in supporting the development and delivery of the funds and noted the critical role of the Digital Transformation programme in particular. Indeed, many noted that it would not have been possible to deliver the funds with the same speed without the Digital Transformation work (discussed earlier in **Section 3**).

While staff generally felt that the funds had offered good coverage of the sector as whole, there were comments about **SOME ARTFORMS/ SUBSECTORS THAT WERE FELT TO HAVE BEEN LESS WELL COVERED, AT LEAST INITIALLY**. This included Visual Arts, and Performing Arts companies that were not building-based, with a feeling that some of the language used in fund guidance was more relevant to venues. Other comments around eligibility issues included:

- The requirement for PAVRF to support freelancers and engage audiences was a challenge for some organisations who were mainly presenting venues.
- There was a lack of core funding available for youth arts organisations - rather the funding made available for this sector was project-based.
- Some performance organisations are constituted as limited companies but are in effect "one person operations" - and therefore ineligible for any support. This also applied to screen freelancers operating as personal service companies, and eligibility was expanded in subsequent funding rounds.
- The funds aimed at individuals were deliberately light touch to access which meant it was "inevitable that a few will have got through who were not the real target of the funding" - "an accepted risk at the time of fund design" to meet Scottish Government aspirations of speedy access to funding.

There was also mention of the issues with the **SCOPE OF SOME OF THE FUNDING STRETCHING FAR BEYOND CS'S DEFINITION OF THE CULTURAL AND CREATIVE SECTOR**. The inclusion of Nightclubs within the COVRF fund was the most frequently identified example, but areas like Comedy and Magic were also highlighted. In other respect, the stretching of these boundaries was more positively viewed insofar as it helped expand CS's understanding of the sector and introduced new organisations (and individuals) to the organisation (as further evidenced in the successful applicants' survey work).

"A wider range of applicants, from more diverse ethnic and socio-economic backgrounds, engaged with CS for the first time through emergency funds. There is evidence that they no longer see CS as intimidating, and some have already begun to receive support for artistic projects through the Open Fund".

Delivering the Funds

Delivering the funds obviously placed enormous pressure on staff across the organisation in processing and assessing applications while also maintaining business as usual and adapting to remote working. This is reflected in the fact that the staff survey identified issues with the scale of resources allocated to developing and delivering the funds (see **Appendix B**).

For lighter touch assessment funds such as those for individuals the primary issue was the volume of applications, and for others which required more in-depth assessment (e.g. GMVSF, PAVRF and COVRF) the resource requirements were considerable. SE provided some seconded staff to support financial diligence, and this was identified as having been particularly useful.

At the same time, CS also had a role in working with other partners such as SE on the Cultural Tourism and Hospitality Fund and the Pivotal Enterprise Resilience Fund. Both this and the involvement of SE staff in CS's funds were noted as having helped develop **FURTHER THE PARTNERSHIP WORKING BETWEEN THE TWO AGENCIES AND ENHANCE CS'S REPUTATION AS AN EXPERT FUNDER**.

Impacts

Staff generally felt that the funds had reached the intended beneficiaries (the issues above notwithstanding) and that they had helped both to avoid insolvencies and protect employment (including self-employment) in the sector.

Indeed, some noted that some organisations may have been able to build up reserves during the lockdown periods through a combination of emergency funding and support (including the furlough scheme) and reduced costs. More widely though, the extent to which the funds had helped to build resilience in the sector was considered more limited – the focus being more on survival. It is also worth noting that Screen Scotland's role in supporting the lobbying effort to restart production activity early in the pandemic was critical in enabling the sector to get back to work, which in turn reduced the subsequent requirement for emergency support.

However, for most, it was recognised both that the pandemic had been a very difficult time for the sector, and that there was considerable ongoing fragility. In fact, many of the CS staff noted that the pandemic had exposed years of under-funding in the sector, as evidenced by how financially precarious many were going into the lockdowns. At the time of writing, many felt that **ONGOING UNCERTAINTY ABOUT AUDIENCE BEHAVIOUR, REDUCED FINANCIAL STABILITY AND RISING COSTS (E.G. ENERGY AND WAGES) WERE COMBINING WITH THE DROP OFF IN (EMERGENCY) SUPPORT TO CREATE A PERIOD OF GREAT RISK** to the sector. Indeed, similar risks were identified in the successful and unsuccessful applicants' surveys.

Some also commented on the extent to which delivering the funds had helped to **ENHANCE CS'S (AND ScSc) EXTERNAL REPUTATION** both with its partners (such as the Enterprise Agencies) and the sector.

7.3 External Perspectives

In broad terms, the views of external partners and stakeholders were also positive, and CS/ScSc was considered to have **DONE WELL WITH THE DEVELOPMENT AND DELIVERY OF THE FUNDING PROGRAMMES**, not least in light of the difficult circumstances.

In terms of coverage, most agreed that the funds had achieved **GOOD REACH** across the sector, with some caveats:

- Some felt Visual Arts had been under-represented relative to the Performing Arts and building-based companies, particularly in the early stages, noting that unlike some other sectors there was no dedicated fund for this area of the arts.
- Publishing was also identified as a sector that did not benefit significantly from the funds, possibly due to the commercial nature of the organisations in the sector and perceptions that publishing was not struggling to the same extent as some other parts of the creative industries.
- Support for the voluntary and community sector was also felt to be lacking, with funds instead directed towards the professional sector.
- Issues with organisations not at immediate risk of insolvency but nonetheless precarious who may have missed out on support.

More widely, some of the external stakeholders felt that **THE PROGRAMME AS A WHOLE WAS INHERENTLY UNSTRATEGIC**, an issue that they ascribed to the Scottish Government rather than CS (which they generally felt had done a good job). Some even related this to a perception of a lack of a wider strategy for the sector at government level.

Many also made the point that the pandemic had exposed chronic under-funding in the sector and expressed concerns about the future as emergency funding comes to an end and organisations and individuals struggle with rising costs, uncertainty and underlying fragility. The more recent recovery funds (2022/23), as outlined in more detail in **Section 1.3**, were welcomed in this respect.

It was also noted that many of the organisations that had successfully diversified their income streams in line with advice and guidance from organisations such as CS had suffered the most during the pandemic with the loss of trading income (those more reliant on grant support had often done better as funders maintained their support).

While this does not imply that the advice was wrong, it does suggest **A NEED FOR BUSINESS DEVELOPMENT SUPPORT TO EXPLORE AND TEST NEW MODELS FOR THE CULTURAL SECTOR.**

Impacts

There was again general agreement that the funds had done what they were intended - protect employment and avoid insolvencies - and that they had been an essential lifeline for large parts of the sector throughout the pandemic (as was the furlough scheme).

This was particularly the case for those that may have fallen through the gaps in mainstream support such as the SEISS (as detailed earlier). Even so, some noted that large numbers were still considering leaving the sector, a source of some concern.

Many also felt that CS as an organisation had become more open and accessible during this period, and that its reputation had grown in the sector, a finding that would seem to confirm the views expressed by the internal consultees.

8. Conclusions

8.1 Introduction

We have structured our conclusions in line with the objectives of the evaluation (see **Section 1**), to consider:

- Processes for developing and delivering the funding programmes.
- Outputs of the funding programmes.
- Outcomes of the funding programmes.
- Impacts of the emergency funds.

8.2 Development and Delivery Processes

In general terms, the scope of the funding programmes was largely set by the Scottish Government, but it was the responsibility of CS/ScSc to interpret this broad guidance by defining the detailed scope and designing the application and assessment processes for each fund. The exceptions to this were the CS Bridging Bursaries and the ScSc repurposed funds (Broadcast Content Fund and Film Development/ Production Fund) which were launched prior to the availability of additional funding from the Scottish Government.

The evidence suggests that CS/ScSc has performed well throughout.

Feedback from successful applicants was consistently positive regarding the clarity of guidance, the scale of support available and the effectiveness and efficiency of funding processes, including information required of applicants, and the time taken to process applications. In particular, the processes for the funds for individuals were considered straightforward. Unsurprisingly, unsuccessful applicants were more negative on these points.

Similarly, staff and stakeholders generally reported that CS/ScSc had struck a good balance between processing efficiently and quickly large volumes of applications and maintaining an appropriate level of diligence in their assessment.

That is not to say that the process was without its issues and challenges.

There were teething issues with the digital systems for application and assessment (see below) and issues with the scope of some of the funds (most obviously the inclusion of Nightclubs within COVRF).

CS also faced some challenges in aligning the programmes with its own organisational objectives. This required applicants not used to doing so to demonstrate cultural value, for example.

There were also issues with the timing of some of the funds, although this was again largely dictated by the Scottish Government. In particular, the timeframes covered by funds at times overlapped or left gaps in between, and the development and launch of so many funding programmes, including those targeted more generally across the economy, meant that a system of at times quite complex mutual exclusions had to be developed to avoid double funding.

The use of third-party organisations to distribute Hardship Funds was also felt by some within CS to have been less successful, with CS having more limited oversight and control. There was also a view that the reach of some of these organisations into their respective sectors was not quite as strong as originally supposed.

Finally, CS was less able to focus the funding programmes on recovery and renewal than was originally hoped. This likely reflects both the pressure on government to get money out into the economy and the prolonged nature of the crisis period. Indeed, many commented on the lack of a clear strategy with the funding programmes, but this should be seen in the context in which the funds operated. The pandemic was a national (and international) emergency, and the immediate need was financial support to avoid insolvencies and protect employment. This is what the funds delivered (as discussed below).

Despite these issues, the evidence is that the processes for developing and delivering the funding programmes have been effective. Several factors have contributed to this.

First, the commitment and hard work of CS and ScSc staff must be recognised. Many spoke of working long hours under often considerable pressure, and all while themselves adapting to remote working and the general circumstances of the pandemic.

Secondly, the Digital Transformation work has been a critical input. Although the funding programme disrupted the progress of the wider transformation project, and systems were being developed and adapted almost in tandem with the funds, the consistent view was that the organisation would not have been able to process so many applications and awards within the same timeframe without the digital systems.

Finally, the FPDG, while not developed specifically for the emergency funds, does seem to have played a central role in bringing together the relevant functions within the organisation to enable delivery.

It is also worth mentioning the partnerships with external organisations, in particular with SE. CS worked with the Enterprise Agencies and VisitScotland on the development of the Creative,

Tourism and Hospitality Enterprises Hardship Fund (delivered by the Enterprise Agencies) and with SE on the Pivotal Enterprise Resilience Fund (delivered by SE). These partnerships, while not entirely without precedent, have certainly been deepened by this experience and CS has enhanced its reputation as an expert funder.

8.3 Outputs

The funding programmes have clearly reached far and wide across the creative sector in Scotland. All local authority areas have benefitted along with all artforms and a myriad of different types of creative practice.

While Glasgow City and City of Edinburgh accounted for the largest shares of awards and award value, together accounting for 53% of all awards and just over 50% of award value, this is broadly consistent with their share of creative sector employment of 46.6%¹². Similarly, artform coverage has been good (some data issues notwithstanding) with three possible caveats.

There is some merit in the views expressed by some in the Visual Arts community that the sector may have benefitted less than the Performing Arts, at least in the initial stages of the funding programmes. However, two issues are worth highlighting. First, Visual Arts had a strong share of awards to individuals, reflecting awards to individual artists which make up a large part of the sector. Secondly, this perception was likely magnified by the early establishment of funds specifically targeting music and performing arts venues (GMVSF and PAVRF) with no Visual Arts equivalent. Visual Arts organisations were of course able to apply for COVRF, which was the largest of all of the funds by value, but this came later in the process.

The second area is that of Publishing. Publishers do not appear to have benefitted significantly from the funding programmes, despite being a sector of some strategic importance to CS. Quite why this was the case is not entirely clear. Certainly Publishing as an industry was less affected than areas like Performing Arts and cultural venues, but Scotland has publishers that are focussed on the tourist market for example, which would have dried up completely.

¹² Creative sector employment statistics are sourced from Scotland's Growth Sector Statistics. Note that this is not a perfect comparison as funds were open to venues which often include clubs and bars and likely to be classified outwith the formal SIC07 code based definition of the creative sector.

The furlough scheme was reportedly important for these companies, and some also applied to the Pivotal Enterprise Resilience Fund although not all were successful. Regardless, Publishing does appear to have been received less funding, although this may not be a failing on the part of the funding programmes.

The final area that was arguably less represented in the funding programmes is that of voluntary and community arts. This was highlighted by a couple of the external consultees as a gap, not least as culture had demonstrated its important role in helping maintain physical and mental health for people through the pandemic. However, we would note that constituted charitable organisations were eligible for support (and indeed many beneficiaries were in this category) so the extent to which this is a genuine gap is not clear.

What is certainly notable is the degree to which the funding programmes have reached beyond CS's traditional constituency. More than half of the organisations in our survey and almost three-quarters of the individuals had not previously received funding from CS. This would challenge the view expressed by some of the unsuccessful applicants that the funds only went to CS's 'favourites'. Many of the consultees commented that this has helped to broaden the organisation's understanding of the creative sector and its supporting infrastructure and supply chain of companies and individuals.

8.4 Outcomes

The evidence suggests that the funding was generally used for the purposes for which it was intended.

Organisations reported using it to stabilise the organisation, meet staff costs and prevent insolvency and job losses. Three-quarters of our sample reported furloughing staff, with only 25% reporting any job losses through the pandemic. There was also some evidence of organisations using funding to support new and existing projects and invest in digital work, although these were less frequent than the more fundamental requirements of covering lost income and protecting financial stability.

Individuals similarly tended to report using the funds for their intended purposes which were to offset loss in income and meet basic living costs. Indeed, many commented on the Hardship Funds being an essential lifeline, even though 86% had also received support from the SEISS.

The funds had two essential purposes - to prevent insolvencies and avoid job losses. In respect of the first, all the organisations in our sample reported an expectation that they would remain viable, albeit for some at a lower level than pre-COVID-19 (13%) and for others with remaining uncertainty (24%).

As such, we did not identify any business failures amongst those that received funding, although it should be recognised that these may not have participated in a survey. One organisation within the unsuccessful applicant sample reported ceasing operations because of the pandemic.

There is also strong evidence to demonstrate that the funds prevented the loss of jobs in the sector - 82% of the organisations surveyed said that the funds had prevented job losses, although the furlough scheme has clearly also been critical. Even so, we found evidence of some job losses (c 154 FTEs within our sample).

The picture for individuals is broadly similar. Almost two-thirds of the sample reported that the funding has benefited them by enabling them to continue to work in the creative sector. In thinking about their future outlook 98% said that they will continue to work in the sector with only 2% reported having stopped altogether. Almost one-third reported, however, that while they expected to continue to work in the sector this will be at a reduced level compared to pre-COVID-19, and a further 11% reported some uncertainty regarding the future. These figures were larger amongst those that did not receive funding although again the large majority (85%) reported expecting to continue to work in the sector (individuals and organisations).

From the outset, CS/ScSc had a third ambition for the Funds - that they would also support recovery and renewal within the sector. There is less evidence to suggest that this has been achieved. In large part this is due to the fact that the funds were not specifically designed to do so. Instead, as noted above, the immediate and pressing need was for emergency funding support to keep organisations and individuals afloat. There was therefore limited scope to focus on longer-term recovery until the establishment of the Culture Collective programme (under separate evaluation), which was launched. More recently, the last round of emergency funding programmes has had a more explicit focus on recovery and renewal, but these are not within the scope of this evaluation.

8.5 Impacts

Overall, the evidence is that the emergency funding programmes have played a vital role in sustaining the creative sector through the worst of the pandemic.

Mainstream support has also been critical, particularly the CJRS and the SEISS, although other programmes such as the Creative, Tourism and Hospitality Enterprises Hardship Fund, BBL and the Pivotal Enterprise Resilience Fund have also been important.

It should also be noted that CS's decision to maintain RFO funding while reducing the output requirements has also helped benefit those in receipt of this funding, and the role of Screen Scotland in supporting the sector's lobbying efforts to resume production work in the screen sector has also been important.

The evidence also suggests that there were few gaps in the support provided, issues around Visual Arts and Publishing notwithstanding. Clearly no funding programme can reach all its intended beneficiaries, and dissenting voices amongst those that did not receive support are to be expected. The one area in which CS might feel somewhat exposed in this respect is with the inclusion of Nightclubs within the COVRF fund, something that some in the sector thought inappropriate. However, this was not an issue of CS's making. It was instead a clear direction from the Scottish Government.

As to the future outlook, this remains somewhat uncertain. While the sector has managed to survive, there is evidence of some residual fragility, particularly in areas where audience behaviour may be still uncertain (e.g. parts of the Performing Arts). This is an issue that is also identified in recent CS research which aims to better understand the Scottish population's attitudes to attending cultural events and venues **COVID-19 Population Survey: Wave 4 | Creative Scotland** (2022). Now, as energy costs, wages and inflation all rise, the sector will face increased costs as well as reducing audiences as people prioritise essential spending over culture when household budgets come under pressure.

Many of the consultees felt that while CS and ScSc had done well to deliver effective support to the sector, the pandemic had exposed years of under-funding for cultural organisations and structural weaknesses, particularly in relation to working conditions for freelancers. The most recent recovery funds may help, but questions about the future shape and scale of the sector remain.

As a final note, it is also worth recognising that parts of the creative sector (anecdotally) did well through the pandemic. Areas such as digital media and games development along with design are less dependent on audience interaction and are arguably better able to adapt to remote working.

These markets also experienced less of a drop in demand. Similarly, while screen production suffered a short-term shutdown, the market has since bounced back and is as busy as ever before. Whether this demonstrates residual resilience on the part of these sectors is a moot point. More likely, they were protected from the worst of the pandemic by virtue of the nature of their activities and the markets in which they operate.

Appendix A: COVID-19 Related Datasets

Table A.1: Furloughed Employment Take-Up Rates by Sub-sector - UK (2020/21)

| | | | 31 July 2020 | 31 Jan 2021 | 28 Feb | 31 Mar | 30 April | 31 May | 30 June | 31 July | 31 Aug | 30 Sept | |
|--------------|----------------------|--|---|-------------|--------|--------|----------|--------|---------|---------|--------|---------|-----|
| Visual Art | Advertising | Advertising | 30% | 15% | 15% | 14% | 12% | 10% | 9% | 8% | 7% | 7% | |
| | Architecture | Architectural and engineering activities and related technical consultancy | 31% | 13% | 12% | 11% | 10% | * | * | * | * | * | |
| | Crafts and antiques | Manufacture of jewellery, bijouterie and related articles | 66% | 46% | 48% | 48% | 39% | 27% | 23% | 20% | 18% | 15% | |
| | Design | Specialised design activities | 50% | 31% | 30% | 27% | 24% | 21% | 20% | 18% | 16% | 15% | |
| | Fashion and textiles | Manufacture of textiles | Manufacture of textiles | 74% | 29% | 29% | 25% | 20% | 16% | 15% | 13% | 11% | 10% |
| | | | Manufacture of wearing apparel | 74% | 49% | 49% | 48% | 42% | 33% | 30% | 26% | 25% | 23% |
| | | | Manufacture of leather and related products | 74% | 36% | 37% | 28% | 30% | 23% | 17% | 20% | 17% | 17% |
| Performance | Performing arts | Creative, arts and entertainment activities | 70% | 52% | 51% | 47% | 44% | 39% | 34% | 28% | 24% | 18% | |
| Audio-Visual | Music | Sound recording and music publishing activities | 32% | 21% | 21% | 20% | 18% | 16% | 15% | 14% | 12% | 11% | |
| | | Manufacture of musical instruments | 55% | 36% | 32% | 26% | 31% | 21% | 22% | 24% | 19% | 13% | |
| | Photography | Photographic activities | 75% | 58% | 58% | 55% | 51% | 44% | 39% | 35% | 34% | 29% | |
| | Film, TV and radio | Motion picture, video and television programme activities | Motion picture, video and television programme activities | 54% | 32% | 32% | 30% | 28% | 24% | 14% | 11% | 10% | 8% |
| | | | Television programming and broadcasting activities | 6% | 2% | 2% | 2% | 2% | 2% | 1% | 1% | 1% | 1% |
| | | | Radio broadcasting | 34% | 16% | 16% | 16% | 11% | 10% | 9% | 8% | 7% | 7% |

| | | | 31 July 2020 | 31 Jan 2021 | 28 Feb | 31 Mar | 30 April | 31 May | 30 June | 31 July | 31 Aug | 30 Sept |
|--------------------|--|--|--------------|-------------|--------|--------|----------|--------|---------|---------|--------|---------|
| | | Reproduction of recorded media | 46% | 34% | 34% | 33% | 30% | 25% | 24% | 21% | 20% | 19% |
| Books and Press | Writing and publishing | Publishing of books; periodicals and other publishing activities | 21% | 10% | 10% | 10% | 8% | 7% | 6% | 6% | 5% | 5% |
| | | Printing and service activities related to printing | 58% | 36% | 36% | 34% | 31% | 29% | 27% | 24% | 23% | 19% |
| Heritage | Libraries and archives | Libraries; archives; museums and other cultural activities | 56% | 38% | 36% | 33% | 25% | 18% | 10% | 7% | 5% | 4% |
| Digital Industries | Software/ electronic publishing (including computer games) | Software publishing | 15% | 9% | 8% | 8% | 7% | 6% | 5% | 4% | 4% | 4% |
| | | Computer programming; consultancy and related activities | 16% | 8% | 8% | 7% | 6% | 6% | 6% | 5% | 5% | 4% |

Data on architecture at 3-digit code not published from May - September 2021.

Source: HMRC

Table A.2: Estimated Furlough Employment by Sub-sector - Scotland (2020/21)

| | | | 31 July 2020 | 31 Jan 2021 | 28 Feb | 31 Mar | 30 April | 31 May | 30 June | 31 July | 31 Aug | 30 Sept | |
|-----------------|------------------------|--|---|-------------|---------|---------|----------|--------|---------|---------|--------|---------|-------|
| Visual Art | Advertising | Advertising | 1,050 | 525 | 525 | 490 | 420 | 350 | 315 | 280 | 245 | 245 | |
| | Architecture | Architectural and engineering activities and related technical consultancy | 16,740 | 7,020 | 6,480 | 5,940 | 5,400 | * | * | * | * | * | |
| | Crafts and antiques | Manufacture of jewellery, bijouterie and related articles | 148.5 | 103.5 | 108 | 108 | 87.75 | 60.75 | 51.75 | 45 | 40.5 | 33.75 | |
| | Design | Specialised design activities | 1,125 | 697.5 | 675 | 607.5 | 540 | 472.5 | 450 | 405 | 360 | 337.5 | |
| | Fashion and textiles | Manufacture of textiles | Manufacture of textiles | 3,700 | 1450 | 1,450 | 1,250 | 1,000 | 800 | 750 | 650 | 550 | 500 |
| | | | Manufacture of wearing apparel | 1,665 | 1,102.5 | 1,102.5 | 1,080 | 945 | 742.5 | 675 | 585 | 562.5 | 517.5 |
| | | | Manufacture of leather and related products | 259 | 126 | 129.5 | 98 | 105 | 80.5 | 59.5 | 70 | 59.5 | 59.5 |
| Performance | Performing arts | Creative, arts and entertainment activities | 3,500 | 2,600 | 2,550 | 2,350 | 2,200 | 1,950 | 1,700 | 1,400 | 1,200 | 900 | |
| Audio-Visual | Music | Sound recording and music publishing activities | 80 | 52.5 | 52.5 | 50 | 45 | 40 | 37.5 | 35 | 30 | 27.5 | |
| | | Manufacture of musical instruments | 41.25 | 27 | 24 | 19.5 | 23.25 | 15.75 | 16.5 | 18 | 14.25 | 9.75 | |
| | Photography | Photographic activities | 450 | 348 | 348 | 330 | 306 | 264 | 234 | 210 | 204 | 174 | |
| | Film, TV and radio | Motion picture, video and television programme activities | Motion picture, video and television programme activities | 3,240 | 1,920 | 1,920 | 1,800 | 1,680 | 1,440 | 840 | 660 | 600 | 480 |
| | | | Television programming and broadcasting activities | 21 | <10 | <10 | <10 | <10 | <10 | <10 | <10 | <10 | <10 |
| | | | Radio broadcasting | 170 | 80 | 80 | 80 | 55 | 50 | 45 | 40 | 35 | 35 |
| | | | Reproduction of recorded media | 13.8 | 10.2 | 10.2 | <10 | <10 | <10 | <10 | <10 | <10 | <10 |
| Books and Press | Writing and publishing | Publishing of books; periodicals and other publishing activities | 840 | 400 | 400 | 400 | 320 | 280 | 240 | 240 | 200 | 200 | |

| | | | 31 July 2020 | 31 Jan 2021 | 28 Feb | 31 Mar | 30 April | 31 May | 30 June | 31 July | 31 Aug | 30 Sept |
|--------------------|--|--|--------------|-------------|--------|--------|----------|--------|---------|---------|--------|---------|
| | | Printing and service activities related to printing | 1,740 | 1,080 | 1,080 | 1,020 | 930 | 870 | 810 | 720 | 690 | 570 |
| Heritage | Libraries and archives | Libraries; archives; museums and other cultural activities | 6,720 | 4,560 | 4,320 | 3,960 | 3,000 | 2,160 | 1,200 | 840 | 600 | 480 |
| Digital Industries | Software/ electronic publishing (including computer games) | Software publishing | 90 | 54 | 48 | 48 | 42 | 36 | 30 | 24 | 24 | 24 |
| | | Computer programming; consultancy and related activities | 8,160 | 4,080 | 4,080 | 3,570 | 3,060 | 3,060 | 3,060 | 2,550 | 2,550 | 2,040 |

Data on architecture at 3-digit code not published from May - September 2021.

Source: HMRC & BRES. See explanatory note on method above.

Table A.3: Employers Furlough Take-Up Rates by Sub-sector - UK (2020/21)

| | | | 31 July 2020 | 31 Jan 2021 | 28 Feb | 31 Mar | 30 April | 31 May | 30 June | 31 July | 31 Aug | 30 Sept | |
|-----------------|------------------------|--|---|-------------|--------|--------|----------|--------|---------|---------|--------|---------|-----|
| Visual Art | Advertising | Advertising | 59% | 42% | 42% | 40% | 37% | 34% | 33% | 30% | 28% | 26% | |
| | Architecture | Architectural and engineering activities and related technical consultancy | 47% | 31% | 30% | 29% | 26% | * | * | * | * | * | |
| | Crafts and antiques | Manufacture of jewellery, bijouterie and related articles | 84% | 68% | 71% | 68% | 61% | 47% | 44% | 40% | 36% | 33% | |
| | Design | Specialised design activities | 59% | 41% | 40% | 38% | 35% | 31% | 29% | 27% | 25% | 24% | |
| | Fashion and textiles | Manufacture of textiles | Manufacture of textiles | 87% | 62% | 63% | 59% | 50% | 42% | 40% | 35% | 32% | 30% |
| | | | Manufacture of wearing apparel | 84% | 67% | 69% | 68% | 63% | 55% | 53% | 48% | 46% | 43% |
| | | | Manufacture of leather and related products | 84% | 61% | 65% | 60% | 57% | 48% | 45% | 41% | 38% | 37% |
| Performance | Performing arts | Creative, arts and entertainment activities | 65% | 49% | 48% | 47% | 43% | 38% | 36% | 32% | 30% | 27% | |
| Audio-Visual | Music | Sound recording and music publishing activities | 55% | 43% | 43% | 41% | 39% | 35% | 34% | 31% | 28% | 26% | |
| | | Manufacture of musical instruments | 70% | 47% | 47% | 46% | 40% | 35% | 35% | 30% | 28% | 26% | |
| | Photography | Photographic activities | 82% | 65% | 65% | 63% | 59% | 52% | 50% | 45% | 42% | 39% | |
| | Film, TV and radio | Motion picture, video and television programme activities | Motion picture, video and television programme activities | 67% | 38% | 38% | 35% | 32% | 28% | 25% | 23% | 21% | 19% |
| | | | Television programming and broadcasting activities | 62% | 36% | 35% | 33% | 30% | 26% | 25% | 21% | 19% | 19% |
| | | | Radio broadcasting | 54% | 40% | 40% | 39% | 36% | 33% | 30% | 29% | 26% | 25% |
| | | | Reproduction of recorded media | 62% | 47% | 48% | 47% | 44% | 38% | 36% | 31% | 31% | 29% |
| Books and Press | Writing and publishing | Publishing of books; periodicals and other publishing activities | 55% | 41% | 42% | 40% | 38% | 35% | 33% | 31% | 29% | 27% | |

| | | | 31 July 2020 | 31 Jan 2021 | 28 Feb | 31 Mar | 30 April | 31 May | 30 June | 31 July | 31 Aug | 30 Sept |
|--------------------|---|--|--------------|-------------|--------|--------|----------|--------|---------|---------|--------|---------|
| | | Printing and service activities related to printing | 85% | 70% | 70% | 69% | 65% | 61% | 60% | 55% | 53% | 50% |
| Heritage | Libraries and archives | Libraries; archives; museums and other cultural activities | 79% | 62% | 63% | 61% | 54% | 45% | 37% | 31% | 25% | 22% |
| Digital Industries | Software/electronic publishing (including computer games) | Software publishing | 36% | 24% | 23% | 22% | 21% | 19% | 18% | 16% | 16% | 14% |
| | | Computer programming; consultancy and related activities | 32% | 23% | 23% | 22% | 20% | 20% | 19% | 17% | 16% | 15% |

Data on architecture at 3-digit code not published from May - September 2021.

Source: HMRC

Table A.4: SEISS Grant Funding Rounds

| SEISS Grant Round | Application window | Scope |
|-------------------|---------------------------|--|
| One | 13 May - 13 July 2020 | Taxable grant of up to 80% of average monthly trading profit, for a three-month period (£7,500 max). |
| Two | 17 Aug - 19 Oct 2020 | Taxable grant of up to 70% of average monthly trading profit, for a three-month period (£6,570 max). |
| Three | 29 Nov 2020 - 29 Jan 2021 | Taxable grant of up to 80% of average monthly trading profit, for a three-month period (£7,500 max). |
| Four | Late April - 31 May 2021 | Taxable grant of up to 80% of average monthly trading profit, for a three-month period (£7,500 max). |
| Five | 28 July - 30 Sept 2021 | If turnover reduction of >30%: taxable grant of 80% of 3 months' average trading profits, capped at £7,500. If turnover reduction of <30%: taxable grant of 30% of 3 months' average trading profits, capped at £2,850. |

Table A.5: SEISS Grants in Scotland - Relevant Sectors

| SEISS Grant | Total potentially eligible population | Total number of claims | Total value of claims | Average value | Take-Up Rate |
|---|---------------------------------------|------------------------|-----------------------|---------------|--------------|
| Arts, Entertainment and Recreation | | | | | |
| One | 6,600 | 5,100 | £12,500,000 | £2,500 | 77% |
| Two | 6,700 | 4,900 | £10,400,000 | £2,100 | 73% |
| Three | 6,700 | 4,500 | £11,000,000 | £2,400 | 68% |
| Four | 6,800 | 4,300 | £10,400,000 | £2,500 | 63% |
| Five | 6,800 | 1,800 | £4,000,000 | £2,200 | 26% |
| Information and Communication | | | | | |
| One | 2,200 | 1,400 | £4,600,000 | £3,200 | 63% |
| Two | 2,200 | 1,300 | £3,700,000 | £2,800 | 59% |
| Three | 2,200 | 1,200 | £3,600,000 | £3,100 | 51% |
| Four | 2,200 | 1,000 | £3,000,000 | £3,200 | 44% |
| Five | 2,200 | 400 | £1,100,000 | £2,800 | 18% |
| All Sectors | | | | | |
| One | 208,000 | 157,000 | £459,000,000 | £2,900 | 76% |
| Two | 207,000 | 142,000 | £359,000,000 | £2,500 | 69% |
| Three | 207,000 | 131,000 | £373,000,000 | £2,800 | 64% |
| Four | 207,000 | 120,000 | £337,000,000 | £2,800 | 58% |
| Five | 207,000 | 48,000 | £113,000,000 | £2,400 | 23% |

Source: HMRC

Table A.6: Relevant Scottish Government-backed Hardship and Resilience Support Schemes

| Scheme | Description | Eligibility |
|---|--|---|
| Pivotal Enterprise Resilience Fund | <p>£120 million programme which was created for viable but vulnerable SMEs that can play a critical role in supporting Scotland’s economic recovery following the COVID-19 pandemic but need some immediate support. This included to support SMEs get back up-and-running or to maintain or diversify current operations.</p> <p>Support levels depended on the specific need of the enterprise and were developed by the relevant Enterprise Agency with wraparound business advice and support.</p> | <p>Grants should be for working capital to help meet a cash flow gap and secure the future of the business in the medium-term. These can include payments for rent, wages, directors’ salaries, heat, light and power, materials, transport, financing costs-VAT/HMRC, creditor payment.</p> <p>Firms need to prove that they are pivotal to the local, regional or national economy.</p> |
| Creative, Tourism and Hospitality Enterprises Hardship Fund | <p>£30 million programme with grants available of up to £25,000 in addition to the Coronavirus Job Retention Scheme.</p> | <p>Small and micro firms that are not in receipt of business rates relief and have experienced at least a 50% loss of current or projected revenue because of COVID-19.</p> |

Source: **GrantFinder**



Table A.7: Pivotal Enterprise Resilience Fund by Sector (as at 4th August 2020)

| | Number of grants offered | % of grants offers | Value of grants offered | % of value offered | Average grant offer |
|-------------------------------|--------------------------|--------------------|-------------------------|--------------------|---------------------|
| Tourism & Hospitality | 336 | 19% | £21,504,000 | 18% | £64,000 |
| Other manufacturing | 200 | 11% | £15,635,000 | 13% | £78,200 |
| Construction | 198 | 11% | £11,982,000 | 10% | £60,500 |
| Wholesale retail | 186 | 11% | £12,762,000 | 10% | £68,600 |
| Creative Industries | 154 | 9% | £12,473,000 | 10% | £81,000 |
| Financial & business services | 152 | 9% | £10,046,000 | 8% | £66,100 |
| Other services | 114 | 6% | £8,335,000 | 7% | £73,100 |
| Manu food & drink | 101 | 6% | £7,433,000 | 6% | £73,600 |
| Professional services | 84 | 5% | £5,994,000 | 5% | £71,400 |
| Transport & logistics | 60 | 3% | £4,746,000 | 4% | £79,100 |
| ICT | 50 | 3% | £4,039,000 | 3% | £80,800 |
| Care | 44 | 2% | £1,844,000 | 2% | £41,900 |
| Education | 34 | 2% | £1,849,000 | 2% | £54,400 |
| Agriculture forestry fishing | 29 | 2% | £1,357,000 | 1% | £46,800 |
| Energy water & waste | 13 | 1% | £1,290,000 | 1% | £99,200 |
| Chemicals | 5 | 0.3% | £303,000 | 0.2% | £60,600 |
| Oil, gas, mining | 3 | 0.2% | £203,000 | 0.2% | £67,700 |
| Total | 1,763 | 100% | £121,792,000 | 100% | £69,100 |

Average grant offer rounded to nearest £100

Source: Scottish Government - **Coronavirus (COVID-19): hardship and resilience funds statistics**

Table A.8: Creative, Tourism and Hospitality Enterprises Hardship Fund by Sector

| | Number grants offered | Value grants offered | Average grant value |
|-------------------------|------------------------------|-----------------------------|----------------------------|
| Tourism and Hospitality | 1,341 | £17,782,000 | £13,300 |
| Creative Industries | 552 | £5,725,000 | £10,400 |
| Total | 1,893 | £23,507,000 | £12,400 |

Source: Scottish Government - **Coronavirus (COVID-19): hardship and resilience funds statistics**

Appendix B: CS Staff Survey

Introduction

Appendix B presents the feedback from CS staff to an online survey. The survey was distributed by email by CS to all its staff and focussed on views on how the funds were developed and the extent to which they achieved their purpose of sustaining the cultural sector through the pandemic.

It is recognised that the delivery of the various funds exerted considerable pressure at times on CS and on staff. However, it is not the purpose of this evaluation to consider these issues in detail (although they did arise through the feedback). Instead, the focus of the survey was very much on the impact of the funds on the resilience of sector.

A total of 28 responses were received to the CS staff survey. The remainder of this section summarises the range and depth of viewpoints expressed.

Staff Involvement in the Emergency Funds

Key profiling information is that:

- A majority of CS staff that responded to the survey were directly involved in the development of the COVID-19 emergency funds - 20 respondents.
- More staff were directly involved in the delivery of the funds, for example, processing and assessing applications - 25 respondents.

CS staff reported involvement across all the COVID-19 emergency funds, albeit to varying degrees. The top six COVID-19 emergency funds staff were involved in are outlined in **Table B.1** - with Open Funds (additional funds in the context of COVID-19) the funding programme most reported.

Table B.1: Staff Involvement in Emergency Funds (Selected)

| Funding Programme | Number |
|--|--------|
| Open Funds (additional funds in the context of COVID-19) | 21 |
| Creative Scotland Bridging Bursary Fund | 15 |
| Hardship Fund for Creative Freelancers | 14 |
| Culture Organisation and Venues Recovery Fund | 12 |
| Performing Arts Venue Relief Fund | 12 |
| Screen Scotland Bridging Bursary Fund | 7 |

Source: Data on other Funds suppressed: - less than five responses in each case.

Design and Targeting of Funds

Almost all CS staff reported that the funds were appropriately targeted at the needs of creative and cultural organisations and individuals during the pandemic (25 and 27 respondents respectively), with most either reporting “mostly” or “very much”, **Table B.2**.

Table B.2: Where Funds Appropriately Targeted

| | Organisations | Individuals |
|----------------|---------------|-------------|
| Yes, very much | 4 | 8 |
| Yes, mostly | 19 | 16 |
| To some extent | 2 | 3 |
| Partly | - | - |
| Not at all | - | - |
| Don't know | 3 | 1 |

N=27 (organisations), 28 (individuals)

General Points

General points raised about the design and targeting of the funds centred on the speed at which CS was able to distribute funding to individuals and organisations – a timely and much needed response.

There was wider acknowledgement that:

- The funds were developed at speed “from scratch”.
- It was important from a design perspective that the process was not “unduly bureaucratic or onerous” and to treat individuals and organisations with as much sensitivity and trust as possible.
- The funds were generally considered quick and straightforward to access, and that the criteria were wide and sufficiently flexible.
- It was important to recognise that it was “not possible to reach (or please) everyone” through the different funds.

It was “positive to see” CS engaging with organisations and with individuals beyond those with whom the organisation has an existing relationship.

“A wider range of applicants, from more diverse ethnic and socio-economic backgrounds, engaged with Creative Scotland for the first time through emergency funds. There is evidence that they no longer see CS as intimidating and some have already begun to receive support for artistic projects through Open Fund”.

Wider feedback included that the requirement to commit and use the funds within a fixed/short time period meant that funding might not always have been used as strategically as they might have been (e.g. funds for organisations), and that it was “not always possible to target funding to the most vulnerable individuals across the cultural and heritage sectors”.

It was also reported that stricter requirements could have been applied to ensure (organisation) applicants were “definitely most in need” and that in the assessment process, “sometimes information wasn't always perfectly clear and we institutionally agreed to err on the side of a generous reading”.

Organisations

Various points were raised about funding parameters and eligibility criteria for the emergency funds aimed at organisations, including:

- Funding focused too much on venues and this excluded project/non-venue-based organisations.
- The requirement for PAVRF to support freelancers and engage audiences was a challenge for some organisations who were mainly presenting venues.
- There was a lack of core funding available for youth arts organisations - rather the funding made available for this sector was project-based.
- Messaging to some sub-sectors could have been better - non-performing arts did not see themselves described in the language of the cancellations, etc.

Finally, it was reported that certain organisations (e.g. nightclubs) should not have been allocated to CS, with feedback that the organisation required to set a “lower bar” for that cohort of applicants in terms of cultural contribution.

Note - there were a few comments on the Cancellation Funds (raised here and throughout the survey) - although this was funding outwith the timing scope of this evaluation (i.e. in response to the Coronavirus Omicron variant). The point made was that, latterly, Cancellation Funds have not addressed the drop in footfall while trading - it only included outright cancellation which did not cover many organisations' needs. Applicants who had reduced sales and decreased income (but not directly through the cancellation of an event) were less supported than applicants in sectors where event cancellation is clearer.

Individuals

Similarly, various points were raised about funding parameters and eligibility criteria for the emergency funds aimed at individuals, including:

- It was reported that many performance organisations are constituted as limited companies but are in effect “one person operations” – and therefore ineligible for any support.
- The funds aimed at individuals were deliberately light touch to access which meant it is “inevitable that a few will have got through who were not the real target of the funding” – “an accepted risk at the time of fund design” to meet Scottish Government aspirations of speedy access to funding.

There were wider specific comments relating to Hardship Funds. A view expressed was that it became clear that a number of people would have also benefited from access support (i.e. help to complete forms). However, unless they were assisted in making the application some applicants did not think they would qualify for additional access support when it was clearly needed – especially in regard to mental health and wellbeing and where equipment would have assisted. Others felt the funds “came too late”.

“People didn't receive enough support during the year, and were being encouraged to hold out for a reopening that was never going to be viable”.

“We were able to support creative practitioners who were unable to receive other pandemic-related funding. It was practical and limited but it may have helped emotionally too in so far as removing some worry about paying bills.”

It is our understanding that access support was clearly signposted and available across all funds' guidance and application forms. Funds for access cost (i.e. additional monies to support those with additional needs) was also available and also signposted/signalled in all guidance.

Funding Gaps

A high proportion of CS staff felt that there were gaps in the funding available (17), with the main reason considered to be that parts of the sector were missed by the funding programmes, **Table B.3**.

Table B.3: Any gaps in the funding

| | Number |
|--------------------------------------|--------|
| Parts of the sector were missed | 12 |
| Criteria excluded some organisations | 7 |
| Criteria excluded some individuals | 6 |
| Not enough funding was available | 2 |
| Other | 1 |
| Don't know | - |

N=17, multiple responses allowed

Here, there was feedback that the funds were “more appropriate to some parts of the sector” (e.g. Music, Theatre, Screen) than to other sub-sectors and artforms (e.g. Visual Arts, Literature), and that this was further reflected in the availability of resources.

Other parts of the sector that were considered missed included (absolute numbers small):

- Outdoor arts¹³.
- Small scale non-venue based organisations.
- Some early career artists may have missed out.
- Creative sectors that did not engage directly with performance.
- Support services whose business depends solely on the screen sector but are not listed as screen organisations.
- Disabled, deaf and Neurodivergent artists might have been unaware of the funds and have had access related needs. Further, not everyone had access to IT to apply online (e.g. libraries were closed).

This was followed by a perception among some CS staff that the criteria excluded certain organisations (seven) and/or individuals (six) from accessing funding. Here the feedback can be summarised as follows:

¹³ The Touring Fund round launched in February/March 2021 did have a specific focus on outdoor arts - albeit this was National Lottery funding (not Scottish Government emergency funding).

Organisations

- One-person organisations did not fit organisation funds criteria. Albeit there was there also feedback that highlighted examples of one-person companies receiving funds from COVR (and individuals applying and receiving hardship fund as a 'freelancer' and then also applying and receiving funding as 'an organisation' using their company status).
- Much of the organisation support was contingent on being a venue.
- Strict criteria on when the organisation became operational made applications difficult for new organisations taking over existing, established companies/venues (i.e. thus cutting funding from that venue).

Further, it was noted that organisations were excluded from PAVRF due to company type - although they had been funded by CS funding streams in the past. Some commercial theatre companies were excluded from PAVRF (which wanted to support RFOs and non-profit company types). However, these companies were then eligible for COVR (PAVR came first, COVR followed).

In the 2020 edition of PAVRF, the requirement to have charitable status meant that many organisations who are normally effective and sustainable through income earning were at a distinct disadvantage compared to their charitable competitors.

Individuals

The wider feedback included that people with "commercial practices were missed to begin with", and a perception that employees on zero hours contracts "fared badly".

Views on the Application Process

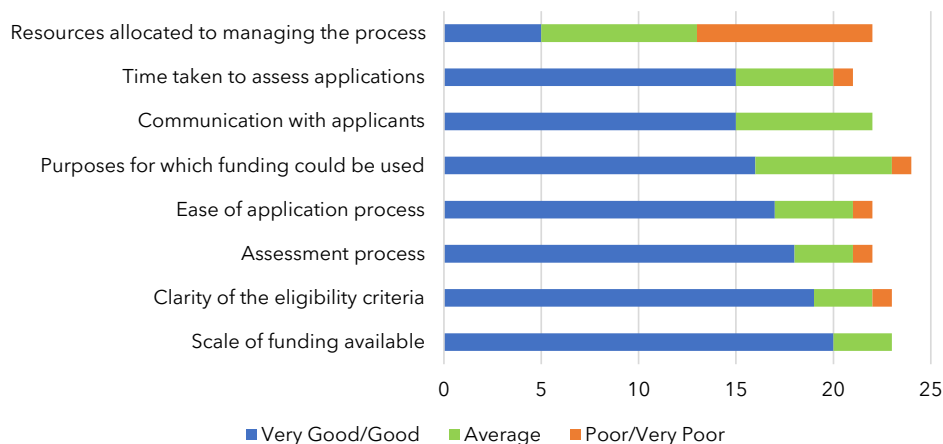
Organisations

The application and assessment process for organisations applying to the COVID-19 emergency funds were rated relatively positively across most criteria by CS staff, **Figure B.1**.

The highest levels of support were expressed for:

- Scale of funding (20 rated good/very good).
- Clarity of the eligibility criteria (19)
- Assessment process (18).

Figure B.1: Views on Application Process (Organisations)



Note: Excludes “don’t know” responses.

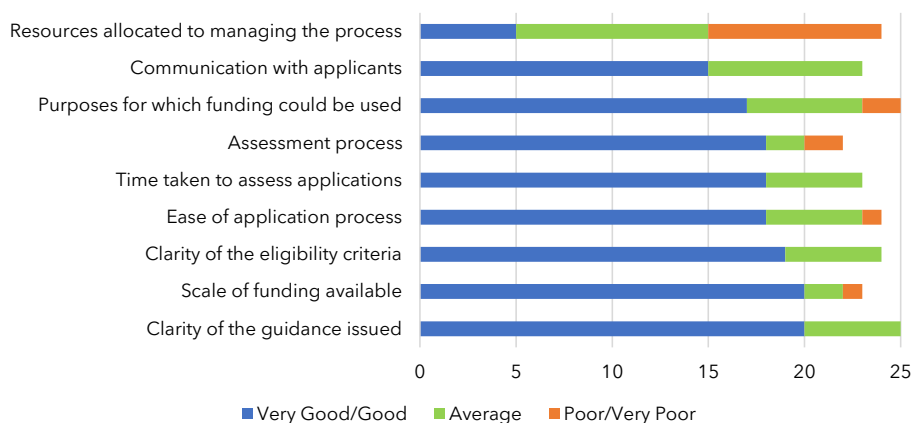
The aspect that received the lowest levels of support was resources allocated to managing the process (17 rated average or poor/very poor). In addition, aspects such as purposes for which funding could be used and communication with applicants both received relatively high “average” ratings from CS staff.

Individuals

A similar picture emerges regarding CS staff feedback on the application and assessment process for individuals applying for funding, **Figure B.2**. The highest levels of support were expressed for:

- Clarity of the guidance issued (20 rated good/very good).
- Scale of funding available (20)
- Clarity of the eligibility criteria (19).

Figure B.2: Views on Application Process (Individuals)



Note: Excludes “don’t know” responses.

As above, the aspect that received the lowest levels of support was resources allocated to managing the process (nine rated poor/very poor). Additionally, aspects such as purposes for which funding could be used and communication with applicants received relatively high “average” ratings from CS staff.

Table B.4, over, summarises the main aspects of the process that were considered to have worked well and less well.

Table B.4: Views on What Worked Well and Less Well with Application Process

| Worked Well | Worked Less Well |
|--|--|
| <ul style="list-style-type: none"> • Speed and agility of CS to get funding programmes off the ground following Scottish Government confirmation. Prompt initial response to the pandemic. • The role and contribution of CS staff - went above and beyond their roles without complaint. Mammoth effort, staff keen to deliver and aid the sector. • Speed at which successful applicants received the money. Processed a considerable number of applications and administered a significant amount of funding at very short notice. • The roll out of the emergency funds was extremely quick and, given the timescales, well communicated, clear and accessible. • The approach and assessment process were light touch and meant it could be completed quickly yet thoroughly. Also helped organisations, many of whom were operating with skeleton staffing. • Flexible criteria. | <ul style="list-style-type: none"> • Not enough focus/effort was made to de-prioritise other work which led to high levels of workloads and stress in certain parts of CS (i.e. negative impact on health and wellbeing). Delivery at this pace is becoming normalised and gruelling. • Reputational risk. Team’s workloads were significantly impacted - whilst some elements of work were paused it impacted elements of the service that should not be compromised (e.g. payment speed following existing end of project monitoring form submission). There was no backfill for certain teams. Very little additional internal resource was added to support increased workloads (at a time when the shift was made to remote working, home-schooling, loss of childcare, etc). • Some teething issues and glitches with online application process. Processes around developing online systems had less time to test and check than required (but an emergency and time was limited). The Digital Transformation team did not have a 'customer service' side allowing applicants to troubleshoot their various issues directly (increased reliance on Enquiries team). • Internal communications could have been timelier and should always include representatives from each artform to ensure that it reads clearly and appropriately to all applicants. • There is a need for greater lead-in time. • Explaining to Scottish Government exactly the organisations CS has experience dealing with. • Very little recognition of the uneven split in applications between artforms, which increased as new funds were created. |

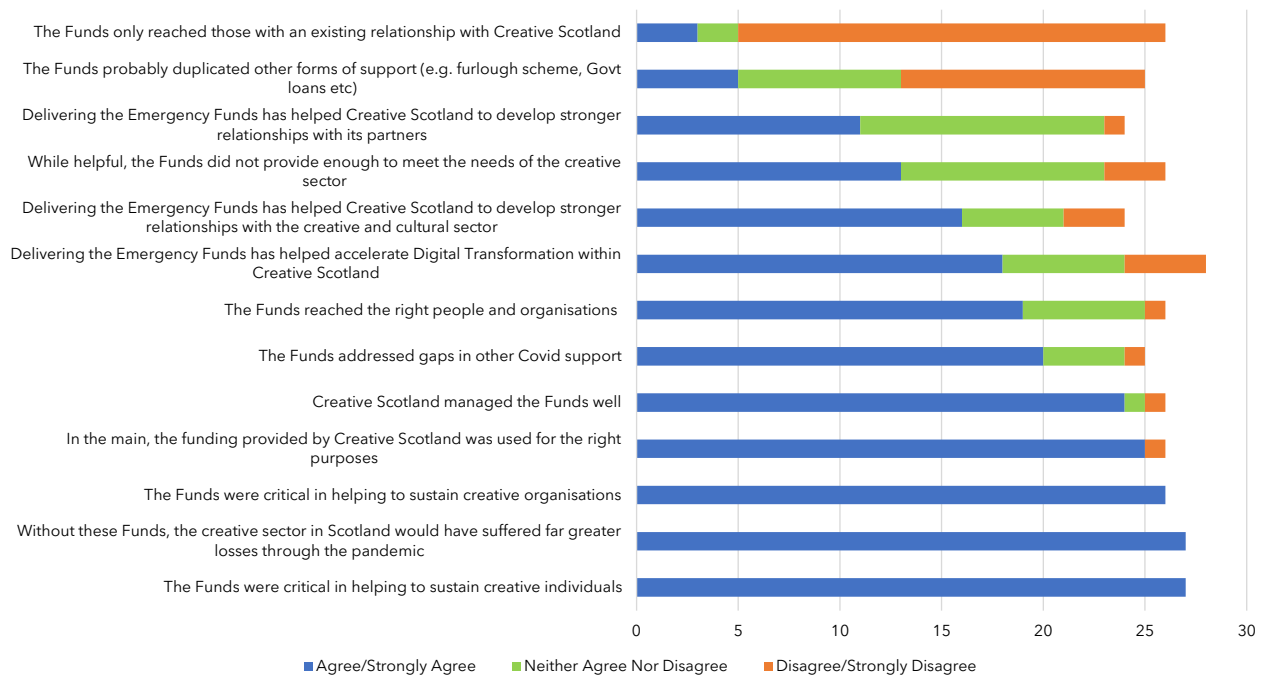
Outcomes and Impacts

CS staff reported a wide range of outcomes and impacts arising from the emergency funds, with the most reported:

- The funds were critical in helping to sustain creative individuals.
- Without these funds, the creative sector in Scotland would have suffered far greater losses through the pandemic.
- The funds were critical in helping to sustain creative organisations.
- In the main, the funding provided by CS was used for the right purposes.
- CS managed the Funds well.

Wider positive feedback is that most felt that the funding reached beyond those with an existing relationship with CS.

Figure B.3: Outcomes and Impacts of the COVID-19 Emergency Funding Programmes



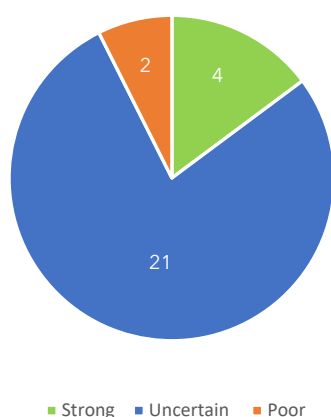
Note: Excludes "don't know" responses.

Looking Ahead

Future Outlook

The consensus among CS staff is that the future outlook for the cultural sector over the medium-term (i.e. next five years) looks uncertain, **Figure B.4**.

Figure B.4: Future Outlook for the Cultural Sector



N=27

There was a strong message that the pandemic has “exacerbated trends that were already happening” and that it has put “added strain on the sector” which largely comprises small businesses.

The qualitative feedback highlighted the following points:

All parts of the sector have been impacted by the pandemic, albeit to varying degrees due to the way each operates, and that it remains difficult to determine the long-term impact. Here, there was reference to there still being so many unknowns, potential new variants, resultant future lockdowns, short-notice cancellations, and changes in consumer behaviour/ confidence in terms of living with COVID-19.

Wider external factors, pressures and drivers – Brexit, austerity, public funding pressures, limited private investment, reducing funding opportunities, increased costs, environmental concerns, cost of living increases which means that people's disposable income for participating in culture is going to be challenged, demographic change, etc.

The rise of digital provision has raised expectations from audience of work which is free or low cost to access but which is unsustainable financially for producers without increased public funding.

“Emergency funds have, in the main, been used to sustain organisations/individuals through a period of closure or reduced activity. They have not had a strategic purpose looking towards growth or change for a different market, particularly the need for future support to operate when audiences are still reluctant to return to full capacity events. Opening up in some sort of “back to normal” will be more problematic for many organisations than being closed”.

Risks

Many of the risks identified by CS staff are reflected in the section above on Future Outlook.

Here there was further reference to, for example:

- Funding and investment for the sector to support recovery, rebuilding and growth.
- New COVID-19 variants and potential future lockdowns.
- Consumer/audience reticence (e.g. changed habits of consumers of culture may perpetuate, building back to full audience participation in live events is key – “intrinsic part of the overall experience”, competition).
- Loss of performance workforce - burn-out from the uncertainty, mental health and wellbeing impact of the pandemic - as well as damage to performance infrastructure. Poor career progression/fragility of careers and lifetime employment opportunities in current arts/creative industries model.
- Ensuring marginalised communities and artists are not left behind.
- Supply chain disruption.

Challenges

The main challenges identified by CS staff can be best summarised as follows (and again these largely echo or chime with many of the points noted above):

- Lack of public and local government funding.
- Culture is less of a priority for support in local authorities than it was previously.
- Fixed idea of what counts as art/what deserves public funding.
- A reduction in scale and ambition of the creative sector and related participants and audiences.
- Workforce recruitment and retention.
- Cost of living increases.

- Reduction of opportunities for arts and creative organisations to earn income outside of public funding organisations that do not have the leadership to change their business models.

Opportunities

To address existing challenges it is considered important that there is a “commitment to raising and valuing funding for culture (understanding the public value) from local and national government(s)”.

The main opportunities for supporting the sector were framed by CS staff as follows:

- New ways of working, delivering activity and connecting (e.g. digital adoption, new technologies, remote delivery, etc).
- Opportunities for sustainable practices to be further developed, and to build the sector back in a more sustainable and green way.
- Better use of, and continued programming of, outdoor spaces for live performances, including to engage a far wider demographic.
- Continued recognition of, and support for, the role of cultural expression and participation in contributing towards improved mental health and wellbeing (social impact).
- An opportunity to reflect on how and where cultural activity is taking place.
- To showcase as leaders of innovation, change, best practice, particularly in regard to equalities, diversity and inclusion, and the environment (more than a statement of intent).
- Opportunities from the current boom in screen production in Scotland.
- Investment in children and young people - opportunities to co-design with them and their communities to build an alternative, relevant, suitable and future-fit creative sector.

Appendix C: Successful Applicants Organisations

Introduction

Appendix C presents the main feedback provided by organisations who successfully applied for CS COVID-19 emergency funds. Feedback was gathered through a telephone survey with 150 organisations who received funding. The organisations were drawn from a sample of the wider population outlined in **Section 1**.

Profile of Respondents

The survey included organisations based in 23 of Scotland's 32 local authorities. The majority (62% cumulatively) came from Scotland's three largest cities, particularly Edinburgh and Glasgow:

- City of Edinburgh (29%).
- Glasgow City (28%).
- Aberdeen City (5%).

Table C.1: Local Authority Areas Organisations are Based in

| Local Authority | Number | % |
|---------------------------|--------|-----|
| City of Edinburgh | 44 | 29% |
| Glasgow City | 42 | 28% |
| Aberdeen City | 7 | 5% |
| Dumfries and Galloway | 6 | 4% |
| Perth and Kinross | 6 | 4% |
| Dundee City | 5 | 3% |
| Highland | 5 | 3% |
| Scottish Borders | 5 | 3% |
| Aberdeenshire | 4 | 3% |
| Argyll and Bute | 4 | 3% |
| West Lothian | 4 | 3% |
| Angus | 2 | 1% |
| Comhairle nan Eilean Siar | 2 | 1% |
| Fife | 2 | 1% |
| Moray | 2 | 1% |
| Orkney Islands | 2 | 1% |
| Renfrewshire | 2 | 1% |
| East Lothian | 1 | 1% |
| Falkirk | 1 | 1% |
| Inverclyde | 1 | 1% |
| Shetland Islands | 1 | 1% |
| South Lanarkshire | 1 | 1% |
| Stirling | 1 | 1% |

N = 150. Percentages rounded to the nearest whole number.

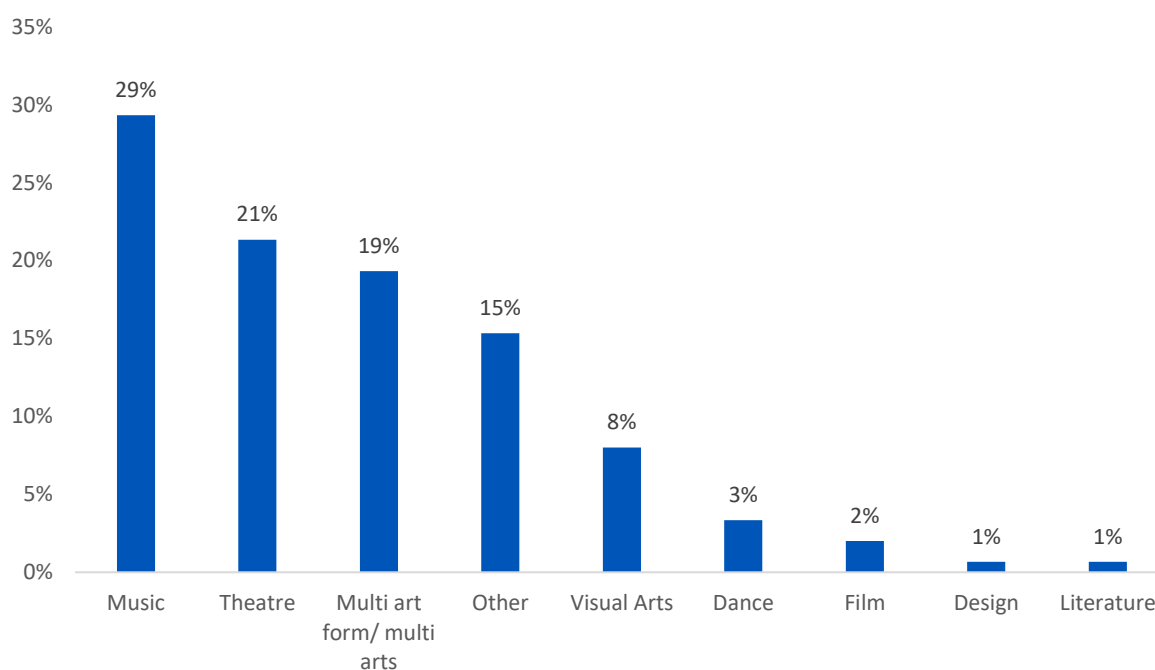
Various creative artforms are represented in the sample of organisations in receipt of funding, **Figure C.1**. Music was the most common art form (29%), followed by theatre (21%). Several organisations represented an art form not listed in the survey, with 15% selecting 'other' (e.g., cinema).

Table C.2: Creative Artform Practiced by Organisations

| | Number of Organisations | % |
|----------------------------|-------------------------|-----|
| Music | 44 | 29% |
| Theatre | 32 | 31% |
| Multi art form/ Multi arts | 29 | 19% |
| Other | 23 | 15% |
| Visual Arts | 12 | 8% |
| Dance | 5 | 3% |
| Film | 3 | 2% |
| Design | 1 | 1% |
| Literature | 1 | 1% |

N = 150. Cinemas were the most common 'other', accounting for 30% of 'other' responses.

Figure C.1: Creative Artform Practiced by Organisations



N = 150. Cinema businesses were the most common 'other', accounting for 30% of the responses.

Most organisations who took part in the survey were either micro businesses or small businesses, representing approximately 88%.

Table C.3: Number of People Employed by Successful Organisations

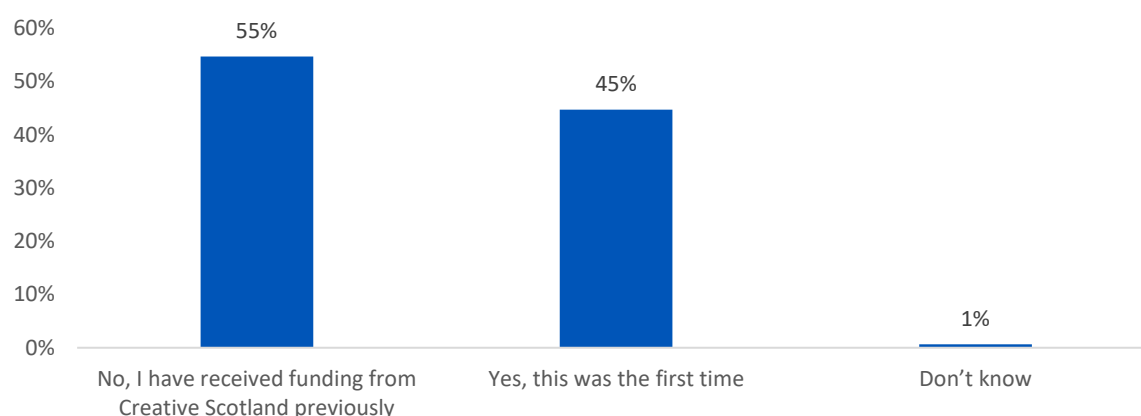
| Organisation size | Number | % |
|------------------------------|--------|-----|
| Micro (1 to 9 employees) | 94 | 63% |
| Small (10 to 49 employees) | 38 | 25% |
| Medium (50 to 249 employees) | 13 | 9% |
| Large (250+ employees) | 5 | 3% |

N = 150

Existing Funding Relationship with CS

Over half of organisations that took part in the survey had previously applied to CS for funding (55%), and as such were familiar with the public body and its application process. It is important to note that a sizeable minority had not previously applied for CS funding, suggesting that the emergency funds reached a wider audience than traditionally engage with CS.

Figure C.2: Whether Organisations had Applied to CS for Funding Previously



N = 150

Where organisations had received funding from CS previously, this was most commonly for RFO support, followed by occasional Open Project Funding, **Table C.4**. Approximately 10% had received support for 'other' purposes, which included expo funding, grassroots funding, and for equipment.

Table C.4: Previous CS Support Organisations have received

| | Number | % |
|---|--------|-----|
| Regular Funded Organisation Support | 30 | 37% |
| Open Project Funding on an Occasional Basis | 22 | 27% |
| Targeted Funding | 21 | 26% |
| Other | 8 | 10% |
| Open Project Funding on a Regular Basis | 7 | 9% |

N = 82. Multiple responses were allowed.

Emergency Funding Applied For

Context

A majority of organisations had received multiple grant awards from CS during 2020/21 and 2021/22 (almost two-thirds), **Table C.5**.

Table C.5: Number of Awards Organisations Received

| | Number | % |
|--|--------|-----|
| More than one award for one venue/cultural organisation (same funding programme) | 88 | 59% |
| One award for one venue/cultural organisation | 56 | 37% |
| More than one award for one venue/cultural organisation (different funding programmes) | 5 | 3% |
| More than one award for multiple venues/cultural organisation (same funding programme) | 1 | 1% |

N = 150. Percentages may not total 100% due to rounding.

As such, organisations were asked to select a single award to discuss further as part of the survey (e.g. one award from one funding programme for one venue/cultural organisation).

Many organisations opted to tell the interviewer more about their experience of an award from the COVRF, presumably because it provided the most high-value awards, **Table C.6**. This was followed by the PARF and Independent Cinemas Recovery and Resilience Fund.

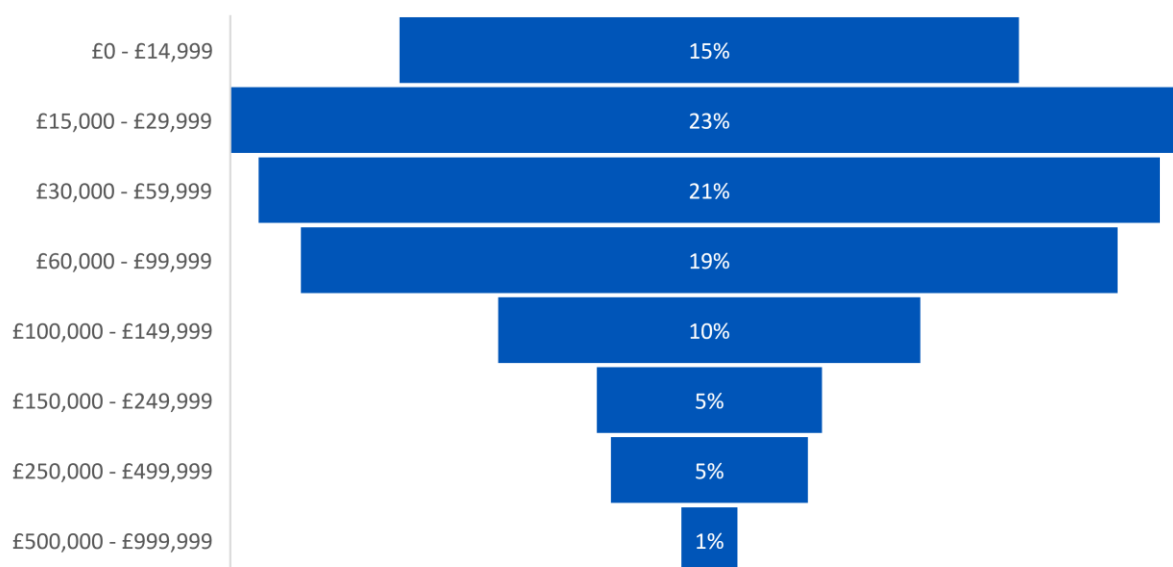
Table C.6: Funding Programme Respondents Answered the Survey Based on

| | Number of Organisations | % |
|--|-------------------------|-----|
| Culture Organisation and Venues Recovery Fund | 91 | 61% |
| Performing Arts Venue Relief Fund | 22 | 15% |
| Independent Cinemas Recovery and Resilience Fund | 15 | 10% |
| Grassroots Music Venues Stabilisation Fund | 14 | 9% |
| Culture Collective | 4 | 3% |
| Scottish Government COVID-19 Targeted Support | 3 | 2% |
| Open Funds (Additional Funds in the Context of COVID-19) | 1 | 1% |

N = 150. Percentages may not total 100% due to rounding.

The awards ranged from circa £3,800 through the GMVSF, to £750,000 through the COVRF. Approximately half of the CS funding awards were between £15,000 and £99,999. The average award size was £78,085.

Figure C.3: Awards Given to Organisations from CS Funds



N = 149

While this survey focussed on capturing feedback from organisations with successful applications to CS, some also had an application rejected. A small proportion of organisations (6%) had an unsuccessful application, which covered applications to Open Funds (three), the GMVSF (two), the COVRF (two), and PARVF (one).

Table C. 7: Were Any of Your Applications to CS Unsuccessful?

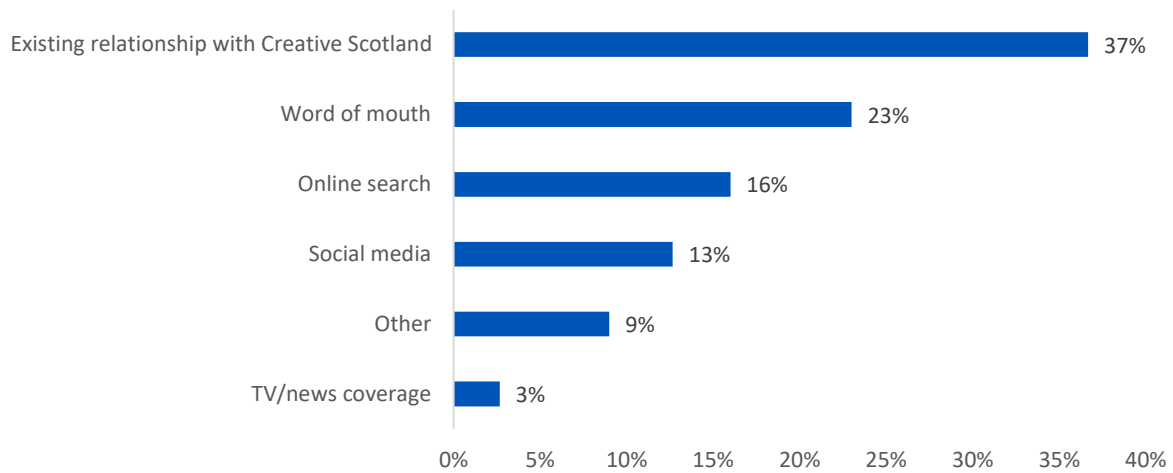
| | Number of Organisations | % |
|-----|-------------------------|-----|
| Yes | 9 | 6% |
| No | 141 | 94% |

N = 150

How Applicants Found Out About the Funding

When organisations were asked how they heard about the COVID-19 emergency funds, the most common response was that they had an existing relationship with CS (37%), and as noted above, largely reflects RFOs in the sample. This was followed by word of mouth (23%), and online searches (16%).

Figure C.4: How Successful Organisations Found Out About the Funding

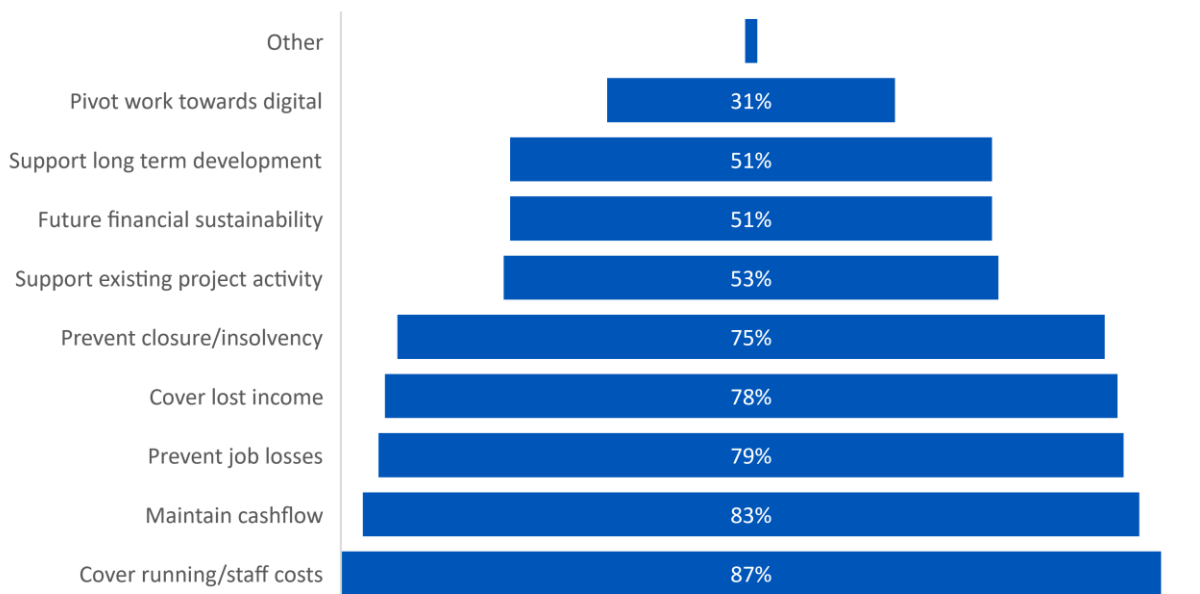


N = 150. Other responses included the Creative Scotland website, emails from unspecified sources, and through other applications.

Reason for Applying

The most common reason for applying for the COVID-19 emergency funds was to cover running/ staff costs (87%), followed by maintaining cashflow (83%), preventing job losses (79%), covering lost income (78%), and preventing closure/ insolvency (75%).

Figure C.5: Reasons Organisations Applied for CS Emergency Funding

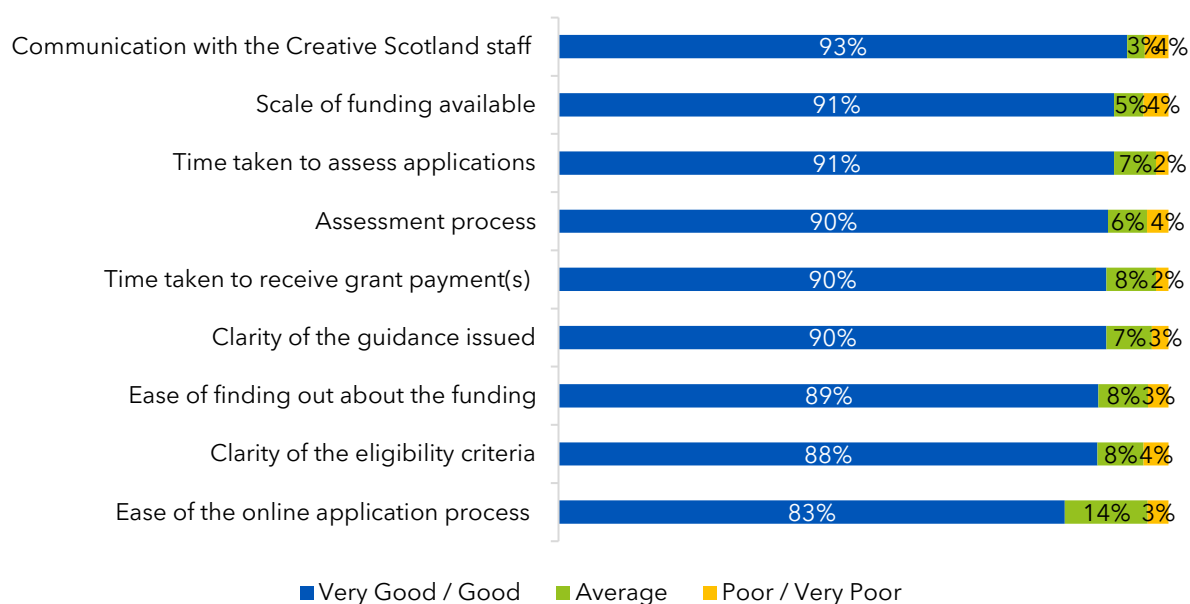


N = 150. Three 'other' responses, two provided details on the projects they supported with the funding and the third noted it was to support freelancers. Multiple responses were allowed.

Views on the Application Process

For the most part, the organisations that took part in the survey viewed the application process very positively. Organisations were particularly happy with the communication they had with CS, as well as the scale of funding available and the speed of the process.

Figure C.6: Organisations' Application Process Ratings



Note: Don't know responses were not included. Bases vary depending on question ranging from N = 148 for the ease of finding out about funding to N = 103 for communication with Creative Scotland Staff.

Table C.8: Organisations' Application Process Ratings

| | Very Good | Good | Average | Poor | Very Poor | Base |
|--|-----------|------|---------|------|-----------|------|
| Communication with the CS staff team | 64 | 32 | 3 | 3 | 1 | 103 |
| Scale of funding available | 75 | 58 | 7 | 4 | 2 | 146 |
| Time taken to assess applications | 66 | 67 | 10 | 2 | 1 | 146 |
| Assessment process | 62 | 65 | 9 | 4 | 1 | 141 |
| Time taken to receive grant payment(s) | 74 | 58 | 12 | 2 | 1 | 147 |
| Clarity of the guidance issued | 75 | 57 | 11 | 3 | 1 | 147 |
| Ease of finding out about the funding | 85 | 46 | 12 | 4 | 1 | 148 |
| Clarity of the eligibility criteria | 74 | 55 | 11 | 3 | 3 | 146 |
| Ease of the online application process and/or of providing the supporting information or documentation | 65 | 57 | 20 | 4 | 1 | 147 |

Generally, the vast majority of organisations rated each criterion highly (ranging from 83% to 93% good or very good ratings).

In their qualitative feedback, the organisations reiterated the quantitative answers noting the application was straightforward, the staff were incredibly helpful, and that they were extremely grateful to receive the funding so quickly.

“All the staff were very attentive and understood our geographic difference we have here. They were quick to respond and keen to help”.

“It didn't bog you down with any unnecessary things. It was easy to apply for and simple. It explained exactly what you wanted from us. You didn't have to be a professional form filler to do the application which was great”.

“It was really easy to apply compared to others I have applied for. They tried to be as fair as possible to so that everyone got funding.”

Organisations were least positive about the ease of applying for funding online. However, this is due to a greater proportion (14%) rating the processes as average, rather than higher proportions ranking the process as poor (i.e., the vast majority rate it as good or very good).

Where organisations provided suggestions to improve the application and assessment process, these can be grouped into several areas¹⁴:

- Better messaging on the funding available and eligibility criteria (10%).
- Simpler application process requiring less information (9%).
- Longer timescales to complete and submit applications (7%).
- Improving the functionality of the online portal (7%).

Views on Funding Gaps and Targeting

For the most part, organisations were satisfied with the scope of the funding provided, with 123 out of 150 (83%) noting there were no gaps in the emergency funds. Where there were gaps, these mainly related to gaps between the funding rounds, particularly at the start, where several organisations suggested the CS Funds took too long to set up. This was tied to a perception that there was no concrete schedule for the funding rounds and the distribution of funds.

¹⁴ Other responses <5% of applicants and included things like no feedback on applications and different criteria across different funding rounds.

Most organisations thought the funding was well targeted, with 79% agreeing that the emergency funds were either very well targeted or mostly well targeted to the needs of the sector, compared to 4% who thought it wasn't well targeted at all. In the open follow up, most of the negativity related to a perception that freelancers weren't well supported - however, given that the respondents were organisations, this was something they picked up through word of mouth. Otherwise, some organisations noted a lack of clarity regarding the way funding was awarded and also ambiguity regarding the categories that organisations fitted into, and thus, the fund they should apply for.

Table C.9: Were the Funds Appropriately Targeted?

| | Number | % |
|-------------------|--------|-----|
| Yes, very much so | 63 | 42% |
| Yes, mostly | 55 | 37% |
| To some extent | 14 | 9% |
| Partly | 4 | 3% |
| Not at all | 6 | 4% |
| Don't know | 8 | 5% |

N = 150

Benefits and Additionality

Benefits

99% of organisations reported at least one benefit from the emergency fund they received, with only one organisation indicating they achieved no benefits.

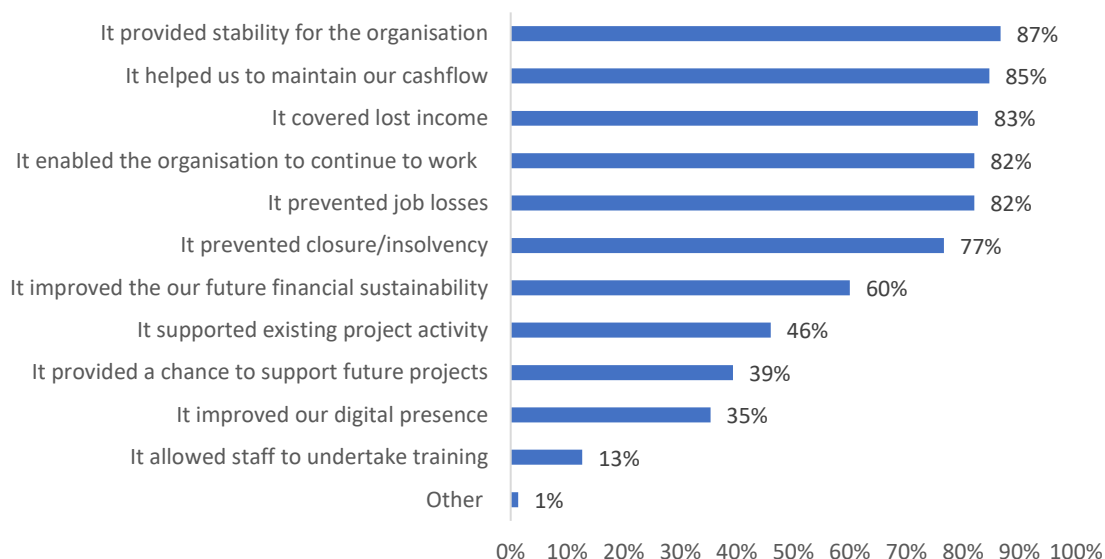
The top five benefits reported were as follows:

- It provided breathing space/ stability for the organisation (87%).
- It helped maintain our cashflow (85%).
- It covered lost income from work and/ or practice (83%).
- It enabled the organisation to continue to work in the creative sector (82%).
- It prevented job losses (82%).

The benefits that organisations derived from the emergency funds closely align with the reasons they applied for the funding, which included covering running/ staff costs, maintaining cash flow, preventing job losses, covering lost income, and preventing insolvency.

The benefits organisations selected suggest that CS COVID-19 emergency funds provided similar benefits to other government COVID-19 funding like the CBILS and the BBBL, which were typically used to tackle immediate COVID-19 related issues¹⁵.

Figure C.7: Direct Benefits of Creative Scotland COVID-19 Funding



N = 150. Multiple responses were allowed.

In their qualitative feedback, organisations overwhelmingly attributed their survival to the CS funds, providing them with a crucial injection of cash at a time when other sources of income had completely dried up. For many, this allowed them to “sustain” their businesses and manage the extreme “stress” associated with the pandemic and ensured they were ready to recommence trading once the restrictions were eased. On top of relieving financial woes, organisations reported the funds made them feel “valued” as it demonstrated to them they “have a lot to offer in the creative sector”.

“It helped us a company to survive. At some stages we were close to having no money in the bank to cover wages or stay afloat.”

“It helped me to survive and keep paying the bills which continued to come in. I still had commitments to bands and to pay deposits, so this enabled me to pay these and survive.”

¹⁵ **Regions and Nations Tracker 2021 - British Business Bank (british-business-bank.co.uk)**

“Gave us a massive safety net to continue fully trading when restrictions lifted without too much stress. Absolutely essential funding.”

“It established in our minds that there was recognition and that we are valued. To get a grant implies that they view that we have a lot to offer in the creative sector. Financially it helped cover our overheads.”

Additionality

The funding had high levels of additionality, with 63% of organisations suggesting they would not have been able to achieve the aforementioned benefits without the contribution of the CS COVID-19 emergency funds. A further 30% reported that only some of the benefits would have been achieved in the absence of this funding.

Table C.10: What do you think would have happened to these benefits in the absence of receiving COVID-19 funds from Creative Scotland?

| | Number | % |
|--|--------|-----|
| None of the benefits would have been achieved | 95 | 63% |
| Some of the benefits would have been achieved | 45 | 30% |
| Around half of the benefits would have been achieved | 6 | 4% |
| Most of the benefits would have been achieved | 2 | 1% |
| All of the benefits would have been achieved anyway | 2 | 1% |

N = 150

Taken together, these results suggest that the CS COVID-19 emergency funds had a substantially positive impact on the organisations who received funding, allowing them to achieve impacts they either would not have achieved, or would have achieved to a lesser extent.

Impact of COVID-19

Creative and cultural organisations were particularly exposed to the negative impacts of COVID-19. The often in-person nature of the industry meant that for many, COVID-19 completely halted their ability to trade.

Where organisations were able to operate, they generally did so at a reduced capacity and were unable to develop/ enact even short-term plans due to uncertainty around restrictions and staff shortages. This resulted in many negative impacts on mental health, revenue, customer confidence, and staff retention, and is summarised well by the below response on the negative impact of COVID-19:

“Across all our services we have lost £1.4 million in income. We do not see it coming back to the previous levels. We are predicting at least 5 years for return. We have lost staff...people did not want to come back to work. Audiences are taking longer to come back, and confidence building is a challenge.”

The impact of these operational challenges is perhaps most apparent in terms of the lost income the organisation experienced due to the pandemic. Across the spectrum, the organisations who responded to the survey lost approximately a combined circa £95 million, **Table C.11**.

Table C.11: Estimated Loss of Income Due to COVID-19

| | Number | % |
|-----------------------------------|-------------------------|-----|
| Between £0 and £49,999 | 17 | 14% |
| Between £50,000 and £99,999 | 15 | 13% |
| Between £100,000 and £199,999 | 17 | 14% |
| Between £200,000 and £299,999 | 18 | 15% |
| Between £300,000 and £399,999 | 7 | 6% |
| Between £400,000 and £499,999 | 2 | 2% |
| Between £500,000 and £999,999 | 14 | 10% |
| Between £1,000,000 and £2,000,000 | 16 | 14% |
| Over £2,000,000 | 13 | 11% |
| Total loss of income | £94,684,000 | - |
| Range | £700-£12,000,000 | - |

N = 118. Total loss of income rounded to nearest thousand.

Given the substantial losses of income, it is unsurprising that:

- Approximately three-quarters of organisations had to furlough employees during the pandemic¹⁶, ranging from one employee to over 200.

¹⁶ 88 out of 118 who responded to the question asking organisations how many staff they furloughed during the pandemic. Not all organisations reported how many employees they furloughed.

- Fortunately, the vast majority of organisations who furloughed staff did not then lose staff¹⁷, with around 25% reporting they had either lost staff or made staff redundant due to the pandemic, representing approximately 154 FTEs.

While many organisations saw no positives stemming from the pandemic, a number were sanguine about its impact and recognised several positives. Mainly, organisations noted that the pandemic provided them with an opportunity to reflect on their work and develop future plans. In such cases, this was often linked to the new skills/ opportunities organisations had developed during the pandemic, through things like outdoor/ online activities. Finally, several organisations stated that they noticed a sense of community develop within the sector, as organisations made contacts that they would not have done previously.

Other Sources of COVID-19 Support

Approximately three-quarters of the organisations applied to other sources of COVID-19 related funding, in addition to CS funds. Conversion rates were extremely high, with almost all the applications to other funding sources successful.

Table C.12: Other Sources of COVID-19 Support

| Other Sources of COVID-19 Support | Number who Applied for Support | % Of Total Applicants | % Successful |
|-----------------------------------|--------------------------------|-----------------------|--------------|
| Other | 69 | 46% | 96% |
| Coronavirus Job Retention Scheme | 49 | 33% | 100% |
| Local Authority Grant Support | 29 | 19% | 100% |
| National Government Support | 21 | 14% | 100% |
| National Government loans | 18 | 12% | 100% |
| Enterprise Agency Grants | 8 | 5% | 100% |
| A charitable trust or foundation | 5 | 3% | 80% |

N = 109. 'Other' funding included Visit Scotland Funding, the Third Sector Resilience Fund, and the Tourism and Hardship Fund. Multiple responses were allowed.

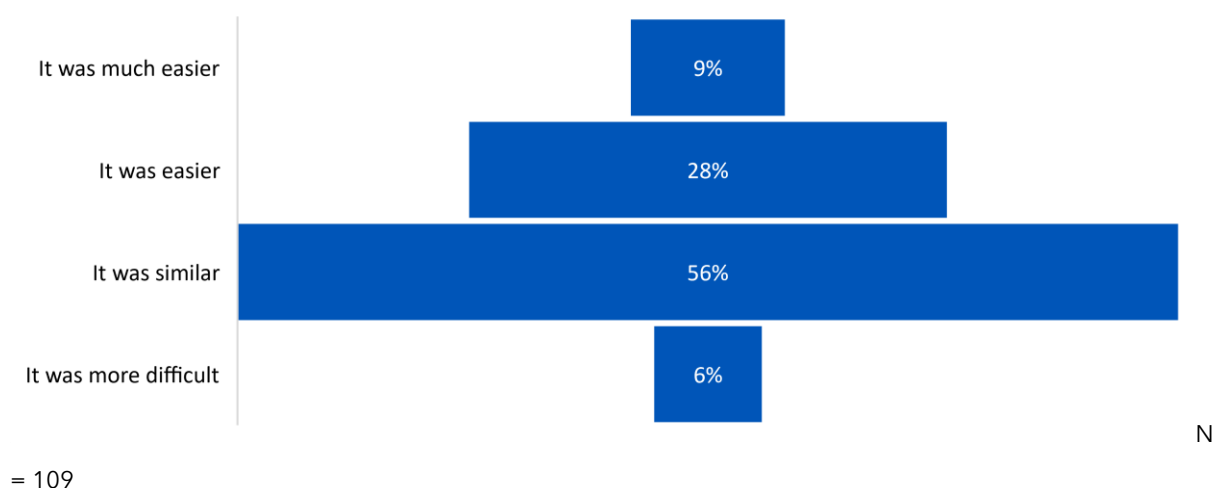
For the most part, organisations applied to other funders to support similar things that they had applied to CS funds for (57%). A sizeable minority (43%) applied to alternative funding to support activities, including:

¹⁷ 89 out of 118 reported losing no staff due to the pandemic.

- Cover staffing costs.
- Cover rates costs.
- Support business development (e.g., digital projects).

Over half reported that other funding sources had an application process that was roughly equivalent to the CS application process.

Figure C.8: Views on Application Processes Compared to CS Emergency Funding



It is interesting to note that a sizeable minority (37%) thought other funding sources were easier to apply for than the CS funding. In a follow-up question asking why they felt this way, organisations generally noted that CS funding was more difficult to apply for given the amount of information it required, which was made worse by the tight timelines. However, while organisations noted the more taxing application for CS funding, they also recognised that requirements seemed fair as CS funding was larger compared to some other funding pots with simpler applications.

Looking Ahead

All the organisations surveyed reported that they will continue to work within the creative sector following the pandemic.

Only a small number of organisations felt that they would continue at a reduced capacity following the pandemic. Indeed, many felt that they would either be able to continue working at pre-pandemic levels, or now had opportunities to grow their business post-pandemic.

Table C.13: Looking Ahead

| | Number | % |
|--|--------|-----|
| The organisation has ceased operating due to the pandemic | 0 | 0% |
| Will continue to work viably on an ongoing basis, but at a reduced level to pre-COVID-19 | 19 | 13% |
| Will continue to work viably on an ongoing basis, and at the same level to pre-COVID-19 | 30 | 20% |
| Will continue to work viably on an ongoing basis, and consider there to be some opportunities for development/growth | 65 | 43% |
| Will continue to work in the sector in the short-term, but there is some uncertainty over the medium term | 36 | 24% |

N = 150

Challenges

Overwhelmingly, organisations felt that the biggest challenge facing them was restoring customer confidence and encouraging people to get back through the door. This uncertainty has multiple causes, including continued reticence regarding COVID-19 risks from older customers, potential new variants, inflation, and cost of living pressures.

Other challenges were operational in nature and mainly concerned the ability to recruit staff with the necessary skill set, given the numbers of people who have since left the industry due to the pandemic. This challenge is compounded by the increasing cost of employing skilled staff, who are now demanding higher wages. Relatedly, many organisations noted continuing financial pressures and the need for continued financial support.

Risks

Where organisations identified risks, these typically matched the challenges identified above and include:

- Future lock downs.
- Customers with smaller disposable incomes budgets
- Cost increases.
- Staffing issues caused by isolation.
- Customer confidence.
- Lack of funding opportunities.

Opportunities

It appears that the challenges presented by COVID-19 provided significant learning opportunities for organisations who have become aware of funding opportunities, embraced digital provision, adopted flexible working patterns, and become better connected.

Organisations highlighted they will seek to build on the positive aspects of the pandemic to develop their practice by capitalising on the opportunities that stem from new ways of providing services and a more open market due to reduced numbers of competitors.

Future Support Needed

In order to bounce back from the pandemic and adapt to new challenges like the cost of living and the transition to Net-Zero, organisations want to see support that falls into three broad categories:

- Ongoing communication/ business support from CS.
- Campaigns to increase customer confidence.
- Financial support through further funding and a review of taxation policies like VAT.

Appendix D: Successful Applicants - Individuals

Introduction

Appendix D presents the main feedback provided by individual applicants to the CS COVID-19 emergency funds, namely the Hardship Funds and Bridging Bursary Funds, and who were successful in their application(s).

A two-pronged approach was undertaken to the primary research with individuals in receipt of funding:

- A sample of 450 individuals was used for a telephone survey to capture feedback from 150 individuals (see **Section 1** for more detail on sampling).
- This was supplemented by a wider online survey of the population of beneficiaries (excluding those in the sample). A total of 561 responses were received

The primary research therefore reached 711 individuals.

Profile of Respondents

Individuals that took part in the successful applicant survey were based in 31 of the 32 local authority areas in Scotland (albeit to varying degrees) and highlights the broad reach of the Funds aimed at creative freelancers and sole traders, **Table D.1**.

The top three locations were (and these represented 58% of all respondents):

- Glasgow City (28%).
- City of Edinburgh (18%).
- Highland (12%).

Table D.1: Individual Respondents by Local Authority Area

| | Number | % |
|-----------------------|--------|------|
| Glasgow City | 194 | 28% |
| City of Edinburgh | 128 | 18% |
| Highland | 84 | 12% |
| Fife | 25 | 4% |
| South Lanarkshire | 22 | 3% |
| East Lothian | 21 | 3% |
| Midlothian | 18 | 3% |
| North Ayrshire | 15 | 2% |
| Argyll and Bute | 14 | 2% |
| Dumfries and Galloway | 14 | 2% |
| Renfrewshire | 12 | 2% |
| Scottish Borders | 12 | 2% |
| Dundee City | 11 | 2% |
| Inverclyde | 11 | 2% |
| Perth and Kinross | 11 | 2% |
| Aberdeenshire | 10 | 1% |
| Moray | 10 | 1% |
| South Ayrshire | 10 | 1% |
| Aberdeen City | 9 | 1% |
| East Renfrewshire | 9 | 1% |
| Angus | 8 | 1% |
| North Lanarkshire | 8 | 1% |
| West Lothian | 8 | 1% |
| East Ayrshire | 7 | 1% |
| Stirling | 7 | 1% |
| Na h-Eileanan Siar | 6 | 1% |
| East Dunbartonshire | 5 | 1% |
| Falkirk | 5 | 1% |
| West Dunbartonshire | 4 | 1% |
| Clackmannanshire | 2 | 0.3% |
| Shetland Islands | 2 | 0.3% |
| Orkney Islands | 0 | 0% |

N=702

The survey also reached individuals that operate across an incredibly varied range of artforms, **Table D.2.** Three artforms - music, visual arts and theatre - represented over half of all individuals that took part in the successful applicant survey.

Table D.2: Creative Artform of Unsuccessful Applicants

| | Number | % |
|--------------------------------------|--------|------|
| Music | 158 | 22% |
| Visual Arts | 155 | 22% |
| Theatre | 73 | 10% |
| Film | 54 | 8% |
| TV/Broadcasting | 41 | 6% |
| Craft | 38 | 5% |
| Arts and Health/Wellbeing | 32 | 5% |
| Design | 31 | 4% |
| Other | 27 | 4% |
| Dance | 27 | 4% |
| Literature | 20 | 3% |
| Traditional Arts | 13 | 2% |
| Interdisciplinary Performance | 11 | 2% |
| Creative Learning | 10 | 1% |
| Digital | 7 | 1% |
| Children and Young People | 5 | 1% |
| Equalities, Diversity, and Inclusion | 3 | 0.4% |
| Gaelic Language | 1 | 0.1% |
| Scots | 1 | 0.1% |
| Gaelic Culture | 0 | 0% |
| Place and Communities | 0 | 0% |

N=707. Other included interdisciplinary, photography, comedy, live events/festivals, and lighting. Other single responses by individuals included public art, journalism, street theatre, sound design, programming arts, costume making, art society environment, circus, and production buyer.

Existing Funding Relationship with CS

The emergency funds aimed at individuals reached many creative freelancers and sole traders who had never previously applied to CS for funding.

Almost three-quarters of individuals who took part in the survey had applied to CS for the first time during the pandemic (73%), **Table D.3**. While over one-fifth had an existing funding relationship with CS (e.g. Open Project Funding), the Funds reached far beyond who the public body traditionally engages with.

Table D.3: Whether had Applied to CS for Funding Previously

| | Number | % |
|---|--------|-----|
| Yes, this was the first time | 516 | 73% |
| No, I have received funding from Creative Scotland previously | 153 | 22% |
| Not sure / Don't know | 38 | 5% |

N=707

Table D.4: Type of Previous CS Funding Received

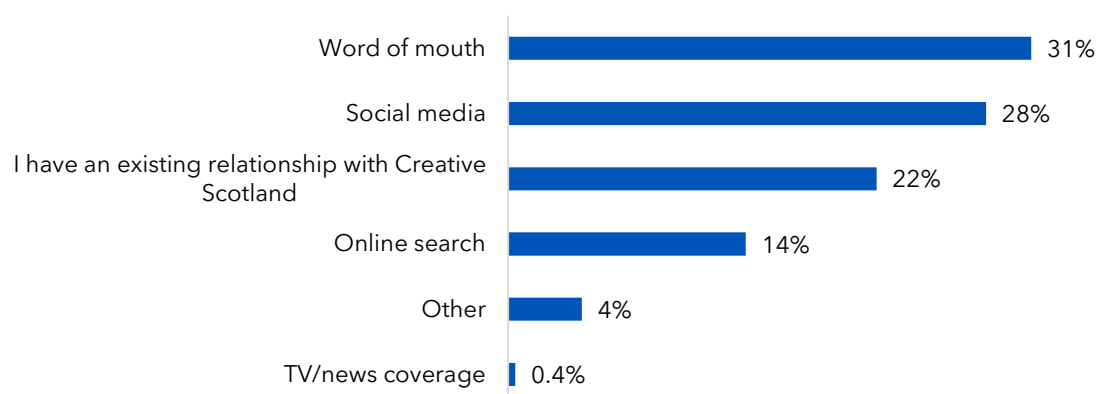
| | Number | % |
|---|--------|-----|
| Open Project Funding on a regular basis | 20 | 13% |
| Open Project Funding on more occasional basis | 88 | 58% |
| Targeted Funding (e.g. ring-fenced funds which support specific art forms, specialisms or geographic areas) | 26 | 17% |
| Other | 25 | 17% |

N=151. Multiple responses were possible. Other included VACMA, Professional Development grant, travel funding.

How Found Out About the Emergency Funding

Word of mouth (e.g. in the main from friends, colleagues, industry contacts) and social media were the main ways that individuals that took part in the successful applicant survey found out about the availability of the COVID-19 emergency funds, **Figure D.1**. This suggests that the marketing and promotion of the Funds achieved a far reach, and as noted above, almost three-quarters of individuals did not have an existing funding relationship with CS.

Figure D.1: How Successful Applicants (Individuals) Found Out About the Funding



N=710. Other included email or newsletter from various organisations, Scottish Storytelling Centre, Scottish Artists Union, Craft Scotland, local authority etc.

Figure D.5: How Successful Applicants (Individuals) Found Out About the Funding

| | Number | % |
|--|--------|-----|
| Word of mouth | 220 | 31% |
| Social media | 201 | 28% |
| I have an existing relationship with Creative Scotland | 155 | 22% |
| Online search | 100 | 14% |
| Other | 31 | 4% |
| TV/news coverage | 3 | 0% |

N=710. Other included email or newsletter from various organisations, Scottish Storytelling Centre, Scottish Artists Union, Craft Scotland, local authority etc.

Emergency Funding Applied For

There were four funds aimed at individuals, and those who took part in the successful applicant survey had primarily applied to the Hardship Fund for Creative Freelancers (84%) followed but to a much lesser extent by the CS Bridging Bursary Fund (19%), **Table D.6**.

Table D.6: Applications by Funding Programme - Successful and Unsuccessful

| | Number of Applications | % of all Applications | % Successful | % Unsuccessful |
|--|------------------------|-----------------------|--------------|----------------|
| Hardship Fund for Creative Freelancers | 596 | 84% | 99.7% | 0.3% |
| CS Bridging Bursary Fund | 135 | 19% | 97% | 3% |
| Screen Hardship Fund | 48 | 7% | 98% | 2% |
| Screen Scotland Bridging Bursary Fund | 29 | 4% | 96% | 4% |

N=710. Multiple responses were possible.

Among those individuals who applied for a Screen Hardship Fund and/or a Screen Scotland Bridging Bursary Fund, over two-thirds applied for a further supplemental award from either of these funds (68%) - almost all were successful (98%), **Table D.7**.

Of note, almost one-fifth were not aware that they were able to apply for a supplemental award.

Table D.7: Did you apply for a further supplemental award from the Hardship Fund for Creative Freelancers or the Screen Hardship Fund?

| | Number | % |
|-----------------------------------|--------|-----|
| Yes, and was successful | 420 | 67% |
| Yes, and was not successful | 9 | 1% |
| No, wasn't aware that I could | 112 | 18% |
| No, I didn't need further support | 88 | 14% |

N=629

Reason for Applying

Individuals in receipt of funding reported that they applied for, and used, the CS emergency funding for a range of purposes, and these can be summarised as follows:

- To cover lost income, sales and/or to pay off debt arising from postponed or cancelled work/contracts/commissions.
- To cover living costs and outgoings/pay household bills/pay studio rent.
- To provide some breathing space and/or time for reflection (e.g. while not earning income, to try new things, to consider where we were going and what we wanted to be doing, to support ongoing research/development).
- To purchase materials/stock/equipment (e.g. to make new work) or software subscriptions.
- To support/subsidise existing project activity/continue creative practice (e.g. to develop online provision/website, to work with other freelancers).
- To support the promotion of creative work.
- To undertake online training (e.g. CPD)/learn new skills.

“To help pay for bills and expenses that had come up as all other work had died off. The security that the bursary gave me allowed me the headspace to make a film with our local community documenting the lockdown. Without the funding I doubt I would have had the headspace to do this, as I would have been so full of worry”.

“I wish I could say I spent it on doing something creative, but in truth it went on rent, rates and groceries. I lost my part-time job during the first lockdown, so much of 2020 and 2021 was spent making what little money I had go as far as it could. If I hadn't already an existing relationship with Creative Scotland from previous creative projects, or if my application to the emergency funding hadn't been successful, there are a few months when I don't know how I would have covered the basics”.

“My bills that would normally have been paid from my income. This funding was absolutely vital to me being able to keep afloat these past two years”.

“To be able to keep paying the bills. Work as a screenwriter is often unpaid until you have development money so the bursary helped sustain me while I developed projects to pitch for the development money. It also helped fill a financial gap that was left by cancelled directing work”.

“Daily bills and expenses. I had no other income other than this as was not eligible for the Government Self Employed Support Scheme”.

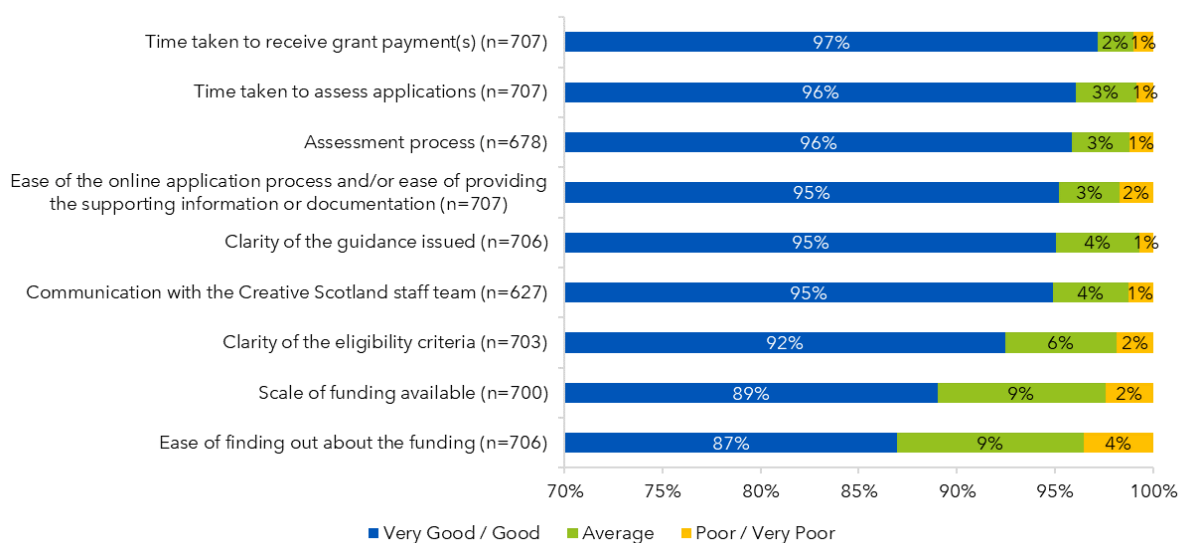
“Recovering lost income due to the onset of COVID-19 and the shutting down of the arts sector. I had been working in a recording studio developing my network as a freelance engineer and touring with bands prior to the pandemic. I had made the choice to forego the minimum wage hospitality job and focus my energy on what I was (still am, perhaps a little less so) passionate about. If it wasn't for the Hardship Fund I would have had to move back to my parents in the North of Scotland and have a complete rethink of my plans. Thankfully I was successful in my application and with the money I could afford rent, bills and utilities, groceries and living costs. I made two more applications to the fund as the months went on and each has been integral in my ability to stay afloat”.

Views on the Application and Assessment Process

The application and assessment process were rated positively overall by individuals who responded to the successful applicant survey. Key points to note from **Figure D.2** include that:

- The vast majority rated each statement as either good or very good.
- This ranged from a low of 87% (ease of finding out about the funding) to a high of 97% for time taken to receive the grant payment(s).
- Ease of finding out about the funding and scale of funding available received the most average or below ratings - albeit the vast majority rated these aspects as good or very good.

Figure D.2: Application Process Ratings



Note: Don't knows were removed.

The main qualitative feedback on what worked well with the application process was that:

- It was an accessible, quick, and straightforward process, and this helped to alleviate stress and anxiety caused by the uncertainty of the pandemic (e.g. light touch, short application form).
- Funding criteria and requirements were clear, concise, and easy to understand.
- The speed of grant payment was very much welcomed.
- There was not a lot of supplementary information/evidence required (e.g. a “non-judgemental” process, good understanding of the “difficulties” faced).
- CS staff (and via its social media channels) were responsive to queries.

“It was an incredible easy process and the turn-around was impressively fast”.

“From the very beginning everything in the application process felt easy and was very clear to understand. Communication from CS was very fast and helpful”.

“It was concise and very easy to navigate. It wasn’t overcomplicated”.

“The speed of processing was an absolute relief - as a lone parent, I was in particularly dire straits. The application process was absolutely clear and straightforward”.

“It was really simple. Once you’d applied once you were able to apply for the next round of funding easily”.

Many individuals noted that “nothing” could have been improved with the application and assessment process.

A few negative points were raised about the first round of the Hardship Fund. For example, a few noted that the eligibility criteria and assessment process were initially unclear (e.g. around savings), but quickly resolved and “ironed out”.

Other challenges related to the fund being late to open, teething problems at the point of application and with the online portal (e.g. “website not handling the traffic”, “system crashing”, “glitches”, challenges in uploading documents, not all weblinks referred to in documents were live, issues with webpages loading, login challenges). A wider point raised, but not to any great extent was that online application process was “frozen” for a while and that a “first come first served” approach benefited those who were able to fill in the form as soon as the funding round opened and was stressful and frustrating.

It would appear from the feedback that individuals were not always immediately clear that they were eligible for support, and/or that this issue may also have put others off from applying in the first place.

Where wider improvements were suggested, they largely centred on the following points (absolute numbers were small):

- A greater pot of funding or having awarded individuals the same grant size to be able to support more creative freelancers and sole traders.
- Larger grant award size.
- Multiple payments rather than one lump sum payment/ increased regularity of funding.
- Increased advertising and promotion.
- Reminder messages in advance of each funding round opening (i.e. lead-in time).
- Applicants being able to track progress with their application online.
- Feedback on unsuccessful applications.
- Not requiring unsuccessful applicants to go through the complete process again (e.g. more iterative to resolve any gaps/queries) as this then further delayed access to funding.
- Clearer guidance, clearer/wider eligibility criteria and/or making sure information/questions are simple, concise, and easy to understand.
- Greater support for people with learning difficulties, for people where English is not their first language, for those who are not IT savvy, etc.

"There was a huge delay on the day when the grant should have gone live but didn't - this was very stressful as every knew it was partly first come first served".

"For every person I know who did apply, I know one other who didn't think they qualified, and either had to be talked into applying, or missed out. I don't think it was a communication thing - they knew about the application and assessment process, and the funding. But they didn't think their contribution to the creative landscape of Scotland would have been worthy enough to merit support. And I'm mostly thinking of people in the music industry, indie bands and solo artists, but even more the technical and support staff, whose contribution to the creative scene isn't, in many ways, seen as "creative", even though no gig or performance would happen without them".

“The funds opportunities at the beginning were only available to those without savings (those who had less than 2k in their account). This meant that if someone had managed to save before the pandemic in order to buy property etc, they were treated as though they didn't need help, whereas someone who had little in their bank account because of being at a different stage of life, was eligible. This didn't seem particularly fair”.

“I think learning was applied as people responded. Descriptions of what a Creative Freelancer was were provided and this was really helpful. Not calling the bursary a bursary - generally a bursary wouldn't be taxed, and this caused confusion”.

“Close friends who had connections with Creative Scotland let me know about the initial round of funding. I am sure I would have seen it in an email but if it wasn't for my pals, I could have missed out on it. So, in light of that, maybe more posters? door to door flyer-ing? Neither is that practical or environmental but I can't think how else to just get the word out. Social Media was helpful too, but I did have to look for it”.

There was relatively little feedback that highlighted any notable differences in the processes of the different funds applied for (e.g. many explained that they had only applied for the one fund). The main point raised was that the later funding rounds were easier, faster and/or had greater clarity (e.g. second applications were easier, core information provided at the time of the first application had been retained, therefore fewer questions to answer / less supporting information required, clearer guidance).

Views on Funding Gaps and Targeting

Views were relatively mixed from individuals that responded to the successful applicant survey regarding whether they perceived there to be any gaps in the funding available from CS.

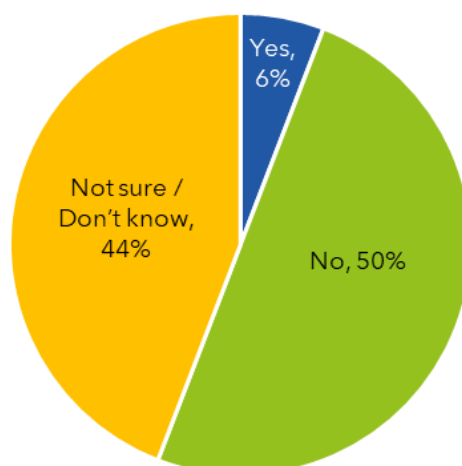
While relatively few reported funding gaps (6%), a large proportion were unsure, **Figure D.3** and **Table D.8**.

Table D.8: Were there any gaps in the funding provided?

| | Number | % |
|-----------------------|--------|-----|
| Yes | 41 | 6% |
| No | 351 | 50% |
| Not sure / Don't know | 310 | 44% |

N=702

Figure D.3: Gaps in the COVID-19 Emergency Funding Provided



N=702

As noted above, a small proportion of individuals reported that there were gaps in the funding available from CS. These were commonly framed as follows:

- The gap between funding rounds for some felt too long.
- Scale of the funding available for individuals could have been bigger to help cover more of lost income and living costs.
- Criteria was felt to exclude some individuals/sub sectors at the start (e.g. those with a certain amount of savings, comedy).
- It was felt that greater/wider support could have been provided to a) retain skilled and experienced staff in the sector b) newly self-employed c) artist run projects such as studios.

As can be seen above, half of individuals who responded to the successful applicant survey reported that there were no funding gaps in the emergency funds provided by CS. This is further reflected in feedback that shows that most individuals considered that the Funds were appropriately targeted at the needs of creative and cultural freelancers, sole traders and organisations during the pandemic (i.e. 89% rated either very much or mostly), **Table D.9**.

Table D.9: Were the Funds appropriately targeted at the needs of creative and cultural freelancers, sole traders and organisations during the pandemic?

| | Number | % |
|----------------|--------|-----|
| Yes, very much | 329 | 50% |
| Yes, mostly | 256 | 39% |
| To some extent | 50 | 8% |
| Partly | 14 | 2% |
| Not at all | 10 | 2% |

N=659. Don't knows removed.

Among those who felt that the funding was very much or mostly well targeted, the wider feedback a range of points including factors such as: the importance of having a dedicated funding pot for creative freelancers and sole traders; the simplicity of the funding application; a fair, easy and accessible application process; the number of funding pots administered by CS that individuals and organisations could apply to (and for different parts of the sector); knowing other people who had received funding and hearing about the difference it made (as well as the difference it had made to them personally); and it plugged a gap in the SEISS support (e.g. was introduced later in the day, some creative freelancers not eligible - newly self-employed).

Some negative points were also raised by this cohort. As noted below, points raised here were perception that considerable funding went to commercial organisations, and that funding aimed at venues/buildings did not always “trickle down” to freelancers, and that some people would have fallen through the net. As noted below, there was some feedback that suggested a means tested approach could have been adopted and that eligibility criteria resulted in some being ineligible for support (e.g. reference to those who combine creative freelance work with other part-time employment, ability for some to provide the necessary supporting documentation/proof that they were in the creative sector and therefore did not qualify).

For all others (i.e. rated to some extent, partly, not at all), there was some feedback that highlighted:

- A perception that early rounds did not prioritise those most in need, and that some fell through the net.
- A “first come first served” approach was a “lottery”. There was some reference to “means testing”.
- That the funding was difficult for those creative freelancers who generate their income in a range of ways (e.g. multiple jobs, mix of commercial and not-for-profit activities) to access (i.e. issues regarding the eligibility criteria). And a perception that considerable funding went to commercial organisations, and that funding aimed at venues/buildings did not always “trickle down” to freelancers.

- The maximum grant award size was not large enough and did not cover all lost income for some self-employed freelancers, and feedback that there could have been greater support for freelancers.
- That the funding could have been better advertised.
- A feeling that some freelancers fell between the two funds – Creative and Screen – and not really knowing which one best applied to them.

“I would have liked to see greater support for freelancers - the 'trickle down' effect from venues only works when freelancers have an existing relationship with that venue. I work with independent artists rather than venues so was unable to access any of that support”.

“I think there were a lot of people who fell through the net because of the complex working arrangements artist have to make in order to make a living”.

Benefits and Additionality of Emergency Funding Provided

Benefits

Firstly, individuals who took part in the successful applicant survey were asked to elaborate on the different ways, if any, that the funding from CS helped them. Here, the survey explored what difference the funding made on both a personal and professional level.

The funding was described as “a lifesaver”, “a lifeline” and “a godsend”, and that it helped to reduce “stress” and “anxiety”. Here, individuals reflected on the role of the funding in helping to pay bills and rent – “keeping a roof over my head” and being “one less thing to worry about” – “took the pressure off so much”. The funding is said to have helped to alleviate financial pressures and stress – and provided some respite in this regard.

Access to funding was considered important on a range of levels – from knowing that there was support out there and “not feeling alone” to providing much needed reassurance and “peace of mind” during a period of huge uncertainty. It is clear from the feedback that “money worries” were taking their toll on individuals’ mental health and wellbeing.

It helped to keep people “afloat” and their “head above water”, provided “stability”, allowed creative practice to continue in some shape or form, and for some it prevented them from “getting into debt”. “Breathing space” and “survival” were common themes across the responses.

The importance of the funding helping in individuals “to get back on (their) feet” on a professional level was also emphasised. It has been an important “safety net”.

For some the funding provided “validation” on some level that the creative work that they do has value and meaning – and is worthwhile. It gave individuals “hope” and a “confidence boost” to continue working in the sector. Providing much needed “headspace” and time to think and reflect on their work, contribution to the sector and future focus/plans were all highlighted as important benefits realised because of the funding.

“It helped me out at a really low moment in the early days of the pandemic. It gave me a lift to know that the cultural sector was being supported and that the work all us artists do is in some way valued, even though our incomes hardly ever reflect that. It also enabled me to cover basic living costs at a time when I was worried about making ends meet”.

“Without CS I would have been completely without financial support as I did not qualify for furlough and had only recently become self-employed following the completion of my PhD. I was in a very tight and stressful financial situation. The fund was instrumental in helping me pull through”.

Secondly, individuals who took part in the successful applicant survey were asked to identify which benefits they had derived from the CS emergency funds – from a pre-defined list. Key points to note from **Figure D.4** and **Table D.10** include:

- All but one individual respondent reported at least one benefit.
- The main benefits reported related to providing breathing space/stability and covering lost earnings/income from work and/or creative practice.
- Further, almost two-thirds reported that the funding has enabled them to remain part of the creative sector.
- The funding provided support to help alleviate immediate needs and challenges, with fewer individuals reporting that the funds helped to support new projects or longer-term development work.

Figure D.4: Direct Benefits of Creative Scotland COVID-19 Funding



N=706. Multiple responses were possible.

Other included: ability to pay bills, rent and avoid debt; health improvements particularly mental health; increased online work and presence; and helped to sustain work. Other single responses by individuals included increased confidence in creative sector, opened up new possibilities, allowed time to spend with terminally ill family member.

Table D.10: Direct Benefits of Creative Scotland COVID-19 Funding

| | Number | % |
|--|--------|-----|
| It provided some breathing space/stability for me | 618 | 88% |
| It covered lost earnings/income from work and/or practice | 590 | 84% |
| I have continued/will continue to work in the creative sector | 458 | 65% |
| It has improved my chances of future financial sustainability | 241 | 34% |
| It has given me the opportunity to support existing project activity | 216 | 31% |
| It has supported new projects/longer-term developmental/programming activity | 206 | 29% |
| It allowed me to undertake training | 111 | 16% |
| Other | 17 | 2% |

N=706. Multiple responses were possible.

Other included: ability to pay bills, rent and avoid debt; health improvements particularly mental health; increased online work and presence; and helped to sustain work. Other single responses by individuals included increased confidence in creative sector, opened up new possibilities, allowed time to spend with terminally ill family member.

There was a follow-up question which asked whether any of the benefits could be quantified some way. A fair assessment is that individuals found this difficult to answer. Many answered “not sure” or “don’t know”. Some points to note:

- As reported earlier, individuals provided details of the amount of income lost as a direct result of the pandemic - the funding from CS has helped to cover some but not all of this.
- Many took the opportunity to re-iterate comments that emphasised how welcome and valued the funding support was from CS, how much of a “lifeline” it had been, and the difference it had made on a personal and professional level.

Additionality

The survey identified high levels of additionality associated with the Emergency Funds aimed at individuals. The vast majority reported that either none or only some of the benefits would have been achieved in the absence of support from CS (93%), **Table D.11**.

Table D.11: What do you think would have happened to these benefits in the absence of receiving COVID-19 funds from Creative Scotland?

| | Number | % |
|--|--------|------|
| None of the benefits would have been achieved | 337 | 49% |
| Some of the benefits would have been achieved | 305 | 44% |
| Around half of the benefits would have been achieved | 39 | 6% |
| Most of the benefits would have been achieved | 11 | 2% |
| All the benefits would have been achieved anyway | 2 | 0.3% |

N=694

Impact of COVID-19

Much of the commentary provided by individuals in receipt of CS funding highlighted the wide-ranging negative impacts associated with the pandemic on their creative work or practice. These were commonly framed as follows:

- Lost revenue/income from live events/work which were postponed or cancelled (e.g. performances, tours, residences, live session work, gigs, teaching, exhibitions, production shutdown, shows/festivals, etc). Put under considerable financial strain.
- Lost clients.
- Gave up studio space / business closed.
- Limited opportunities for networking, collaboration, and connections to be made.
- Limited opportunities for career development.
- Lack of opportunities more generally.

- Wider impact on developing/creating new work.
- Closure of venues/buildings for a long period of time prevented work with, for example, particular groups (e.g. public engagement).
- Social distancing guidance limited face-to-face engagement, limited numbers could work/interact with, etc. The impact of travel restrictions on undertaking work overseas.
- Even as the country emerged from lockdowns the impact was still felt for those creative individuals who were shielding (e.g. ability and confidence to return to normal).
- The time it will take to return to pre-COVID-19 levels.
- Poorer mental health and wellbeing arising from the impact of losing work/income and dealing with a highly uncertain future (e.g. increased stress/anxiety, feelings of isolation, loss of confidence, motivation and focus).
- Wider impact on families (e.g. working from home – when previously studio based, dealing with childcare issues, the difficulties with home schooling, and children struggling to re-engage with school, strain on relationships/marriage).

The loss of work and therefore income over the past two years is further evidenced in the data provided by individuals. Key points to note from the feedback (**Table D.12**):

- Many individuals did not feel comfortable sharing actual figures regarding lost income. Rather some provided a percentage or were unable to quantify lost income or found it difficult to do so.
- Where a figure was provided, total lost income amounted to circa £9.7 million. The average lost income was circa £18,000.
- The vast majority had lost income of up to £25,000.
- Where a percentage was provided this ranged from 30% to 100%.

Table D.12: Creative Freelancers and Sole Traders - Estimated Loss of Income

| Range | Number / % |
|-----------------------------|---------------------------|
| Less than £10,000 | 184 (33%) |
| Between £10,000 and £25,000 | 258 (47%) |
| Between £25,000 and £50,000 | 91 (16%) |
| More than £50,000 | 20 (4%) |
| Total Loss of Income | Circa £9,771,000 |
| Range | £1,000 to £240,000 |

N=553. Total loss of income rounded to nearest thousand. This excludes those who provided a % or said were "unsure", etc (i.e. the number reporting lost income was higher than what is reported in the table – 668 in total).

While some took the opportunity to say that there had been no positive take-aways from the pandemic, many did.

The main positive was identified as time and space to produce creative work/content/new projects; experiment or try new things creatively; diversify activities to help generate income; reflect on current practice; re-evaluate priorities; plan for the future; longer-term development activity; undertake education/training; undertake personal development activities; recharge; and develop new contacts.

Wider positives included:

- Pivot some creative practice/engagement to digital / learn how to manage things digitally / improve digital, online and marketing presence.
- Learning new ways of working and collaborating with others.
- Develop new skillsets or techniques.
- Working/being at home - better balance, flexible working, more time spent with children/family, less travel time, etc.
- Update CV, apply for/find a new job or started a new career.
- Mental health and wellbeing at work and in wider sense are now a higher priority.

“Seeking unpopulated outdoor space led to discoveries of locations that inspired a whole new direction in my work. I also just curated a community photo exhibition based on lockdown experiences in the Partick neighbourhood, and the uplifting project is being met with enthusiasm and opportunities for more exhibitions and more activities in the same vein. The “inward turn” and extra time also made me focus more on my own creative output, with new ideas and new ways to do things. I also somehow ended up in contact with more people, artists, and art lovers”.

“It created opportunities to work on new self-initiated projects. Working from home for periods of time created new areas of focus and gave the time to be creative in different directions than normal times”.

“I have used this time to practice my craft and develop my online teaching work. I learned how to edit videos during lockdown and that has been very useful in creating teaching resources for my students”.

Being flexible, adaptable, and open to changing focus/direction over this period were emphasised as important.

Other Sources of COVID-19 Support

Almost half of individuals had applied to other sources for financial support during the pandemic (45%), most commonly the SEISS. The success rate of applications varied across the different forms of support.

Table D.13: Other Sources of Support - Applications and Success Rate

| Other Sources of COVID-19 Support | Number who Applied for Support | % Successful |
|---|--------------------------------|--------------|
| Self-Employment Income Support Scheme (SEISS) | 238 | 89% |
| Local Authority Grant Support | 65 | 77% |
| Other | 57 | 61% |
| A charitable trust or foundation | 54 | 89% |

N=318. Multiple responses allowed.

Other organisations/charities included, for example: Bet Low Charitable Trust, Enterprise Agencies, Equity, Event Scotland, Help Musicians UK, Jerwood Arts, Musicians Union, PRS for Music, The Elephant Trust, The Goldsmith's Company, The Work Room, VisitScotland.

A vast majority of those who applied to other sources for support during the pandemic reported that they applied to other sources to support similar things that they had applied to CS for support with (90%). The remainder (10%) noted that they had applied to other sources for support for something different, including:

- Rent / studio costs.
- Living costs.
- Lost income.
- Specific costs related to creative practice.
- Software/technology packages
- To support existing/new project activity.
- Website support.
- Adaptation to home working.

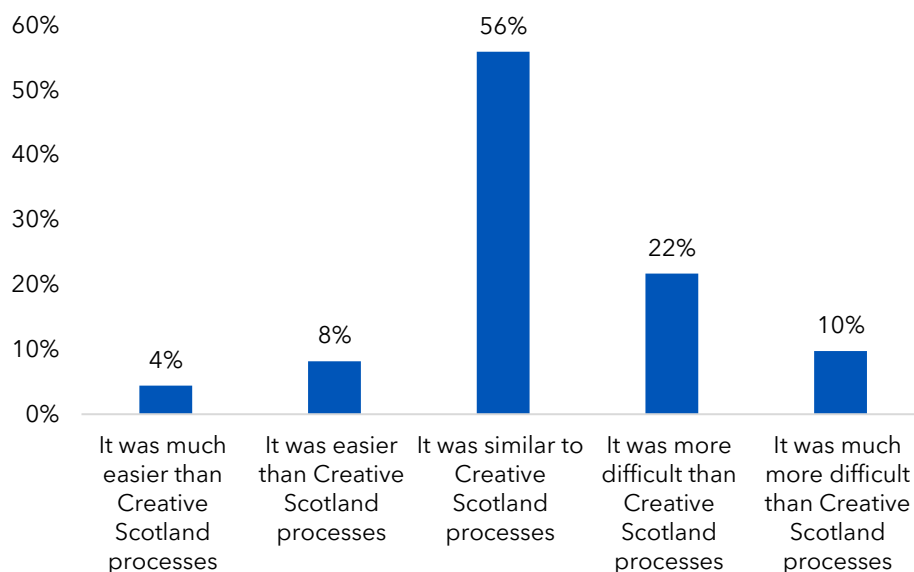
Note: some of the points reported above were similar to that which could be funded via CS.

Table D.14: Did you apply for this funding to support similar things as to that for which Creative Scotland COVID-19 funding was secured?

| | Number | % |
|-----|--------|-----|
| Yes | 283 | 90% |
| No | 31 | 10% |

N=314

Figure D.5: Views on Application Processes Compared with CS



N=318

Table D.15: Views on Application Processes Compared with CS

| | Number | % |
|---|--------|-----|
| It was much easier than Creative Scotland processes | 14 | 4% |
| It was easier than Creative Scotland processes | 26 | 8% |
| It was similar to Creative Scotland processes | 178 | 56% |
| It was more difficult than Creative Scotland processes | 69 | 22% |
| It was much more difficult than Creative Scotland processes | 31 | 10% |

N=318

In comparing applications processes, the following points are noteworthy:

- Over half said that CS had a similar process to that of other funders.
- Around one-third felt that other funders had a more difficult application process.

For those who thought other applications processes were easier than CS, points raised included:

- IT systems worked better (e.g. did not crash).
- Application process was simpler/faster (e.g. fewer questions, less details required e.g. HMRC already has particular information, immediate decision).
- Other funding had clearer eligibility criteria.

Conversely, where other funding sources were reported to be more difficult than CS, some similar points to those listed above were mentioned (e.g. complexity/length of the form). Other points raised included not being able to speak with anyone about the process/queries; being asked to provide the same information on more than one occasion; more steps involved in the process; lengthy decision-making timescales; forms/websites not sufficiently clear; delays in receiving payments.

Feedback on SEISS and engagement with HMRC was particularly negative.

Looking Ahead

Future Outlook

A positive finding is that almost all individuals noted that they are continued to work in the creative sector (98%). Over half of which felt that there might be opportunities to work at the same level pre-COVID-19 or be able to exploit some opportunities for growth.

Those who have stopped working in the sector (2%) pointed to factors such as ongoing fragility and lack of stability in the sector; a sense that there was a lack of support available to them; the need to find alternative work; being in debt; increased competition; and that the pandemic had an impact on their mental health/confidence.

Table D.16: How do you view your own future outlook over the medium term (i.e. next five years)?

| | Number | % |
|---|--------|-----|
| Have stopped working in the creative sector altogether due to the pandemic | 13 | 2% |
| Will continue to work viably on an ongoing basis, but at a reduced level to pre-COVID | 222 | 32% |
| Will continue to work viably on an ongoing basis, and at the same level to pre-COVID | 172 | 24% |
| Will continue to work viably on an ongoing basis, and consider there to be some opportunities for development/ growth | 221 | 31% |
| Will continue to work in the sector in the short-term, but there is some uncertainty over the medium-term | 76 | 11% |

N=704

Challenges, Risks and Opportunities

The ongoing challenges, risks, and opportunities for Scotland's creative sector resulting from the COVID-19 pandemic have been captured in the table below.

Table D.17: Challenges, Risks and Opportunities

| | |
|----------------------|---|
| <p>Challenges</p> | <p>Public finance pressures; Slow economic recovery and ongoing uncertainty/instability post-COVID-19; Low pay and insecure income for creative freelancers and perception that work is of lower value/worth (plus poorer working conditions); Cost of living increases and resulting lower disposable income; Rising prices of goods, services and materials; Ability to pay off debt; Building public/audience confidence and engagement; Cancellations; New variants and further lockdowns; Talent retention; Fewer job opportunities for freelancers; Re-building careers; Building back up connections, networks and professional relationships; Brexit; Impact on mental health and wellbeing; Access to space for rehearsals/ performances; Bottlenecks in venues - rescheduling postponed performances, with new work not being as readily booked; Switch to digital.</p> |
| <p>Risks</p> | <p>Largely mapped onto the challenges noted above.</p> |
| <p>Opportunities</p> | <p>Creating fair working environments; Reactivation of spaces; Community and public engagement; Greater use of the outdoor environment for creative and cultural activity; Rebuilding structures to support culture and the arts; Digital; Encouraging and supporting new talent; New ways of working and doing things; New ways to connect, create and sustain artistic output; Flexible working; Peer support; Wellbeing agenda;</p> |

Support Needed

The main types of support needed for creative freelancers, sole traders and organisations as the sector looks to support recovery and renewal from the pandemic were identified as follows.

Firstly, financial support was seen as critical, as was Fair Work and Fair Pay (e.g. Universal Basic Income). Wider forms of support mentioned, included:

- Creating employment opportunities / creating more work for freelancers.
- Support for training and mentoring.
- Supporting connections to be made/collaboration/networking and creative forums to share experiences.
- Support for research and development as well as project funding.
- Access to space to create.
- Marketing and promotion support.
- Mental health and wellbeing support.

Appendix E: Unsuccessful Applicants

Introduction

Appendix E presents the main feedback provided by applicants for COVID-19 emergency funds who were unsuccessful.

The online survey was distributed by CS to approximately 1,100 individuals and 140 organisations, and a total of 101 responses were received to the unsuccessful applicant survey:

- 84 individuals (83%) – a response rate of circa 8%.
- 17 organisations (17%) – a response rate of circa 12%.

A reminder email was issued at the mid-point.

Profile of Respondents

As noted above, a vast majority of unsuccessful applicants who responded to the survey were creative freelancers or sole traders (83%). The remainder were employed by a cultural organisation (17%).

Responses were received from unsuccessful applicants based across 21 of the 32 local authority areas in Scotland. The top three locations were (and these represented almost two-thirds of all respondents to the survey)¹⁸:

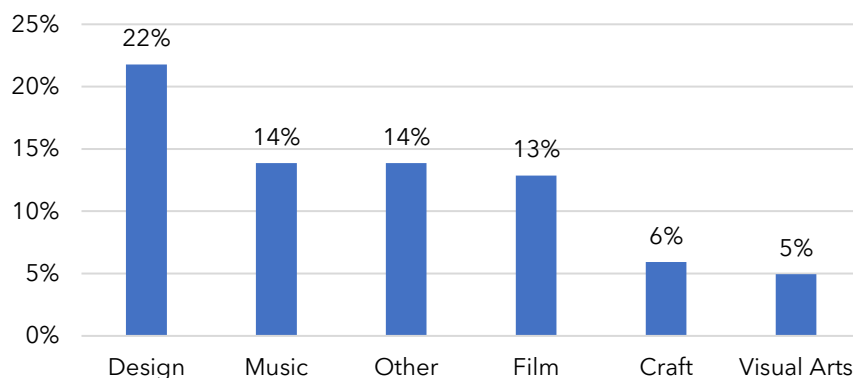
- Glasgow City (43%).
- City of Edinburgh (16%).
- South Lanarkshire (5%).

These are among the local authorities with the largest population centres.

¹⁸ N=96. All other responses were less than five.

Unsuccessful applicants spanned a range of different artforms. Design was most common, followed by music and “other”, **Figure E.1**. Others largely included individuals who worked in for example, comedy or photography¹⁹.

Figure E.1: Creative Artform of Unsuccessful Applicants (Selected)



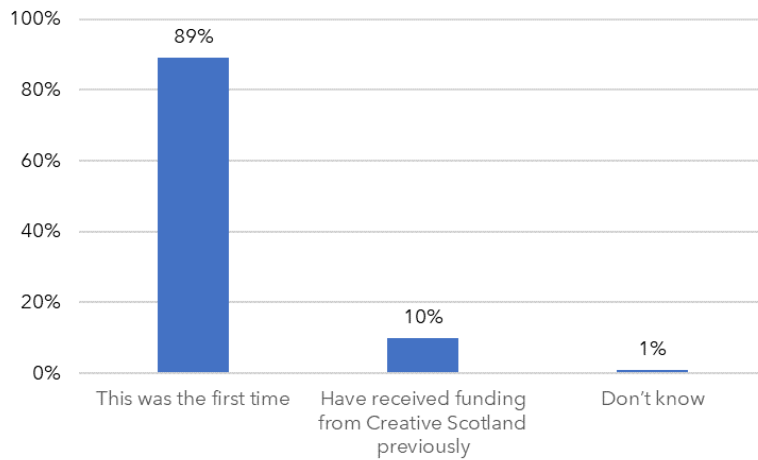
N=101. Top six identified. All other responses less than five.

In terms of the 17 organisations that responded to the unsuccessful applicant’s survey, almost two-thirds were micro enterprises/organisations (65%).

For a vast majority of unsuccessful applicants, this was the first time they had applied to CS for funding (89%), **Figure E.2**. This is largely reflective of the high proportion of individuals who responded to the survey.

¹⁹ Other single responses by individuals included: radio, tattoo art, graphic novels, historic, public relations for the arts, and facilities. Three organisations selected “other” and artform data has been suppressed.

Figure E.2: Whether had Applied to CS for Funding Previously



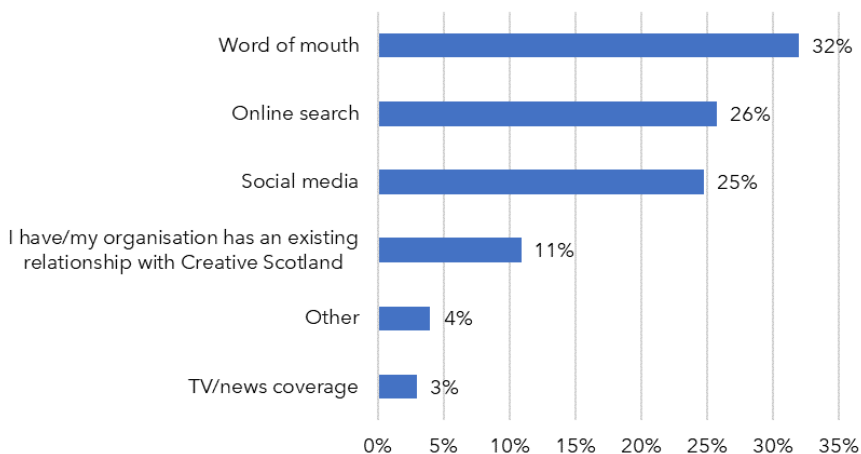
N=100.

How Found Out About the Funding

Word of mouth (e.g. in the main from friends, colleagues, industry contacts) followed by online searches and social media channels were the main ways unsuccessful applicants first found out about the availability of the COVID-19 emergency funds, **Figure E.3**.

Only 11% of successful applicants reported that they had an existing relationship with CS, suggesting that marketing and promotion of the emergency funds reached beyond those that CS traditionally works/engages with.

Figure E.3: How Unsuccessful Applicants Found Out About the Funding



N=101. Other includes, for example, accountant, Federation of Small Businesses, Trade Union, etc.

Funding Applied For

Individuals (creative freelancers or sole traders) primarily applied to the Hardship Fund for Creative Freelancers (78%), followed by CS Bridging Bursary Fund (24%), **Table E.1**. In terms of responses to the survey, the Screen Hardship Fund had the highest successful application rate, albeit absolute numbers were low (and in most cases applications were unsuccessful).

A vast majority of organisations had applied to the COVRF (76%), and almost all applications were unsuccessful.

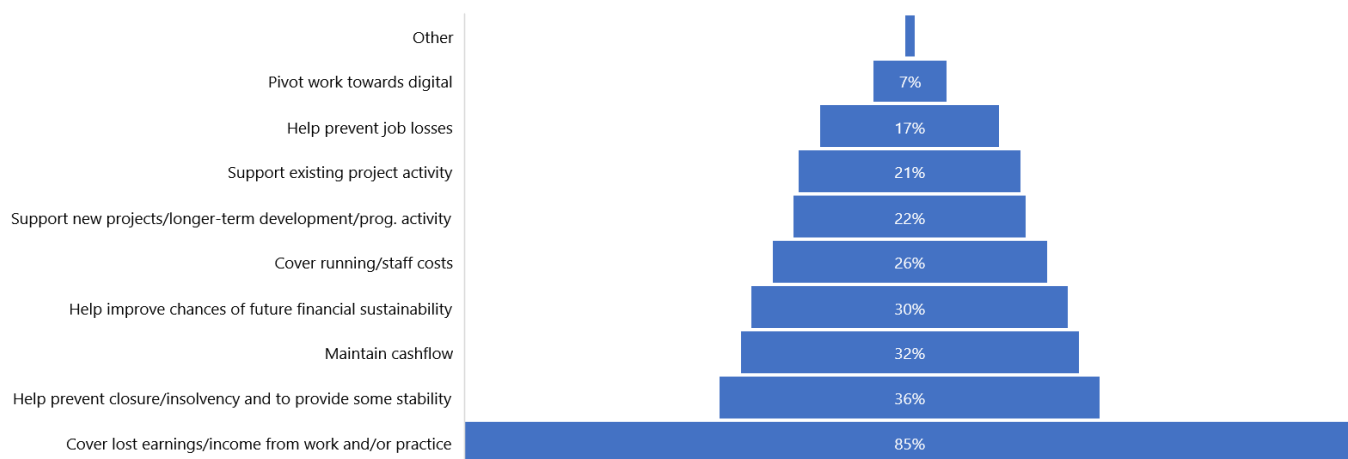
Table E.1: Applications by Funding Programme - Successful and Unsuccessful

| | Number of Application | % Successful | % Unsuccessful |
|--|-----------------------|--------------|----------------|
| Individuals | | | |
| Hardship Fund for Creative Freelancers | 65 | 13% | 87% |
| CS Bridging Bursary Fund | 20 | 5% | 95% |
| Screen Hardship Fund | 5 | 40% | 60% |
| Screen Scotland Bridging Bursary Fund | 3 | - | 100% |
| Organisations | | | |
| Culture Organisation and Venues Recovery Fund | 13 | 15% | 85% |
| Independent Cinemas Recovery and Resilience Fund | - | | |
| Performing Arts Venue Relief Fund | 3 | | 100% |
| Grassroots Music Venues Stabilisation Fund | 3 | | 100% |
| Scottish Government COVID-19 Targeted Support | 1 | | 100% |
| Culture Collective | 1 | | 100% |
| Single Project Development | - | | |
| Open Funds (additional funds) | 3 | 33% | 67% |

Reason for Applying

By far the main reason for applying for CS COVID-19 emergency funding was to cover lost earnings/income from work and/or creative practice, **Figure E.4**.

Figure E.4: Reason for Applying to CS for Emergency Funding



N=99. "Other" - faced hardship and had no other options left open for support.

Views on the Application Process

Views on the application and assessment process were viewed relatively negatively, and in part reflects the unsuccessful outcome of the applications submitted. Indeed, no criteria achieved 50%+ good or very good ratings, **Table E.2**.

On a positive note, ease of finding out about the funding and ease of the application process received the most positive feedback. However, a relatively high proportion of unsuccessful applicants rated all other criteria as average or worse.

A vast majority of unsuccessful applicants were least satisfied with feedback received on their application (80%).

Table E.2: Application Process Ratings (excluding don't know responses)

| | Good/Very Good | Average | Poor/Very Poor |
|--|----------------|---------|----------------|
| Feedback provided on your unsuccessful application | 9% | 11% | 80% |
| Communication with CS staff team | 13% | 28% | 59% |
| Assessment process | 17% | 22% | 61% |
| Clarity of the eligibility criteria | 28% | 26% | 45% |
| Scale of funding available | 34% | 24% | 42% |
| Clarity of the guidance issued | 35% | 36% | 30% |
| Time taken to assess applications | 35% | 37% | 27% |
| Ease of the online application process and/or ease of providing the supporting information | 47% | 31% | 22% |
| Ease of finding out about the funding | 50% | 27% | 23% |

Many unsuccessful applicants took the opportunity to express that “nothing” worked well with the application and assessment process, with feedback that:

- There was little support available with the process.
- Limited specific feedback on unsuccessful applications was provided.
- There was not an appeals process (or ability to provide additional information if required following review to consider individual circumstances).
- Individuals/parts of the creative sector in need felt that they “fell through the cracks” in terms of eligibility (i.e. too narrowly defined, definition of “creative”, lack of understanding of creative roles).
- A perception that CS largely funded those organisations that it already engaged with.
- A lack of clarity around how “need” was determined “consistently” as part of the assessment process.

Many felt that they had “been denied help”.

Positive feedback on the process reiterated that the application process was relatively clear straightforward and easy to navigate, that the decision-making process and payments were also prompt, and that applications were “competently handled”.

Similar points to those noted above were reported when asked about what worked less well with the application process.

"I appreciate that the scale and variety of applications must have been overwhelming and a challenge. The feedback essentially offered, was we've looked at your website and I have a mixture of clients. Some are private and some are the arts. Yes, that's the case but there was no time or understanding taken to investigate the split or dynamic that my studio has and how much I rely on respective sectors".

"Given the unprecedented circumstances we are living through, some relaxation of hard and fast rules could have ensured that those of us who have been excluded from absolutely every form of support, benefit or grant going could have received some sort of help. Not a single fund has helped me through the duration of the pandemic. I have had to sell my old property and move in with family, have lost most of my life savings and my home, and am still struggling to restart most of my work. Emergency funding for creative freelancers seems to have favoured those who were already in with work with income, and has not helped those of us (authors, playwrights) who work effectively for free for extended periods creating new work before it is bought or programmed".

"Although my 'fit' into the eligibility criteria was hardly ideal, I felt that I had done a good job in explaining why my application should be allowed. To receive a curt rejection without adequate explanation, and no allowance for the provision of further information in support of my application, was frankly disappointing".

"People who work in the design industry who are freelancers who do not hold events, so the application was always destined to fail. Really, the fund is only helping those in the field of the performing arts if this is the case".

"The eligibility criteria favoured companies that already have a relationship with Creative Scotland. It felt that anyone that wasn't already an RFO or project that was funded was at a disadvantage. And despite CS claiming it supports comedy - there has been little to no evidence of them supporting the sector. If no one in the comedy sector is applying with the information CS need or want, it may mean its worth rethinking the application process and the information required to be more accessible to comedy - an important art format that needs support at the same level as any other art form in Scotland".

“The creative industry took a hammering through COVID-19 and as a client-led business I was not immune to it. My business all but froze in March 2020 so was disappointed to be excluded because at that point I had no clients and no income”.

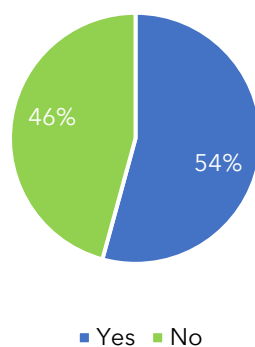
“I was successful in the second and third round, but not in the first. I don't believe that I changed much if anything in my applications and the rejection first time round gave very little feedback as to why this was the case”.

Funding Provided

Over half of unsuccessful applicants considered there to be gaps in the funding provided by CS, although the reasons stated by these applicants represent their perceptions of how the funds were operated and may not be borne out by the evidence of the funds' guidance or the outcomes of those other applicants that were successful.

Figure E.5.

Figure E.5: Gaps in the COVID-19 Emergency Funding Provided



N=94

The main gaps identified were as follows:

Individuals:

- For creative freelancers with limited companies.
- For those that did not have a full or live contract but were still actively working in respective creative industries (e.g. writing, auditioning, trying to win contracts) or for those who did not run events.

- For those whose income (e.g. pensions, other part-time jobs, piece together income with various jobs - administrative, production, creative, teaching, etc) took them over the threshold for funding - for client-led freelancers²⁰.
- For creatives born in Scotland but living in other parts of the UK²¹.
- For certain sectors (e.g. magazine industry).

Organisations:

- For certain artforms initially (e.g. comedy).
- For certain types of organisations (e.g. private theatres, producers of art who do not own a venue).
- The funding was distributed to organisations who could evidence threat of insolvency (e.g. if made redundancies to avoid insolvency organisations were disadvantaged against those who kept staff and risked insolvency). Likewise, some organisations received funds that was used for development work, others were refused because they could not evidence insolvency on the basis that they did not plan to deliver development work.

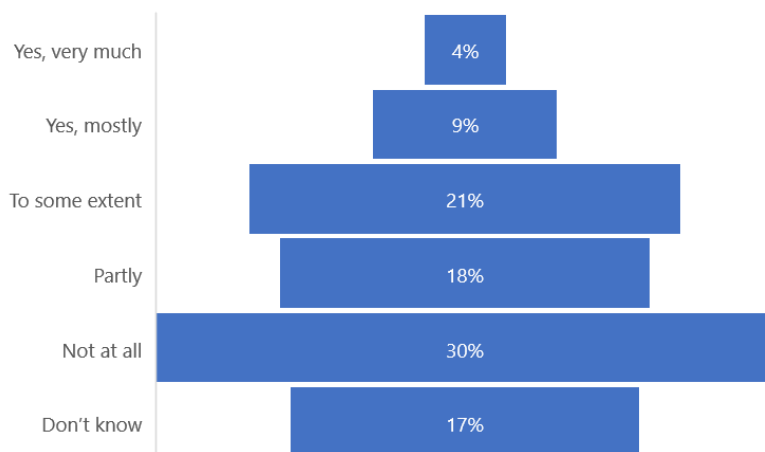
Similarly, feedback was fairly mixed regarding whether unsuccessful applicants considered that the Funds were appropriately targeted at the needs of creative and cultural individuals and organisations during the pandemic.

Around one-third of unsuccessful applicants thought that the funds were appropriately targeted i.e. reported either very much, mostly, or to some extent (34%), **Figure E.6**. Here there was wider feedback that the funds will have undoubtedly helped some (but not all those in need), and that a range of funds were developed to support different parts of the creative sector.

²⁰ This issue - about savings - only applied to the Bridging Bursaries. As a rule, it was dropped from later funds for individuals (CS had no robust way to check and were reliant on applicant honesty).

²¹ All CS funds are not available to individuals who live outside Scotland - the emergency funds are no different.

Figure E.6: Where the Funds Appropriately Targeted



N=99

Almost half of unsuccessful applicants, however, felt that the funds either only partly met the needs of the sector or did not meet the needs of creative and cultural individuals and organisations at all (48%).

The main feedback from this sizable cohort was a perception that some applicants received funding that they did not think should have while many others in need and in a vulnerable position were felt to have gone unsupported (and a lack of useful feedback or consideration of individual circumstances/situation). Here, there was reference to the process not being considered “fair”, that greater flexibility in the eligibility and funding criteria would have been helpful, and a wider perception that certain sub-sectors or artforms received greater support (e.g. performing arts and artistic sector, TV, theatre, and the arts) and geographies (e.g. central belt) than others.

Impact of COVID-19

For creative freelancers and sole traders, the negative impact of the pandemic was frequently framed in terms of:

- Loss of business/work, clients and income, and cashflow challenges.
- Cancellation or postponement of work, projects, events, gigs, and contracts, etc.
- Impact on family life (e.g. relationship breakdowns, sell home, debt) and mental health (e.g. increased stress and anxiety).
- The need to found alternative or temporary work (i.e. not in creative sector) to provide regular income.

- Impact of COVID-19 guidance and restrictions (and changing guidance due to fluid situation) on ability to carry out work and projects.
- General uncertainty.

“Devastating. 90% loss of earnings. I had to stop trying to make a living from freelance work and take a 9 to 5 job to make ends meet”.

“During the pandemic in 2020 especially almost all of my clients closed down which led to a sudden and significant loss of income”.

There was some reference from creative freelancers and sole traders to positives that have arisen from the pandemic (albeit many took the opportunity to say that there had been no positives), namely:

- Adoption of digital - remote working, client/audience engagement, online presence.
- Space and time to think, review/reassess working practices, plan and/or reinvent.
- Diversification.
- Developed new skills.
- New relationships and connections.

Table E.3 highlights the loss of income reported by creative freelancers and sole traders as a result of the pandemic.

Table E.3: Creative Freelancers and Sole Traders - Estimated Loss of Income

| | |
|-----------------------------|---------------------------|
| Less than £10,000 | 31% |
| Between £10,000 and £25,000 | 38% |
| Between £25,000 and £50,000 | 22% |
| More than £50,000 | 9% |
| Total Loss of Income | £1,132,000 |
| Range | £1,500 to £250,000 |

N= 45. Total loss of income rounded to nearest thousand.

For creative organisations, the negative and (any positive) impact of the pandemic were largely framed in similar terms to that of creative freelancers and sole traders. Wider feedback highlighted impacts such as:

- Temporary closure (work stopped).
- Redundancies.
- Staff turnover.
- Loss of volunteers.

- Increased levels of debt.
- Increased costs (e.g. materials).
- Low morale.

“We had to make 50% of our year-round team redundant. Had to terminate our lease..., and we have got into huge amounts of debt having the same overheads but massive restrictions on what we can put on. Not being able to run our venues during the Fringe was our biggest financial loss. We've also lost out on Scottish tours and regular gigs we run in Edinburgh”.

“We had to close the building pretty much completely for 18 months. It nearly ended us”.

Key points to note from **Table E.4** and **Table E.5** are that creative organisations reported:

- Significant amounts of income lost as a direct result of the pandemic (£6 million+).
- 11 organisations furloughed almost 70 members of staff.
- Almost half had experienced staff redundancies.

Table E.4: Organisations - Estimated Loss of Income

| Range | |
|-----------------------------|-----------------------------|
| Less than £10,000 | 6% |
| Between £10,000 and £25,000 | 6% |
| Between £25,000 and £50,000 | - |
| More than £50,000 | 88% |
| Total Loss of Income | £6,148,000 |
| Range | £5,000 to £1,500,000 |

N=17. Total loss of income rounded to nearest thousand.

Table E.5: Organisations - Staff Furloughed and/or Redundances

| Number of Staff Furloughed or Made Redundant | Number of Organisations that Furloughed Staff | Number of Organisations that made Staff Redundant |
|---|---|---|
| None | 6 | 9 |
| Between 1 and 10 | 8 | 5 |
| Between 11 and 20 | 3 | 2 |
| 20+ | - | 1 |
| Total Nos of Staff Furloughed/Made Redundant | 68 | 94 |
| Range | 0 to 16 | 0 to 40 |

N=17.

Other Sources of COVID-19 Support

Almost two-thirds of unsuccessful applicants applied to other sources for COVID-19 related funding (i.e. in addition to CS). It would appear that respondents to the unsuccessful applicants survey were more successful in receiving funding/support from sources other than CS during the pandemic, **Table E.6**. This includes a mix of UK, national and local government support among others, **Table E.7**.

Table E.6: Other Sources of Support - Applications and Success Rate

| Other Sources of COVID-19 Support | Number who Applied for Support | % Successful |
|---------------------------------------|--------------------------------|--------------|
| Self-Employment Income Support Scheme | 36 | 78% |
| Local Authority Grant Support | 21 | 71% |
| National Government Loans | 11 | 91% |
| Other | 10 | 92% |
| National Government Support | 9 | 78% |
| Charitable trust or foundation | 9 | 86% |
| Coronavirus Job Retention Scheme | 8 | 88% |
| Enterprise Agency Grants | 1 | 100% |

Table E.7: Examples of Other Sources of Support Approached

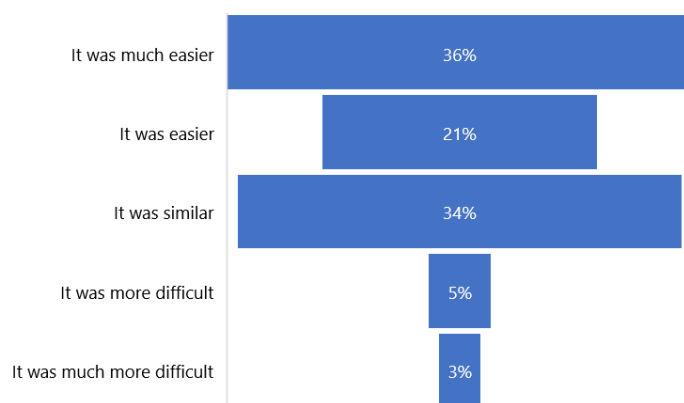
| Other Sources of COVID-19 Support | |
|-----------------------------------|---|
| National Government Loans | Enterprise Investment Scheme. |
| National Government Support | Scottish Wedding Industry Support Fund; Strategic Framework Business Fund. |
| Enterprise Agency Grants | Pivotal Enterprise Fund. |
| Charitable Trust or foundation | National Lottery Awards for All Funds England; Development Trusts Association Scotland; Resilient Scotland - Response, Recovery and Resilience Fund; Youth Borders; The Prince's Trust in Scotland; Crew Nation; Equity's Benevolent Fund; Garfield Weston Culture Fund; National Theatre of Scotland; The Royal Theoretical Fund - Fleabag Support Fund; Society of Authors. |
| Other | Visit Scotland Coronavirus Support Fund; Government of Ireland; Unemployment benefit. |

A vast majority of those who applied to other sources for support during the pandemic reported that they applied to other sources to support similar things that they had applied to CS for support with (80%). The remainder (20%) noted that they had applied to other sources for support for something different, including:

- To cover business/running costs.
- Rates relief.
- To cover day-to-day living expenses.
- To continue developing/reopen a facility/centre.
- Building modifications (e.g. COVID-19 safe) and other building costs.
- Production budget.

Of note, is that over half reported that applying for COVID-19 funding from other sources was either easier or much easier than the CS application and assessment process (57%), **Figure E.7**.

Figure E.7: Views on Application Processes Compared with CS



N=61

Here, there was more positive feedback, in particular from individuals/organisations that had applied to other sources for funding and support and had been successful. There was wider reference to:

- More straightforward application forms and processes (e.g. fewer questions, less supporting evidence/documentation/proof, decision-making was quicker).
- Caseworker or hand-holding support through the application process.
- Speed of response to questions and queries (e.g. telephone support, prompt response to emails).
- Other funders were open to listening to personal situations and circumstances (e.g. responsive to what support was needed, placed value on role of different creative organisations had locally, regionally and nationally).

Where other funders processes were rated as more/much more difficult, the main feedback related to: ineffective communication, tighter timescales for submitting applications; lack of clarity on criteria; limited feedback on unsuccessful applications; timing of receiving payments.

Looking Ahead

Current/Future Outlook

A vast majority of unsuccessful applicants reported that they would continue to work in the creative sector, albeit to varying degrees (85%) - among these respondents over half (56%) reported that work would be at a reduced level or expressed some uncertainty about the medium-term outlook,

Table E.8.

Some 7% of individuals had since stopped working in the creative sector altogether due to the pandemic, and a similar proportion of organisations had ceased operating.

There are also some differences when creative freelancer and organisation responses are examined.

Table E.8: Looking Ahead

| | % Total | Individuals | Organisations |
|---|---------|-------------|---------------|
| I/my organisation will continue to work viably on an ongoing basis, but at a reduced level to pre-COVID | 30% | 32% | 24% |
| I/my organisation will continue to work in the sector in the short-term, but there is some uncertainty over the medium-term | 26% | 24% | 35% |
| I/my organisation will continue to work viably on an ongoing basis, and consider there to be some opportunities for development/ growth | 20% | 20% | 24% |
| I/my organisation will continue to work viably on an ongoing basis, and at the same level to pre-COVID | 9% | 9% | 12% |
| I have stopped working in the creative sector altogether due to the pandemic | 7% | 9% | - |
| The organisation has ceased operating due to the pandemic | 7% | 7% | 6% |

N=99. Individuals (82), Organisations (17). Percentages might not total 100% due to rounding.

Risks

The main risks identified were:

- Audience/consumer confidence.
- Finance and debt.
- Staff shortages.
- Increased costs (e.g. wages, materials).
- Cost of living increases (i.e. less disposable income) on audience/consumer participation levels.
- Survival and getting back to pre-COVID-19 levels (pandemic is ongoing and impacts are still being felt across the sector).

Challenges

The main challenges were framed as:

- Potential further lockdowns and impact on the sector (i.e. restrictions).
- Loss of contracts.
- Further job losses, loss of skills and for some risk of organisations ceasing to operate.
- Funding, including income and sponsorship.
- Inflationary pressures.

Opportunities

The main opportunities on the horizon were reported as:

- Reshaping operations and delivery (e.g. increased focus on core statutory functions, how re-engage audiences going forward, consider new structures for delivery, explore different markets).
- Digital adoption.
- Staycation market.

Support Needed

The main type of support considered most needed for creative freelancers, sole traders and organisations as the sector looks to support recovery and renewal from the pandemic was continued financial support to help the sector recovery and rebuild capacity – to ensure “it is on a more solid footing and the future looks more certain.”.

Other types of support mentioned included:

- Mental health and well-being.
- Mentoring.
- Forums to share experiences ideas, challenges, solutions, etc.

Appendix F: Additional Funding Distribution Analysis

Appendix F presents additional analysis of funding activity across all programme funds.

Funding Activity by Local Authority

Tables F.1 and **F.2** present a summary of awards and value across each local authority by individual awards and organisation awards, respectively.

Table F.1: Individual Awards by Local Authority

| Local Authority | Approved | Share of Total | Total Value | Share of Total Value |
|---------------------|----------|----------------|-------------|----------------------|
| Aberdeen City | 144 | 1.3% | £267,928 | 1.3% |
| Aberdeenshire | 128 | 1.1% | £238,590 | 1.1% |
| Angus | 113 | 1.0% | £205,850 | 1.0% |
| Argyll and Bute | 137 | 1.2% | £261,350 | 1.2% |
| City of Edinburgh | 2,131 | 18.8% | £3,918,507 | 18.5% |
| Clackmannanshire | 25 | 0.2% | £46,900 | 0.2% |
| Dumfries & Galloway | 151 | 1.3% | £282,140 | 1.3% |
| Dundee City | 217 | 1.9% | £397,158 | 1.9% |
| East Ayrshire | 100 | 0.9% | £189,093 | 0.9% |
| E. Dunbartonshire | 174 | 1.5% | £342,750 | 1.6% |
| East Lothian | 216 | 1.9% | £397,216 | 1.9% |
| East Renfrewshire | 169 | 1.5% | £324,500 | 1.5% |
| Falkirk | 119 | 1.1% | £219,150 | 1.0% |
| Fife | 371 | 3.3% | £699,819 | 3.3% |
| Glasgow City | 4,312 | 38.1% | £7,957,839 | 37.6% |
| Highland | 366 | 3.2% | £699,291 | 3.3% |
| Inverclyde | 63 | 0.6% | £122,980 | 0.6% |
| Midlothian | 110 | 1.0% | £206,705 | 1.0% |
| Moray | 106 | 0.9% | £203,264 | 1.0% |
| Na h-Eileanan Siar | 57 | 0.5% | £110,360 | 0.5% |
| North Ayrshire | 120 | 1.1% | £233,200 | 1.1% |
| North Lanarkshire | 318 | 2.8% | £598,308 | 2.8% |
| Orkney Islands | 15 | 0.1% | £3,250 | 0.0% |
| Perth and Kinross | 208 | 1.8% | £29,295 | 0.1% |

| | | | | |
|-------------------|---------------|-------------|--------------------|-------------|
| Renfrewshire | 309 | 2.7% | £395,865 | 1.9% |
| Scottish Borders | 157 | 1.4% | £589,317 | 2.8% |
| Shetland Islands | 15 | 0.1% | £296,325 | 1.4% |
| South Ayrshire | 153 | 1.4% | £33,900 | 0.2% |
| South Lanarkshire | 408 | 3.6% | £281,180 | 1.3% |
| Stirling | 159 | 1.4% | £788,560 | 3.7% |
| W. Dunbartonshire | 97 | 0.9% | £304,999 | 1.4% |
| West Lothian | 143 | 1.3% | £181,900 | 0.9% |
| Outside Scotland | 2 | 0.0% | £272,628 | 1.3% |
| No LA Data | 23 | 0.2% | £44,490 | 0.2% |
| Total | 11,336 | 100% | £21,144,606 | 100% |

Unsurprisingly, Glasgow accounted for the greatest number of approved applications (4,312) and total value awarded (£7.96 million), representing 38.1% and 37.6% of all awards and value, respectively. Edinburgh was next with 2,131 approved applications and £3.92 million in value. Together Glasgow and Edinburgh accounted for over 56% of both approved applications and total value granted through the individual funds.

Table F.2: Organisational Awards by Local Authority

| Local Authority | Approved | Share of Total | Total Value | Share of Total Value |
|---------------------|----------|----------------|-------------|----------------------|
| Aberdeen City | 28 | 3.3% | £3,141,205 | 5.2% |
| Aberdeenshire | 18 | 2.1% | £977,615 | 1.6% |
| Angus | 9 | 1.1% | £487,278 | 0.8% |
| Argyll and Bute | 18 | 2.1% | £1,414,381 | 2.3% |
| City of Edinburgh | 180 | 21.2% | £15,744,977 | 26.1% |
| Clackmannanshire | 1 | 0.1% | £22,000 | 0.0% |
| Dumfries & Galloway | 29 | 3.4% | £1,185,536 | 2.0% |
| Dundee City | 40 | 4.7% | £2,184,675 | 3.6% |
| East Ayrshire | 6 | 0.7% | £208,910 | 0.3% |
| E. Dunbartonshire | 5 | 0.6% | £157,000 | 0.3% |
| East Lothian | 15 | 1.8% | £806,000 | 1.3% |
| East Renfrewshire | 13 | 1.5% | £495,084 | 0.8% |
| Falkirk | 12 | 1.4% | £537,424 | 0.9% |
| Fife | 30 | 3.5% | £2,008,424 | 3.3% |
| Glasgow City | 232 | 27.4% | £14,210,718 | 23.5% |
| Highland | 38 | 4.5% | £3,403,782 | 5.6% |
| Inverclyde | 12 | 1.4% | £1,370,398 | 2.3% |

| | | | | |
|--------------------|------------|-------------|--------------------|-------------|
| Midlothian | 5 | 0.6% | £93,311 | 0.2% |
| Moray | 5 | 0.6% | £685,841 | 1.1% |
| Na h-Eileanan Siar | 6 | 0.7% | £240,221 | 0.4% |
| North Ayrshire | 11 | 1.3% | £439,101 | 0.7% |
| North Lanarkshire | 10 | 1.2% | £796,879 | 1.3% |
| Orkney Islands | 3 | 0.4% | £168,000 | 0.3% |
| Perth and Kinross | 6 | 0.7% | £242,445 | 0.4% |
| Renfrewshire | 23 | 2.7% | £2,747,461 | 4.6% |
| Scottish Borders | 18 | 2.1% | £1,094,259 | 1.8% |
| Shetland Islands | 14 | 1.7% | £908,760 | 1.5% |
| South Ayrshire | 5 | 0.6% | £723,852 | 1.2% |
| South Lanarkshire | 12 | 1.4% | £1,014,101 | 1.7% |
| Stirling | 10 | 1.2% | £648,400 | 1.1% |
| W. Dunbartonshire | 11 | 1.3% | £1,207,804 | 2.0% |
| West Lothian | 2 | 0.2% | £89,724 | 0.1% |
| Outside Scotland | 21 | 2.5% | £898,946 | 1.5% |
| No LA Data | 0 | 0.0% | £0 | 0.0% |
| Total | 848 | 100% | £60,354,512 | 100% |

Much like the individual awards, the greatest share of awards and total value were granted to Glasgow and Edinburgh, who together accounted for 48.6% of all awards granted and 49.6% of total value awarded by organisation funds.

Table F.3 presents the Targeted awards by Local Authority.

Table F.3: Targeted Awards by Local Authority

| Local Authority | Approved | Share of Total | Total Value | Share of Total Value |
|-------------------|-----------|----------------|-------------------|----------------------|
| Aberdeen City | 1 | 9.1% | £1,400,000 | 21% |
| City of Edinburgh | 4 | 36.4% | £1,891,000 | 28% |
| Glasgow City | 2 | 18.2% | £560,000 | 8% |
| Highland | 1 | 9.1% | £800,000 | 12% |
| Outside Scotland* | 3 | 27.3% | £2,100,000 | 31% |
| Total | 11 | 100% | £6,751,000 | 100% |

*We note that value awarded to the UK Crafts Council, Help Musicians, and the Society of Authors is classified as Outside Scotland as these organisations are headquartered outside of the country. However, all of this funding, save a small management fee, was redistributed across the Scottish creative sector.

Awards by Fund

This section presents a detailed analysis of each of Creative Scotland's COVID-19 emergency funds. Each fund is examined in isolation and fund activity and performance is assessed. The following information is presented for all Individual and Organisational Funds:

1. Applications: The number of applications to the fund.
2. Approved: The number of applications which were approved.
3. Rate: The percentage of applications that were approved (approved/applications).
4. Total Value: The sum of the value of all approved awards.
5. Avg Ask: The average monetary amount requested on approved applications.
6. Avg Award: The average value approved applications.
7. Difference (Organisational Funds only): The difference between avg ask and avg award.
8. Max Award: The highest value award granted²².
9. Min Award: The lowest value award granted.

Individual Funds

As noted earlier, the funds categorised as individual funds include: the Bridging Bursaries, Hardship Fund for Creative Freelancers and the Screen Hardship Fund. These are discussed below.

Bridging Bursaries

Funding awards through the Bridging Bursaries fund were delivered through three separate strands: rounds 1 and 2 targeting the creative sector and a dedicated funding strand targeting the screen sector. **Table F.4** summarises funding activity.

²² It should be noted that the the reason that Max Awards are sometimes over the top limit is due to the additional of Access Costs for applications with additional needs (applicants could ask for additional access costs which would be added to their request - hence increasing the amount awarded).

Table F.4: Bridging Bursaries - Funding and Award Summary

| | Applications | Approved | Rate | Total Value | Avg Ask | Avg Award | Max Award | Min Award |
|-----------------|--------------|--------------|------------|-------------------|---------------|---------------|---------------|-------------|
| Creative - Rd 1 | 1,062 | 866 | 82% | £1,553,881 | £1,794 | £1,794 | £3,250 | £500 |
| Creative - Rd 2 | 1,084 | 772 | 71% | £1,381,122 | £1,789 | £1,789 | £5,000 | £500 |
| <i>Subtotal</i> | <i>2,146</i> | <i>1,638</i> | <i>76%</i> | <i>£2,935,003</i> | <i>£1,792</i> | <i>£1,792</i> | <i>£5,000</i> | <i>£500</i> |
| Screen | 1,005 | 657 | 65% | £1,374,058 | £2,091 | £2,091 | £5,000 | £500 |
| No Data | 266 | 0 | 0% | £0 | N/A | N/A | N/A | N/A |
| Total | 3,417 | 2,295 | 67% | £4,309,061 | £1,878 | £1,878 | £5,000 | £500 |

Application numbers for each fund were all around 1,000 applications. It is noteworthy that the success rate was 11% lower in round 2 of the creative strand compared to round 1, and lower still for the screen fund, suggesting that the application appraisal process became more stringent over time. It is likely that budget pressures were a contributing factor (overall the Bridging Bursaries Fund was over budget by nearly £310,000).

Part of this will also be down to people reapplying (i.e. applying to both rounds). This was not allowed but some applicants did it and were made ineligible in second round.

For all the fund strands, the average ask of successful applicant was equal to the average amount awarded to successful applicants, meaning that they received the full funding amount requested. While the fund had award cap set at £2,500 this could be added on to with disabled access costs with up to an additional £2,500 granted. We also note that there were 266 unsuccessful applications which did not have any data on which funding strand they originated from.

Hardship Fund for Creative Freelancers

Funding awards through the Hardship Fund for Creative Freelancers were delivered through two separate rounds of funding. **Table F.5** summarises this funding activity.

Table F.5: Hardship Fund for Creative Freelancers - Funding and Award Summary

| | Applications | Approved | Rate | Total Value | Avg Ask | Avg Award | Max Award | Min Award |
|---------|--------------|----------|------|-------------|---------|-----------|-----------|-----------|
| Round 1 | 5,530 | 3,706 | 67% | £6,772,499 | £1,827 | £1,827 | £4,000 | £250 |
| Round 2 | 4,333 | 3,977 | 92% | £7,533,804 | £1,894 | £1,894 | £5,417 | £250 |
| Total | 9,863 | 7,683 | 78% | 14,306,303 | £1,862 | £1,862 | £5,417 | £250 |

Round 1 received a higher volume of applications accounting for 56% of all applications. However, there is a sizeable difference in the success rate between rounds 1 and 2 which saw increase from 67% to 92%. There are two potential drivers for the success rate increase. The first being that round 1 saw numerous multiple submissions by applicants which were subsequently withdrawn or rejected on this basis of duplication. The second is that round 2 allowed applicants from round 1 to

apply again, which had an easier process and auto-approval if already approved in round 1. The average awards were similar between the two rounds and successful applicants were awarded their full funding ask.

While the fund had an award cap set at £2,000, this could be added on to with disabled access costs with up to an additional £2,000 granted. There was a single exception where £3,417 was awarded for disabled access costs bring the maximum award up to £5,417. Further, while the fund's award floor was set at £500, there were 7 awards below the lower limit, although these were all in line with the application ask.

Screen Hardship Fund

Funding awards through the Screen Hardship Fund were delivered through two separate rounds of funding. **Table F.6** summarises this funding activity.

Table F.6: Screen Hardship Fund- Funding and Award Summary

| | Applications | Approved | Rate | Total Value | Avg Ask | Avg Award | Max Award | Min Award |
|---------|--------------|----------|------|-------------|---------|-----------|-----------|-----------|
| Round 1 | 696 | 666 | 96% | £1,152,084 | £1,732 | £1,729 | £7,000 | £500 |
| Round 2 | 708 | 692 | 98% | £1,377,158 | £1,973 | £1,990 | £4,900 | £500 |
| Total | 1,404 | 1,358 | 97% | £2,529,242 | £1,862 | £1,862 | £7,000 | £500 |

Round 2 had the highest success rate of any round of funding amongst all the individual funds at 98%.

As with the other individual funds, successful applicants were awarded the full value of the application ask, with the average award being valued at £1,862. With an award cap set at £2,000 and up to £5,000 in disabled access cost, the maximum value award granted was £7,000.

The Screen Hardship Fund shared a budget with the Hardship Fund for Creative Freelancers and together overspent the budget by £2.8 million.

Organisational Funds

As noted earlier, the funds categorised as organisational funds include: the Cultural Organisations and Venues Recovery Fund, Performing Arts Venue Relief Fund, Grassroots Music Venues Stabilisation Fund, Independent Cinemas Recovery and Resilience Fund, and the Culture Collective. These are discussed below.

Cultural Organisations and Venues Recovery Fund

Funding awards through the Cultural Organisations and Venues Recovery Fund were delivered through two separate rounds of funding. **Table F.7** summarises this funding activity.

Table F.7: Cultural Organisations and Venues Recovery Fund - Funding and Award Summary

| | Applications | Approved | Rate | Total Value | Avg Ask | Avg Award | Difference | Max Award | Min Award |
|---------|--------------|----------|------|-------------|---------|-----------|------------|-----------|-----------|
| Round 1 | 346 | 233 | 67% | £13,131,097 | £65,686 | £56,357 | £9,330 | £250,000 | £10,000 |
| Round 2 | 345 | 278 | 81% | £8,331,338 | £40,749 | £29,969 | £10,780 | £125,000 | £10,000 |
| Total | 691 | 511 | 74% | £21,462,435 | £52,120 | £42,001 | £10,119 | £250,000 | £10,000 |

Applications were evenly split across the two rounds, although round 2 saw more applications approved. Despite this round 1 delivered a greater total value as the average award was £26,000 higher than round 2. This was driven by a contraction in the funding award cap from \$150,000 in round 1 to £75,000 in round 2. We do note however, that fund guidelines allowed for, in exceptional circumstances, awards of up to £250,000 in round 1 and up to £125,000 in round 2. There were 2 awards in round 1 and 3 awards in round which fell into this exceptional circumstance. Unlike the individual funds, successful applicants, on average, received less funding than they requested - a difference of about £10,000 across both rounds.

Performing Arts Venue Relief Fund

Funding awards through the Performing Arts Venue Relief Fund were delivered through a round for RFOs followed by two separate rounds of funding for non RFOs. **Table F.8** summarises this funding activity.

Table F.8: Performing Arts Venue Relief Fund - Funding and Award Summary

| | Applications | Approved | Rate | Total Value | Avg Ask | Avg Award | Difference | Max Award | Min Award |
|---------|--------------|----------|------|-------------|----------|-----------|------------|-----------|-----------|
| RFO | 20 | 20 | 100% | £7,459,551 | £372,978 | £372,978 | £0 | £750,000 | £75,400 |
| Round 1 | 42 | 41 | 98% | £4,736,312 | £119,664 | £115,520 | £4,144 | £250,000 | £19,970 |
| Round 2 | 59 | 54 | 92% | £8,948,774 | £169,537 | £165,718 | £3,819 | £500,000 | £22,618 |
| Total | 121 | 115 | 95% | £21,144,637 | £187,137 | £183,866 | £3,271 | £750,000 | £19,970 |

There were high success rates across all strands, and notably 100% for RFOs. During round 1, the award cap was set at £250,000, and average award was about £115,000. Round 2 saw an award cap increase to £500,000 and this stimulated an increase in the average award to £166,000.

The RFO strand of the fund allowed for larger awards of up to £750,000, and the average award was significantly greater than the non-RFO stands at nearly £373,000. Also of note, the RFO strand applicants received the full amount of their funding requests while those in rounds 1 and 2 received £4,100 and £3,800 less than requested, respectively.

Grassroots Music Venues Stabilisation Fund

Funding awards through the Grassroots Music Stabilisation Fund were delivered through two separate rounds of funding. **Table F.9** summarises this funding activity.

Table F.9: Grassroots Music Venues Stabilisation Fund- Funding and Award Summary

| | Applications | Approved | Rate | Total Value | Avg Ask | Avg Award | Difference | Max Award | Min Award |
|---------|--------------|----------|------|-------------|---------|-----------|------------|-----------|-----------|
| Round 1 | 163 | 68 | 42% | £2,199,999 | £37,417 | £32,353 | £5,064 | £46,656 | £6,700 |
| Round 2 | 117 | 76 | 65% | £4,000,000 | £57,564 | £52,632 | £4,932 | £331,000 | £3,749 |
| Total | 280 | 144 | 51% | £6,199,999 | £48,050 | £43,056 | £4,994 | £331,000 | £3,749 |

There were low application success rates in both rounds, particularly round 1 at just 42%. In general, across both rounds, applicants received lower funding than requested in their applications - £5,064 less in round 1 and £4,932 less in round 2. The awards limits were capped at £50,000 (per venue) in round 1 and no applicant received the full amount. In round 2 the cap was raised to £70,000 (per venue). During round 2, thirty organisations received the full £70,000, while there were three applicants who received awards above the limit with the highest value award being £331,000. In these cases, a single applicant organisation received awards for more than one venue.

Independent Cinemas Recovery and Resilience Fund

There were two rounds of the ICRRF. The initial round opened in September 2020 and an additional funding round followed in March 2021, **Table F.10**.

Overall, the first round supported 27 applications from organisations who, between them, run 30 independent cinemas and two touring operations with £3.55 million of emergency funding being awarded. This was made up of £3.5 million Scottish Government funds with a small top-up of approximately £50,000 on National Lottery Funds to cover the shortfall.

The additional funding was a top-up to this initial round as the pandemic and lockdown extended; and so the additional £1.98 million extended support for that same cohort. Two operators running (one cinema and one touring operation) did not apply for additional support and therefore this funding supported 25 organisations running 29 independent cinemas and one touring operation.

Table F.10: Independent Cinemas Recovery and Resilience Fund- Funding and Award Summary

| | Applications | Approved | Rate | Total Value | Avg Ask | Avg Award | Difference | Max Award | Min Award |
|---------|--------------|----------|------|-------------|----------|-----------|------------|-----------|-----------|
| Round 1 | 27 | 27 | 100% | £3,550,364 | £132,661 | £131,495 | £1,166 | £627,849 | £21,244 |
| Round 2 | 25 | 25 | 100% | £2,052,870 | £82,115 | £79,221 | £1,894 | £324,079 | £14,118 |
| Total | 52 | 52 | 100% | £5,530,888 | £106,250 | £106,363 | -£114 | £627,849 | £14,118 |

There was a 100% application success rate for this fund. Further, compared to other funds, there was small number of applications and awards granted.

The average value of awards was higher in the first round than in the second round (£131,661 compared to £82,115). In the first round, applicants received on average over £1,100 less than they asked.

There were ineligible costs that were removed from some applications, for example, a large capital project to replace a heating system was deemed ineligible and the award was reduced accordingly.

There were no set criteria for award value floors or caps and awards ranged widely from about £14,000 up to nearly £628,000.

Additional funding of £2.173m was made available in early 2021 from the Scottish Government of which £1,980,524 was awarded to cinemas in March 2021.

Culture Collective

A summary of the funding activity delivered through the Culture Collective fund is presented in **Table F.11**.

Table F11: Culture Collective- Funding and Award Summary

| | Applications | Approved | Rate | Total Value | Avg Ask | Avg Award | Difference | Max Award | Min Award |
|-------|--------------|----------|------|-------------|----------|-----------|------------|-----------|-----------|
| Total | 64 | 26 | 41% | £5,891,553 | £226,598 | £226,598 | £0 | £300,000 | £118,847 |

The fund began with 148 expressions of interest, from which 68 organisations were selected to apply. From these, 64 organisations submitted an application. Just 26 applications were approved leading to the lowest applicant success rate of all the organisational funds. However, we do note that this fund was unique in its purpose. Unlike the other organisation funds it was not about saving jobs and avoiding insolvency - rather it was a far more developmental fund, to support community-focussed arts hubs/partnerships. This fund was fundamentally different from all the other emergency funds. The average award (£226,598) was relatively high compared to other funds, driven by a high award minimum of £100,000.

Targeted Funds

As noted earlier, the SG Targeted Support Awards has been categorised as a Targeted funds. A summary is presented below.

SG Targeted Support Awards

A series of six large awards were through the SG Targeted Support awards. A summary of this funding activity is presented in **Table F.14**.

Table F.14: SG Targeted Support Awards - Funding and Award Summary

| Organisation | Award Value |
|--|-------------|
| Aberdeen Performing Arts | £1,400,000 |
| Capital Theatres | £1,300,000 |
| Eden Court Theatre | £800,000 |
| Edinburgh Festival Fringe Society | £81,000 |
| Fruitmarket Gallery Limited | £70,000 |
| Glasgow International (part of Glasgow Life) | £150,000 |

Aberdeen Performing Arts and Capital Theatre were both granted over £1 million in funding, while Edinburgh Festival Fringe Society and Fruit Market Gallery were recipients of more modest awards.