



# **LIVERPOOL CITY REGION CREATIVE FREELANCERS SURVEY**

## **SUMMARY OF RESPONSES**

**27 Nov 2020**

**V4 Draft Report**

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## **1. Introduction**

In response to numerous requests to Culture Liverpool, LCR Combined Authority and Liverpool City Council about the gaps in support for Creative Freelancers within current Covid 19 business support measures, a short survey was undertaken starting on Monday 17 November and ending at 10am Monday 23 November 2020.

There were 118 responses to the survey, which was published using Google Forms. The questionnaire is set out in Appendix 1 and had the main purposes of:

- Ascertaining demand for additional support
- Identifying gaps in current provision
- Identifying the scale of finance required to provide meaningful support.

The survey was sent to 450 email addresses on a Creative Professionals mailing list held by Culture Liverpool and made 5306 impressions on Culture Liverpool social media (Twitter, Instagram, Facebook etc.). Further distribution figures for example via partner's networks are not known, however it was distributed to Borough culture leads and networks across the LCR as well as the established groups such as LCR Music Board, Cultural Partnership and International Strategy Working Group.

The results are not statistically valid and do not provide an estimate of the size of the Creative Freelance sector across the City Region. Nor does this report supply solutions to the serious issues highlighted. It does however provide a snapshot of issues facing the sector and their verbatim responses to proposed approaches for assistance. Further detailed research is required, ideally as part of wider business impact assessment activities.

## **2. Executive Summary**

**Local focus** – The freelancers and their work are based within the city region. Almost all the respondents live in the city region, with the majority located within Liverpool City boundaries (63.6%). Half the respondents indicated that over 75% of their work is located within the City Region.

**These are small businesses:** Responses clearly indicated most of the responders are sole traders (61%), followed by directors of Limited Companies (15.3%) and CICs (7.6%)  
There are relatively few high earners, the majority of respondents (75%) project to earn less than the average wage of £24k in 2020/21.

**Variety of Occupations and Skills** The answers indicated skills sets were orientated around Audio Visual/technical, music making, theatre making, followed by artistic, performance, then film making & marketing. Within DCMS categorisation there were most responses to 'Music, Performing and Visual

Arts' categories followed by 'TV, Video Photography and Film'. There were no responses to DCMS category 8: Software and Computer Services. Responses indicate high levels of specialist creative skills (34%), technical and event skills (34%) followed by advanced level skill and experience (18%).

**Accessing Support:** Almost a quarter of responses indicated that respondents do not have two full years trading records, making them ineligible for some types of the existing support. However only 8% of the respondents had been successful in accessing support, suggesting **having 2 years trading is not the only factor** involved. PAYE, VAT, not paying business rates, part-time work are also contributing factors.

**Impact:** Totalling all the figures supplied 2020/21 total income is projected to fall by **56%** compared with 2018/19. This is an average drop from respondent of £24k to £10k with 75% of the respondents are bringing in income less than £24k per annum in 2020/21. Similarly, 63% are bringing in income less than £12k per annum. Noting also that this question relates to total income and is figures given do not necessarily relate to net income received as wages or salaries. Overall **83% expect their income to reduce in 2020/21**. 49.2% expect their income to reduce severely by 76-100%

**Making ends meet:** 62% of the usual creative work is regular, project contracts or commissions, with 12% of the work grant funded. The majority 71.2% of respondents are not doing other non-creative work at the time of the survey, however 28.8% are doing so. Less than a quarter, 21.2% of respondents, are claiming or intend to claim Universal Credit.

**Risk:** The vast majority **78.8%** consider their creative practice to be at a high level of risk, whilst 17% consider their practice at a medium level of risk and only 4.2% consider the risk low. If the current situation persists **55.1% say they are likely to leave the city region**, with around a third moving to London or Manchester in search of work.

**Level of Financial Support:** Responses indicated the average gap in support averaged at £989 per month whilst coronavirus restrictions remain. 'Grant with conditions' (i.e. project funding), 'new commissioning opportunities' and 'Hardship Grant' were seen as the most appropriate measures of support.

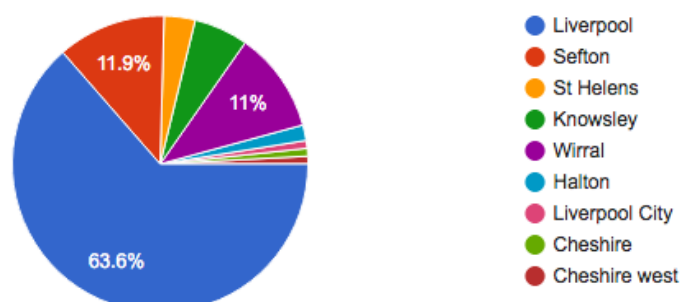
**Universal Credit:** Only 21.2% of respondents are claiming or intend to claim Universal Credit. Only 6% of respondents thought that additional financial support would affect their Universal Credit – for the majority it was not applicable, noting also a high non-response rate to this question.

Further detail is given in the report about issues with accessing support, types of support required and what training and development support would be welcomed in the future.

### 3. Location of Respondents

Your Borough

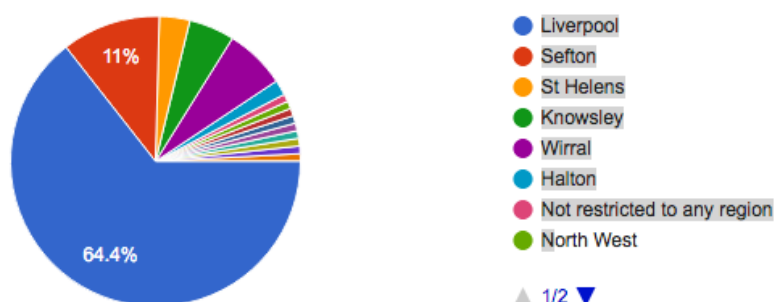
118 responses



### 4. Location of Businesses

Creative Business/Company Borough

118 responses



Borough	Location of Resondee	Location of Business
Liverpool	64.4%*	64.4%*
Sefton	11.9%	11%
St Helens	3.4%	3.4%
Knowsley	5.9%	5.1%
Wirral	11 %	6.8%
Halton	1.7%	1.7%
Cheshire West and Cheshire	1.8%	1.8%
Other**		9%

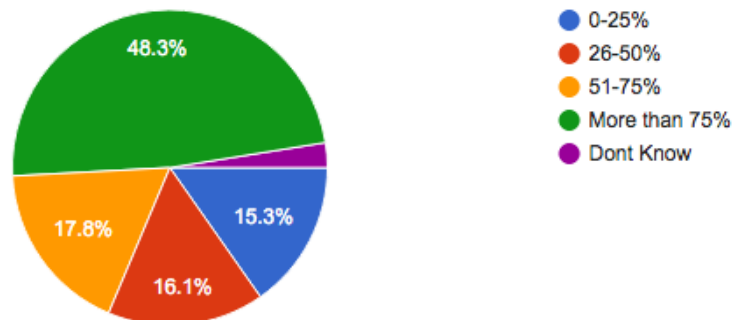
\* includes response for 'Liverpool City'

\*\*includes City Region, National and International Work (not displayed in graph key)

## 5. Location of Work

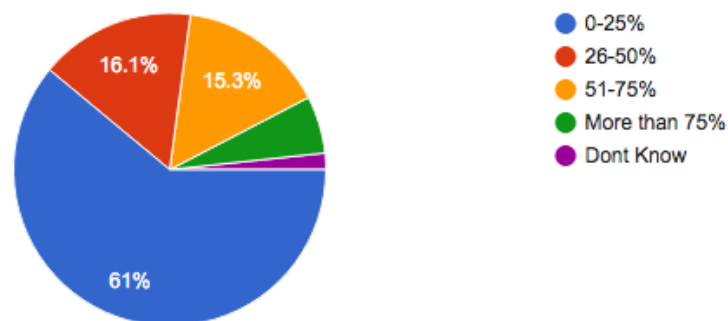
How much of your work takes place locally i.e. within Liverpool & City Region?

118 responses



How much of your work takes place nationally (ie outside the Liverpool City Region)?

118 responses



### Analysis

Almost all the respondents live in the city region, with the majority located within Liverpool City boundaries (63.6%).

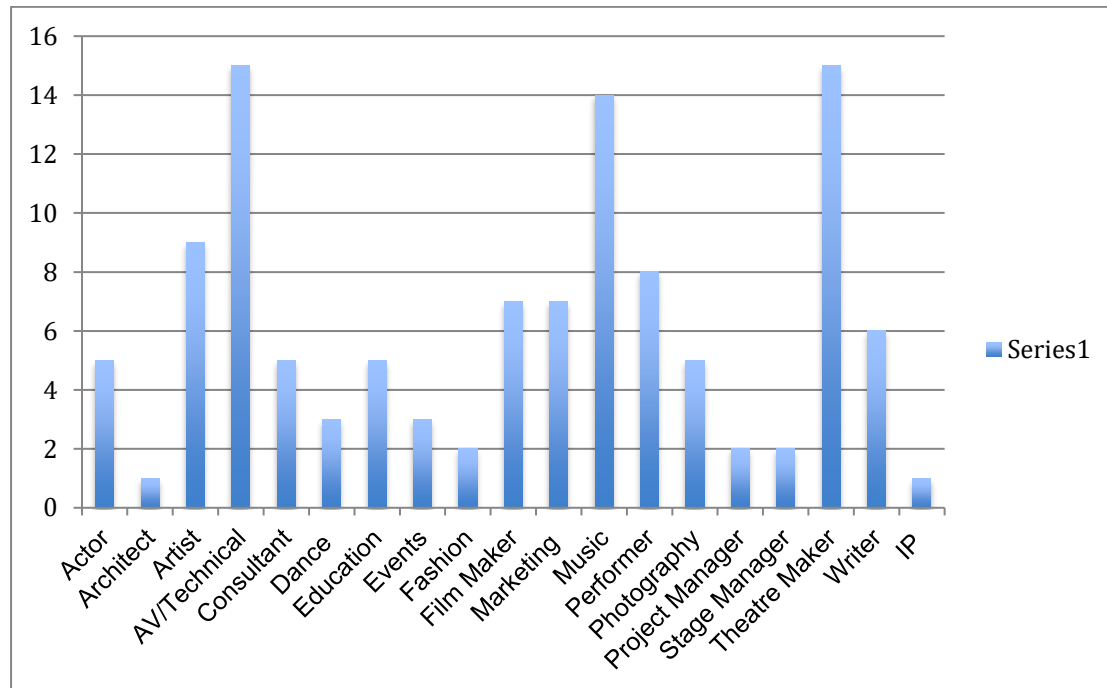
Half the respondents indicated that over 75% of their work is located in the City Region.

Over half indicated that under 25% of their work is located outside the City Region.

## 6. Creative Specialist Skills

115 responses were received. Due to it being an open question the responses were mixed with actual occupation rather than listing a creative skills set.

However, from the wide variety of answers given these were categorised as below to enable analysis of the type.



### Analysis

The answers indicated skills sets were orientated around:

- Audio Visual/Technical
- Music making
- Theatre Making

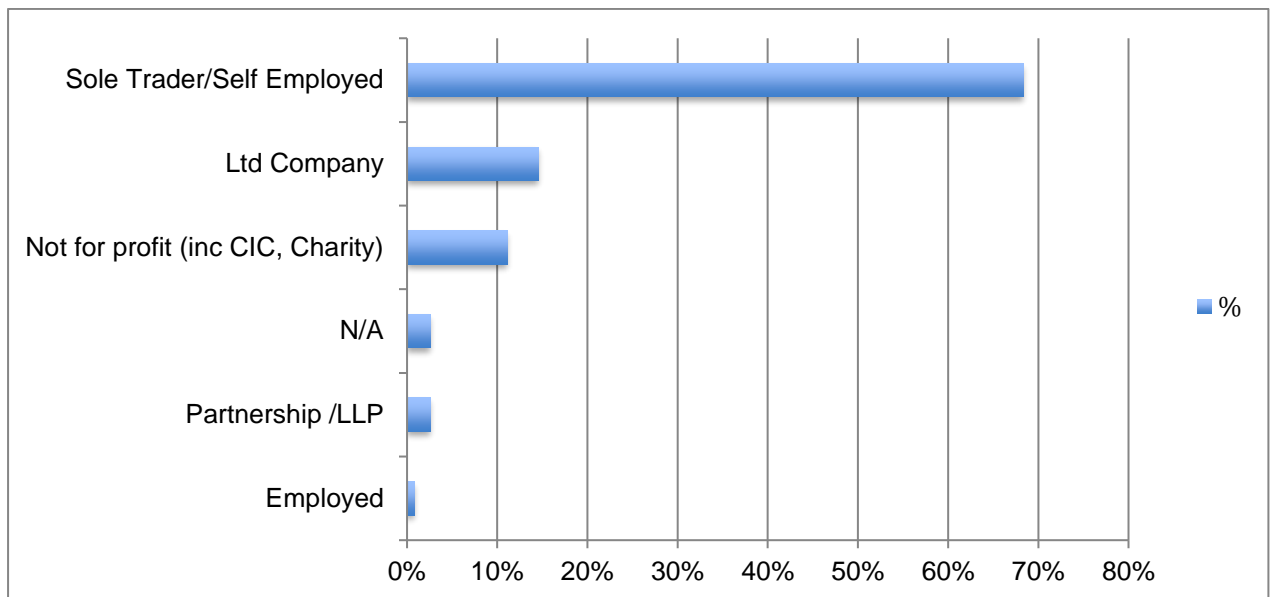
Followed by:

- Artistic
- Performance
- Film making & Marketing

*Noting crossovers and multiple occupations in many instances, future surveys would benefit from a tick box approach and listing of specific skills, rather than allowing wide interpretation).*

(IP : Intellectual Property – in this case copyrighted creative work.)

## 7. Business Constitution



Type	Number	%
Sole Trader/Self Employed	80	68%
Ltd Company	17	15%
Not for profit (inc CIC, Charity)	13	11%
Partnership /LLP	3	3%
Employed	1	1%
N/A	3	3%
Totals	117	100%

### Analysis

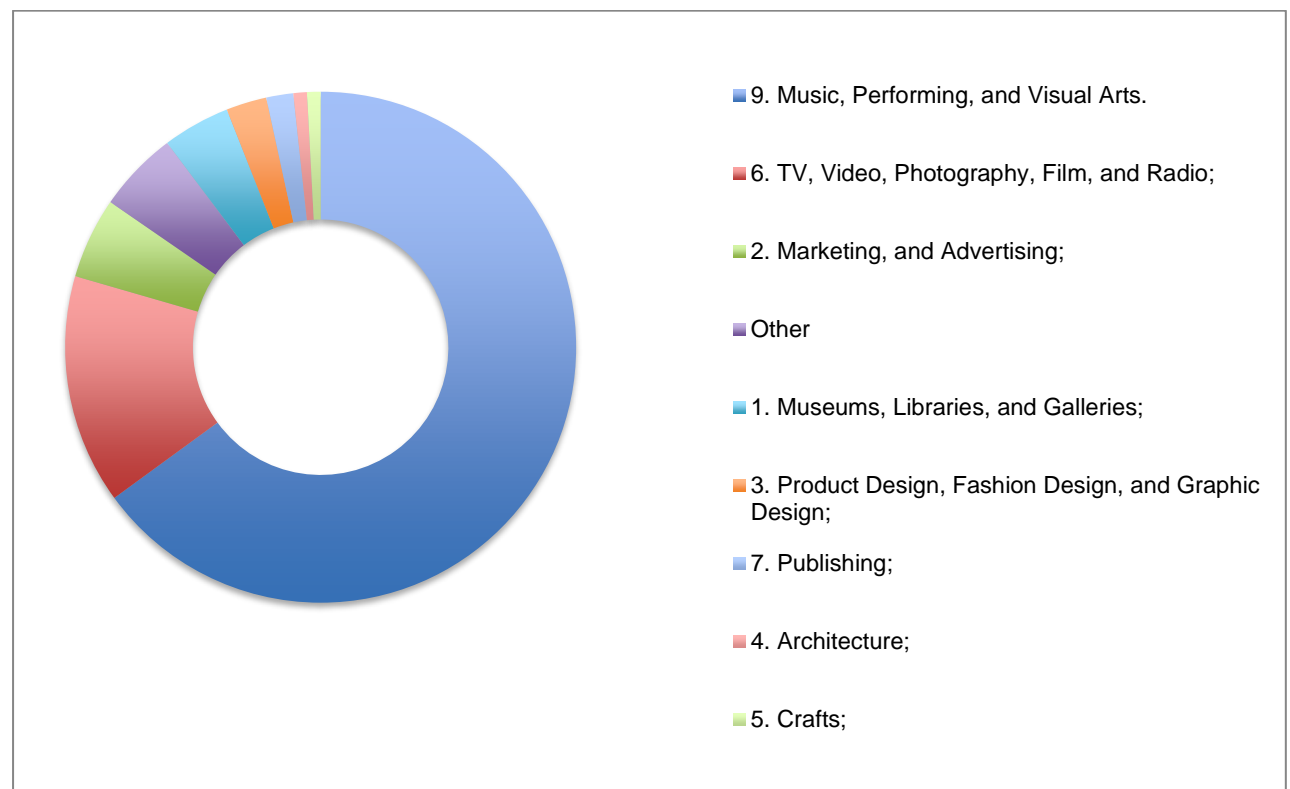
Responses clearly indicated most of the responders are sole traders or self employed (68%), followed by directors of Limited Companies (15.3%). 11% identify their businesses as 'Not for Profit', CIC or as a Charity.

### **Definitions**

CIC Community Interest Company  
LLP - Limited Liability Partnership



## 8 .DCMS Categories



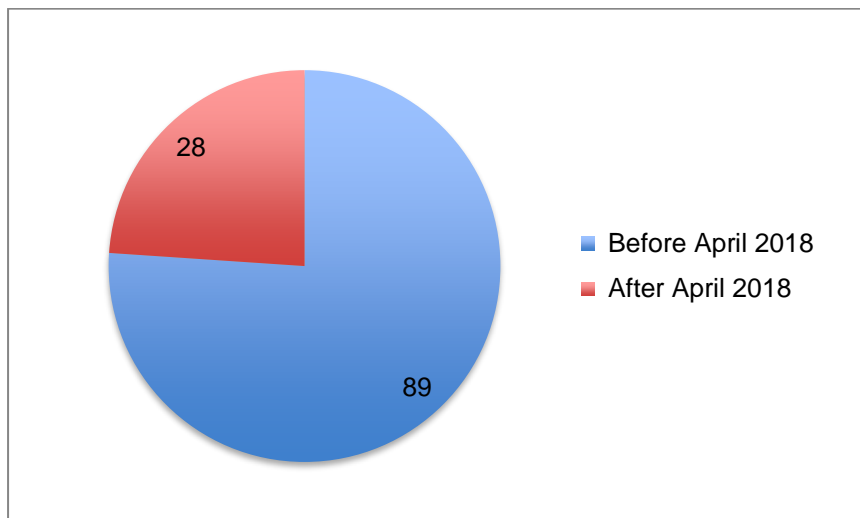
DCMS Categories	Number	%
9. Music, Performing, and Visual Arts.	76	65%
6. TV, Video, Photography, Film, and Radio;	17	15%
2. Marketing, and Advertising;	6	5%
<b>Other</b>	6	5%
1. Museums, Libraries, and Galleries;	5	4%
3. Product Design, Fashion Design, and Graphic Design;	3	3%
7. Publishing;	2	2%
4. Architecture;	1	1%
5. Crafts;	1	1%
Total	117	100%

There were most responses to 'Music, Performing and Visual Arts' categories followed by 'TV, Video Photography and Film'.  
Other included:

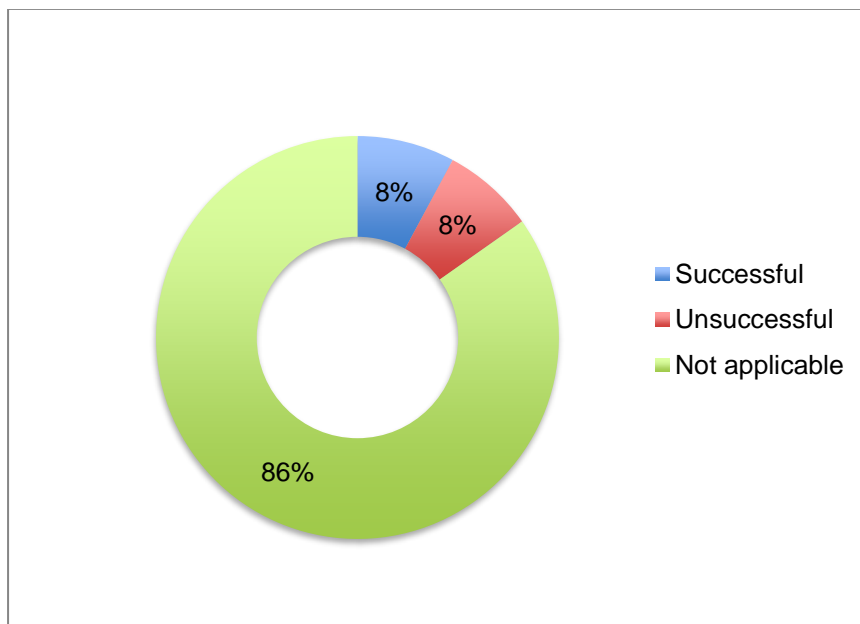
- All art forms
- Corporate events
- Event supplier
- Events and Conferences, with some Music and Performing Arts
- Exhibitions & conferences
- Hands on in community settings

There were no responses to DCMS category 8: Software and Computer Services.

## **9. Trading History**



## **10. Accessing Existing Support**



## **Analysis**

Almost a quarter of responses indicated that respondents do not have two full years trading records, making them ineligible for some types of government support.

However only 8% of the respondents had been successful in accessing support, suggesting age of business is not the only factor involved. Responses in section 11. suggest that other reasons include; lack of awareness and information, not wanting to go into debt with a loan, furlough status of partner leading to SSP ineligibility, 'turnover too high to be eligible for SEISS', 'number of hours worked each week at too low'.

## **11. Reasons for non application to support schemes (verbatim):**

1. PAY income less than self-employed profit
2. Not eligible for anything due to having done some of my work PAYE. I didn't have to do that but had asked to do so to help budget my tax through the year instead of one-off lump sum. Wish I'd stayed fully self-employed!
3. SEISS - under 50% of income from my sole trader business.
4. I have fallen through the gaps of essentially all support during the pandemic, apart from income tax deferral and the Bounce Back Loan offer.
5. I wasn't eligible for any help because I had a part time job last year
6. Majority of income through dividends and small salary
7. I have been unable to apply for bounceback loan because I do not have a business bank account yet. It has taken 3 months so far for my application to be processed.
8. I hadn't submitted tax returns for long enough
9. Both self-employed and Casual classed as employed zero hrs. Can't get furlough. Not enough earning on self-employed side due to corona virus.
10. I was unable to get through to the bank contact centres. I had taken time off work to try and get through, but I would spend all day in the queues without speaking to anybody. I have given up trying to get through as it seems impossible. Banks where I am not a customer have stopped accepting new customers for the business loans.
11. Being a PAYE Freelancer means you're not eligible for anything (as you're classed as employed not self-employed, although the companies do not consider you employed enough to have covid support). Huge gap
12. Not eligible for SSP as my partner was on furlough
13. Didn't apply as number of hours worked each week at too low
14. I am a self-employed person and I have not been able to get ANY help from Job seekers allowance or Universal Credit

15. "The discretionary grant application was rejected by Liverpool City Council as the rental storage agreement the company has to store all merchandise, PA and stage equipment was for a facility in Bootle. A second application was then completed for Sefton who also rejected this as the authority did not accept rental agreements as a relevant fixed cost. There was no joined up thinking here especially as both authorities fall within the same region. In addition to this none of the schemes recognize the fact that for many businesses in the modern world the point of sale is via an online platform and have based the eligibility on a historical company model whereby physical premises are the deciding factor. Absolutely no consideration beyond this type of model or the fact that certain sectors have been hit the hardest and have not been prioritized (except for hospitality / restaurants) is catastrophic especially as for most freelancers in the music industry all revenue and income has been lost with events cancelled. This sector will be the last to return which is most likely to be next spring meaning that realistically at least another 5 months will have to be endured without any income whatsoever. On a local level there has been poor advertising of what support there is from Culture Liverpool. I recently discovered their Support Grant for Local Arts and Businesses. However as someone who is dyslexic I rely on my wife to complete any grant applications so I was most frustrated when they withdrew the rolling application process without warning some 5 days after discovering it so the hours over the subsequent weekend we both spent compiling my proposal were wasted. Had some offer of support for individuals with such special needs been offered when I came across the application I could have at least have the same opportunity as everyone else and had my proposal considered. Finally, on a personal level with all grant applications unsuccessful, with no universal credit (as my wife teaches) and with all credit cards maxed out reluctantly a loan was taken to cover essential costs to keep the business afloat. Being in debt is not an ideal way to hopefully re-emerge as a business, one which I have spent the last 5 years building after being self-employed for 30+ years but this was the only option when you get excluded from any other financial support.
16. We don't pay our own business rates
17. Wasn't eligible for SEISS because I don't have 3 years worth of self-employed tax returns - I had only started trading as self-employed in October 2019, had been PAYE before that so missed out on any SEISS.
18. No property so no grants, the system is biased against freelance creative events folk we are simply ignored and not supported.
19. I'm a PAYE Freelancers so I am not eligible for SEISS - I can be furloughed but I'm no longer contracted at the job I can be furloughed from and I won't be getting reemployed in that position

20. Not been trading long enough

21. Misallocation of income due to an old accountant's error has made me ineligible for the SEISS scheme so I have had no support whatsoever.

## **12. Ineligibility Reasons (verbatim)**

(note: this is specific responses only - 15 responded with 'not eligible' or 'not applicable') :

1. I am not eligible for the self-employment income support scheme because I haven't been trading long enough. I haven't tried to apply to anything else as I was able to change my portfolio of clients for businesses who work in sectors less affected by the crisis (video production).
2. I will be able to pay my income tax at the end of the year.
3. The Business Interruption Loans are a dangerous proposition for the theatre industry. We don't know if we'll be able to get back to creating and even if we do schedule things we have no guarantees that it won't be postponed. Moreover, we have no way to ensure that we can sell our shows due to venue uncertainty. Therefore, loans are just bad business right now. They are unnecessary debt.
4. Turnover previous financial years too high to be eligible for SEISS
5. We aren't applicable & as freelance is only 30% of my overall income I couldn't apply for my losses despite having a sole trader tax return for 7 years.
6. We didn't need to, our funding was not directly affected by the pandemic, and our individual freelancing had not been on for long enough.
7. We were a new company therefore our incomes did not rely on it.
8. We are a new company about to put in our first years tax. Everything wanted last years tax, which we did not have.
9. Don't pay tax.
10. I have been working as a freelancer successfully until recently, so there was no need.
11. I don't earn enough through self-employment
12. We are emerging artists who are dipping our toes into professional waters.
13. xxxxxxxx does not employ any full-time staff, it is an organisation used occasionally for creative projects with health and wellbeing benefits. We are considering establishing xxx as a CIC.
14. Deferring Tax payments. Will monitor situation until January, when bill becomes due.

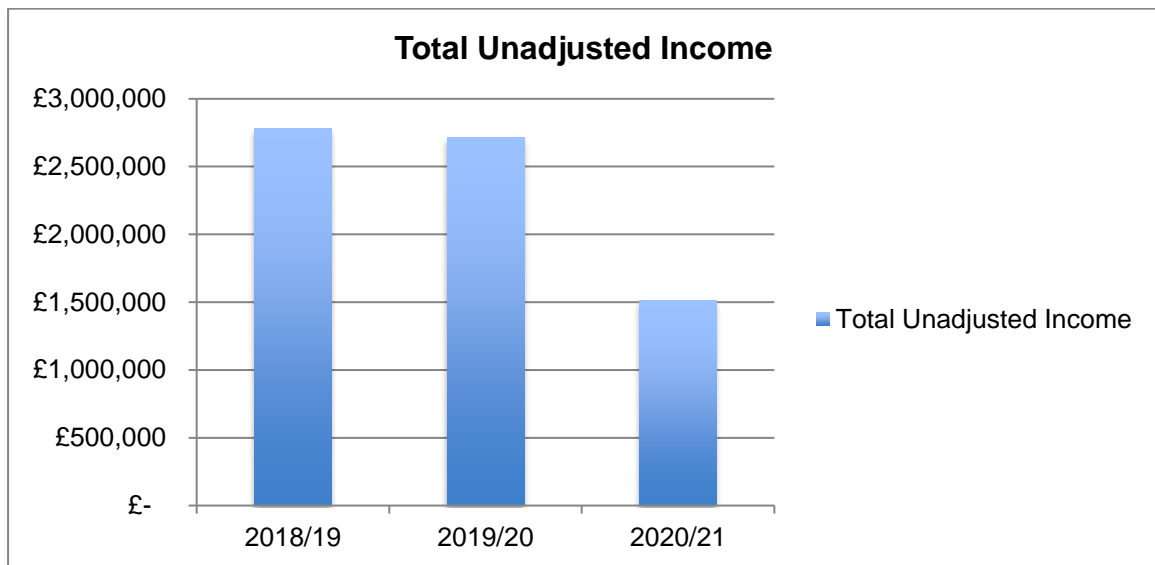
15. I'm concerned about getting into debt which is why I haven't applied for the bounce back loan, even though I will probably need more funds coming in.
16. I am also employed by LJMU.
17. I am not eligible for any of the above grant-based support, being a sole trader and without a ratable business premises (I generally work from home) and falling through all of the gaps in the government's schemes.
18. Not eligible due to sole trader / no business property/ work in supply chain.
19. Some of my freelance work was arts council funded and therefore paid in full.
20. I am not eligible. I took a 3-year break from my freelance career to complete a PHD, which I completed in January 2020. For this reason, I did not have any freelance income to declare on my last self-assessment tax return. I returned to freelance work in February 2020, but without a previous tax return I could not apply for the Self-Employment Income Support Scheme.
21. Not sure what support is available and if eligible. I was going to apply to the self-employment Income Support Scheme, however I'm not eligible due to my profits not being at least half of my total income. I've been self-employed for over 20 years as an artist and it's shocking that there appears to be no support.
22. Not wanting to be in business debt by entering into the business loan schemes.
23. I was unaware of some of the other schemes.
24. I don't see a point in taking a loan and just kicking things down the road debt wise, I'd rather my company collapse than having to deal with a loan for years.
25. I have managed to get by with some online work over the last few months and didn't want to get into debt with the loan scheme, particularly with an uncertain future for the creative industries. The next few months are looking a bit bleak work wise so this is becoming a worry.
26. I did not think I was eligible . I am uncertain of my future and do not know if I could afford to pay loans back in the future. I am now on universal credit
27. I do not qualify as a PAYE freelancer.

28. I didn't know about these schemes and also don't know if I'm eligible.
29. I am not eligible for anything other than job retention.
30. Only myself in the company and no rent on business premises so don't need to apply for certain reliefs.
31. I do not require any further support.
32. I have not qualified for any support, profits at this stage of my practice are small and less than the income from my part-time agency work (that I use to support my practice and pay the bills), so not eligible for SEISS or anything else.
33. Was unaware.
34. I have not applied for SEISS because my work is seasonal and where some months my self-employed earnings would be more than the 50% I would need to qualify for a SEISS. Extrapolated across the year it would be less than 50%.
35. Tax deferral incurs interest/ don't qualify for others.
36. Not application as a sole trader freelancer.
37. Tax not due yet
38. Small arts Company discouraged by market response
39. Did not meet criteria.
40. Other work.
41. I am only eligible for the SEISS. I pay rent on a shared office but was not eligible for the £10,000 small business grant & I do not want to take out a loan.
42. Coronavirus Job Retention Scheme- I didn't know this existed.
43. As a small scale company, we are not eligible for the schemes outlined above. We operate on a project-by-project basis and therefore are paid as freelancers thus we are only eligible for SEISS.
44. Not applicable as I have a part time job to boost my income.
45. I began trading in the middle of April 2020 and became full time self-employed in August 2020. I registered in September 2020, therefore I am not eligible for any scheme.

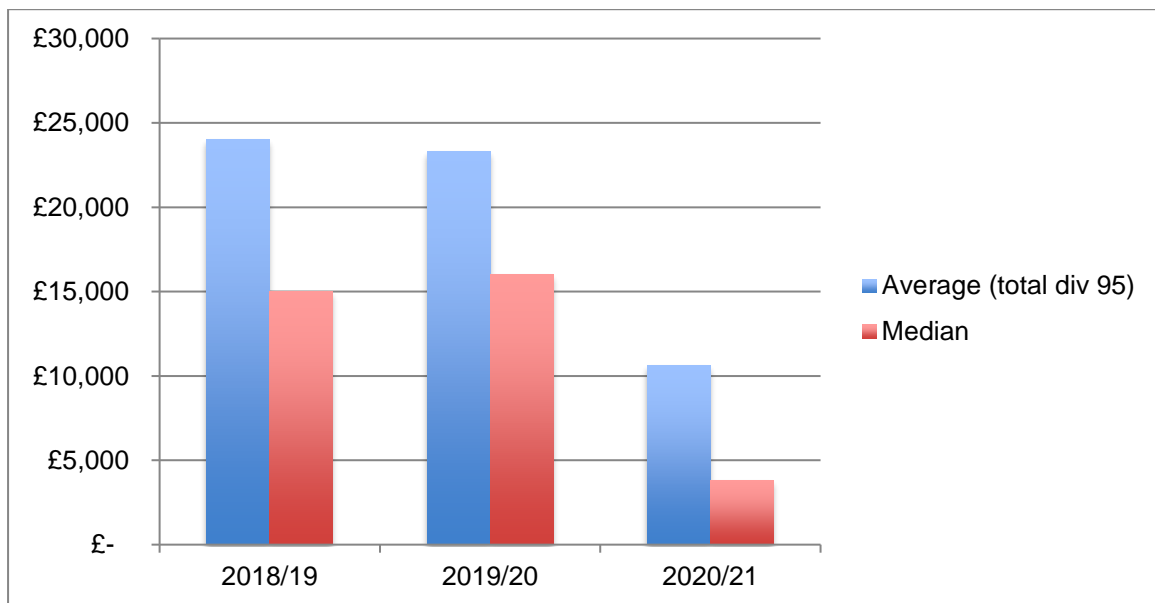


- 46. Just couldn't get any despite appeals
- 47. Not been reading (trading) long enough
- 48. I have not earned enough in prior years to be eligible to register as self employed
- 49. I am a sole trader therefore not eligible for the other schemes.

### 13. Impact on Income



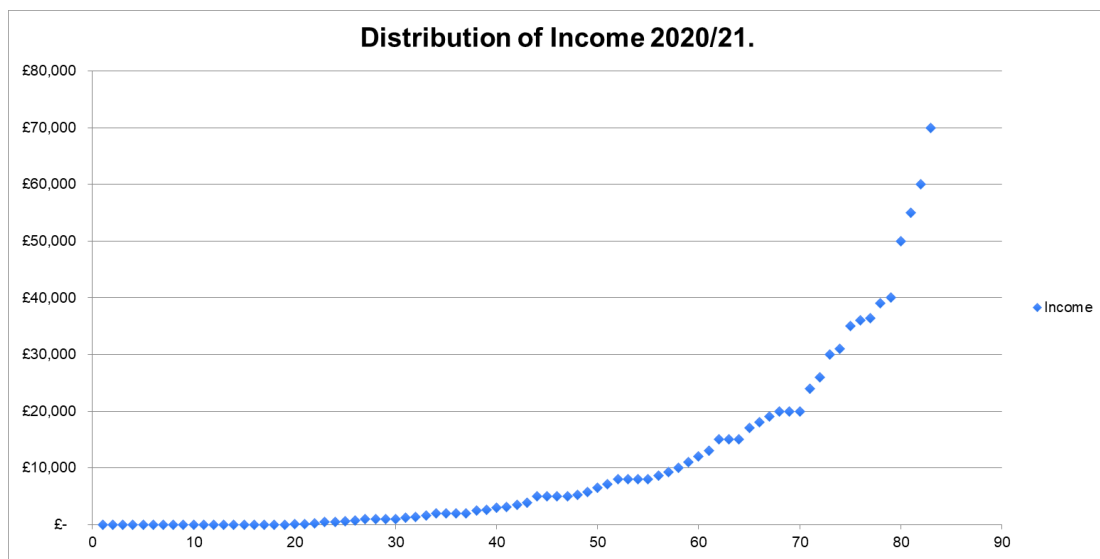
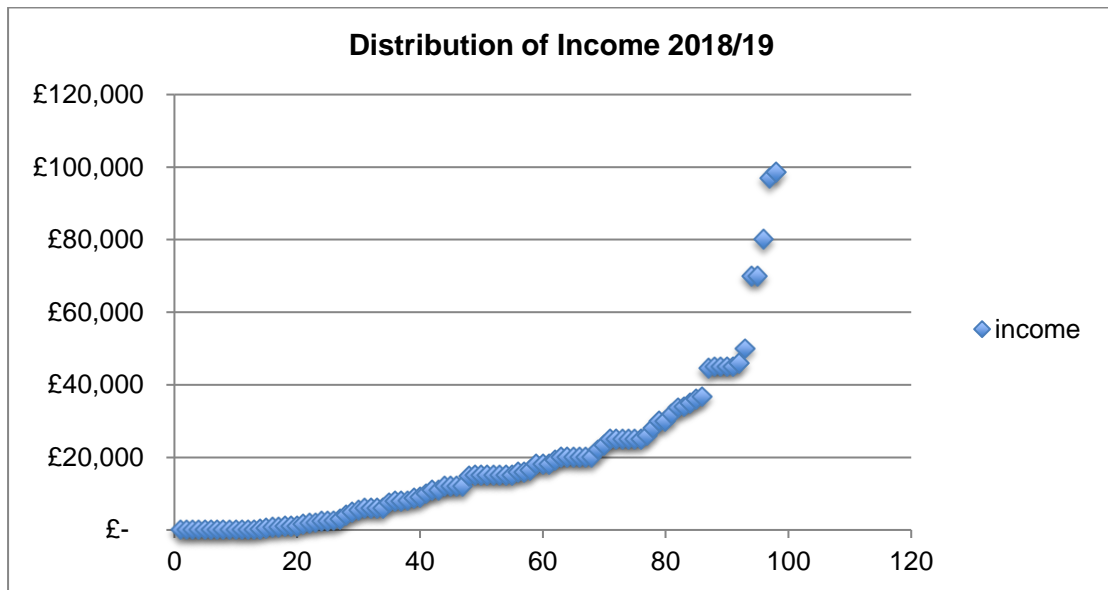
### 14. Individual Average/Median Earnings

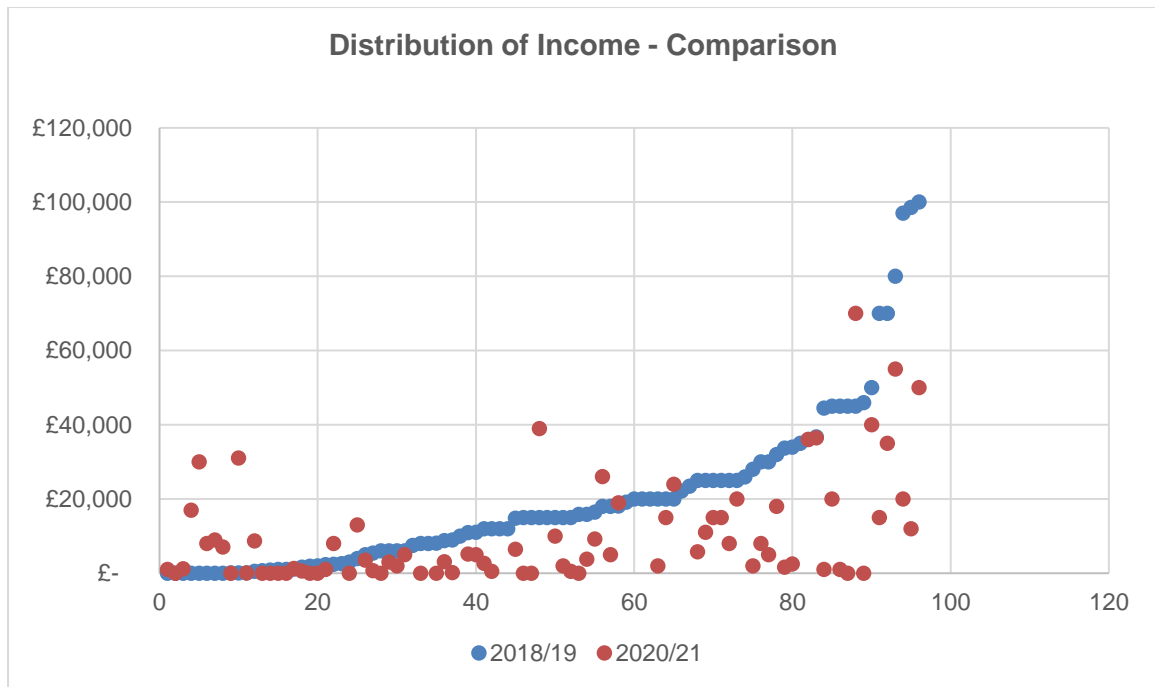


Year	2018/19	2019/20	2020/21
Total Unadjusted Income	<b>£2,783,264</b>	<b>£2,715,129</b>	<b>£1,509,084</b>
Deduct untypical >£500k*	£2,283,264	£2,215,129	£1,009,084
Average (total div 95)	£24,034	£23,317	£10,622
Median	£15,000	£16,000	£3,808

One respondent gave an estimated income of £500k per annum each year. This is considerable higher than any of the other responses so has been removed to avoid skewing the average and making Graph 14 less legible.

## 15. Distribution of Income





### **Analysis**

2020/21 total income is projected to fall by 56% compared with 2018/19.

This is an average drop from £24k to £10k – noting averages are skewed by a low number of high figures in the survey.

75% are bringing in income less than £24k per annum in 2020/21

63% are bringing in comes less than £12k per annum in 2020/21

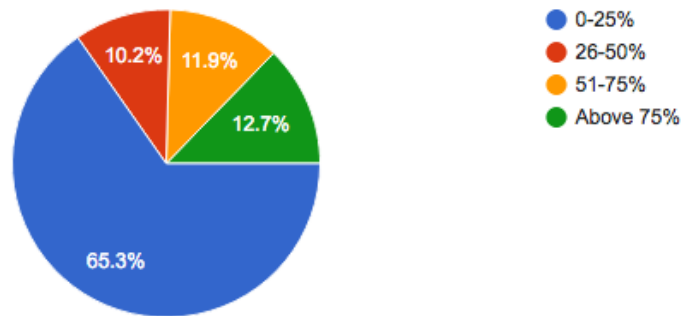
Noting also that this question relates to total income and is figures given do not necessarily relate to net income received as wages or salaries.

4 x very high earners (above £100k) have been removed from the graphs as they are exceptional and would skew the rest of the data.

## 16. Other Impacts

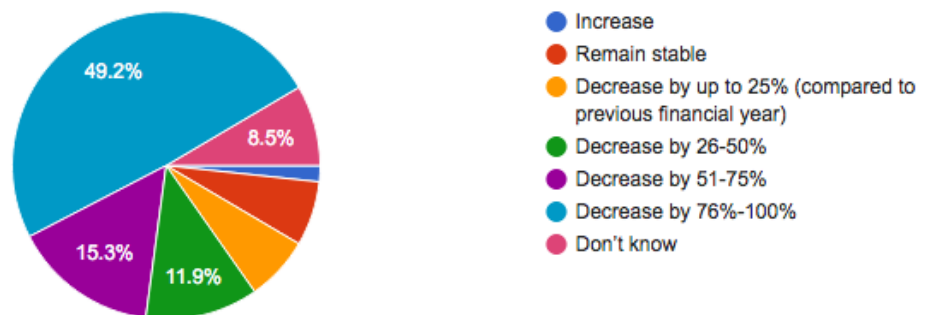
What proportion of your overall income is from sources of work OUTSIDE of your creative practice?

118 responses



To what extent do you expect your creative practice income to have been reduced FROM MARCH 2020 to DECEMBER 2020 due to impact of coronavirus?

118 responses

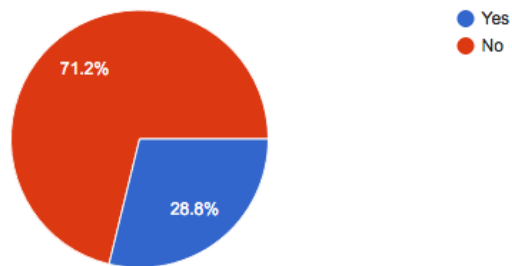


### Analysis

- 35% of income is currently derived from outside creative practice.
- Overall 83% expect their income to reduce
- 49.2% expect their income to reduce severely by 76-100%
- 8.5% expect their income to remain stable or increase.
- 8.5% Don't know

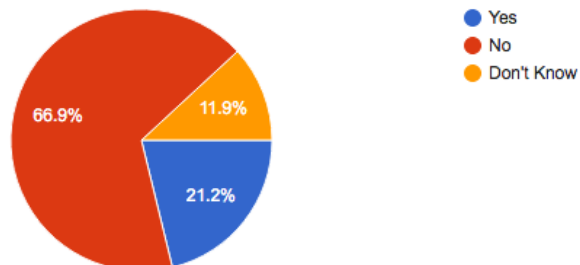
Are you doing other NON CREATIVE work on a regular basis now due to Coronavirus?

118 responses



Do you claim or intend to claim Universal Credit/benefits as a result of coronavirus impact on your work?

118 responses

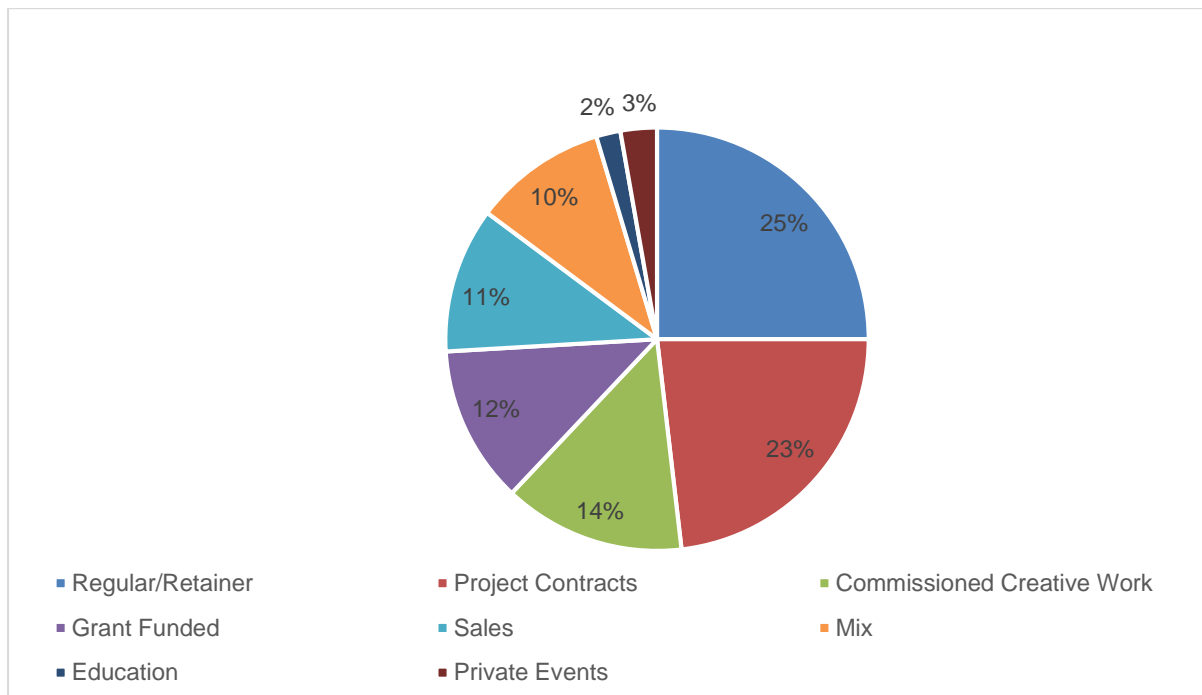


## **Analysis**

The majority 71.2% of respondents are not doing other non-creative work at the time of the survey.

21.2% of respondents are claiming or intend to claim Universal Credit.

## **17. Sources of Work**



## **Analysis**

	Number	%
Regular/Retainer	27	25%
Project Contracts	25	23%
Commissioned Creative Work	15	14%
Grant Funded	13	12%
Sales	12	11%
Mix	11	10%
Education	2	2%
Private Events	3	3%
	108	100%

Responses indicated that 62% of the work is regular, project contracts or commissions, with 12% of the work grant funded.

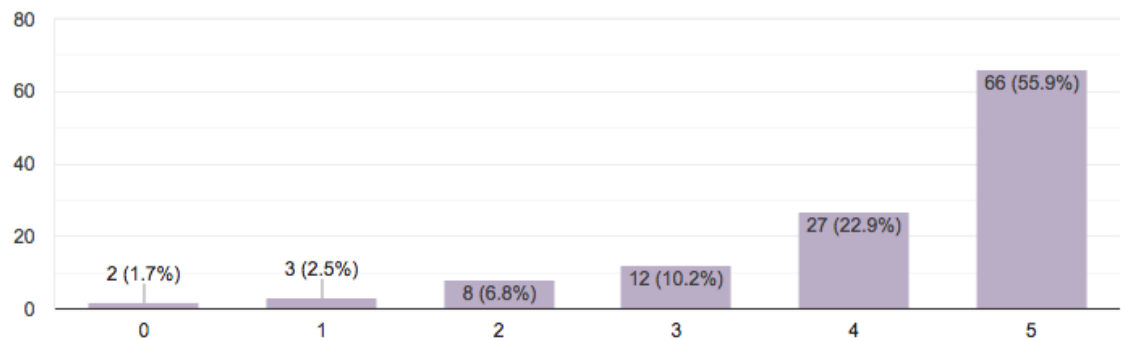
## 18. Perceived Risk

0= low risk

5= high risk

Without additional support (financial or otherwise), what level of risk does the COVID-19 crisis pose to the long-term (over 12 months) viability of your creative practice?

118 responses



## Analysis

Without Additional Support

- 78.8% consider their creative practice to be at a high level of risk
- 17% consider their practice at a medium level of risk
- 4.2% consider the risk low.

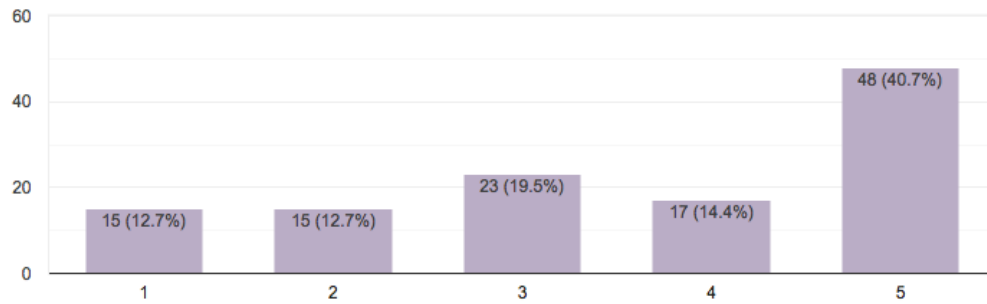


## 19. Risk of Relocation

0= low risk     5= high risk

If the situation remains as it is, are you likely to leave the city (region) to find other work?

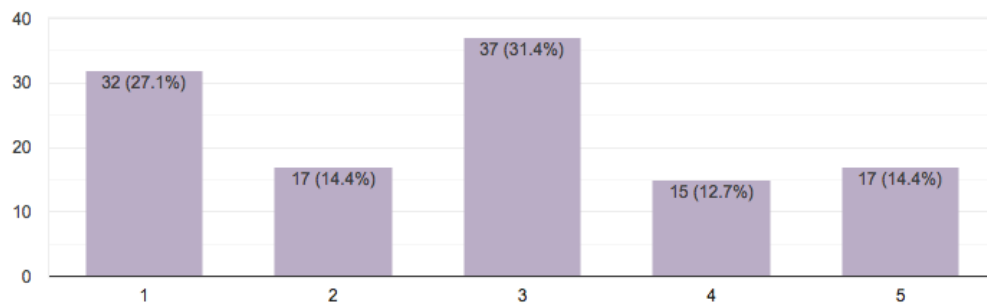
118 responses

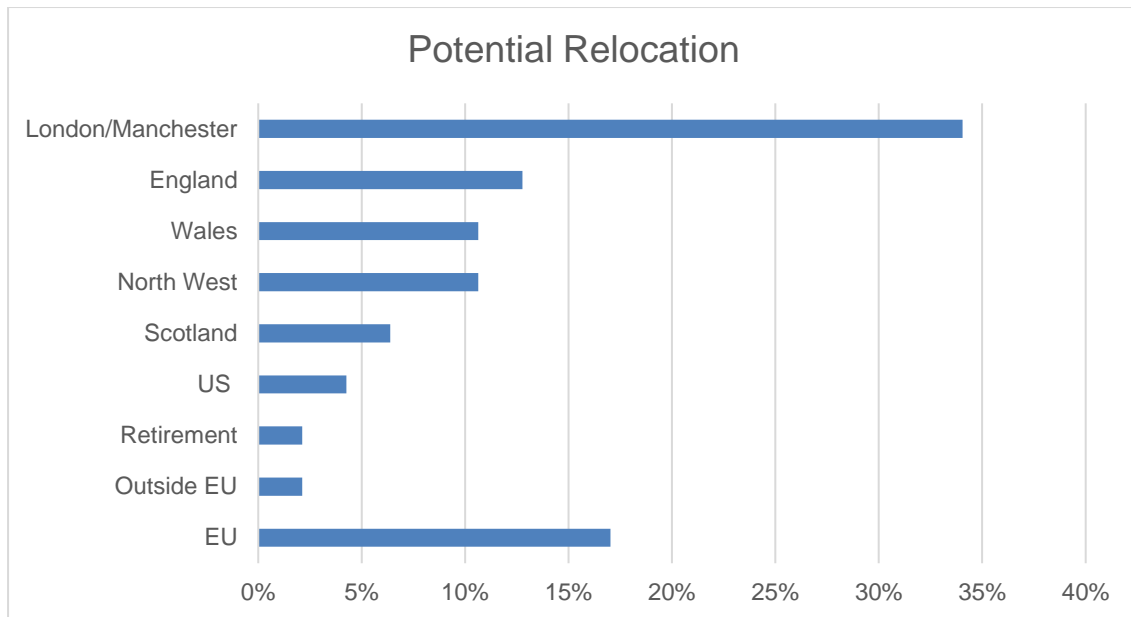


1 = Not likely to return     5 = likely to return

If you leave your creative occupation (or the city) how likely are you to return to it in the future?

118 responses





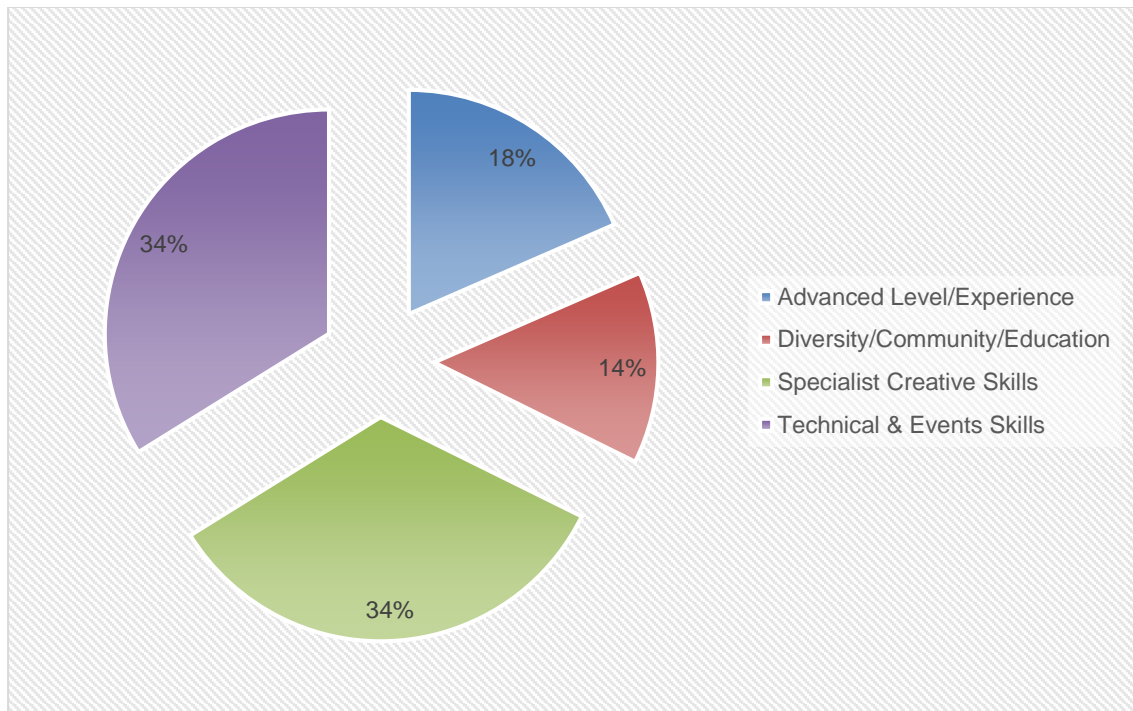
	Relocation	%
EU	8	17%
London/Manchester	16	34%
North West	5	11%
England	6	13%
Wales	5	11%
Scotland	3	6%
US	2	4%
Outside EU	1	2%
Retirement	1	2%
	<b>47</b>	<b>100%</b>

## **Analysis**

If the current situation persists:

- 55.1% are likely to leave the city region
- 24% are not likely to leave the city region
- Just under half (27.1%) of those who would leave do not think it likely that they would return
- 34% would move to London or Manchester to gain work.
- 17% to EU
- 11% would stay in the North West
- Several responses indicated 'moving home'.

## **20. Potential Skills Loss:**



	Responses	%
Advanced Level/Experience	12	18%
Diversity/Community/Education	9	14%
Specialist Creative Skills	22	34%
Technical & Events Skills	22	34%
Total	65	1

### **Analysis**

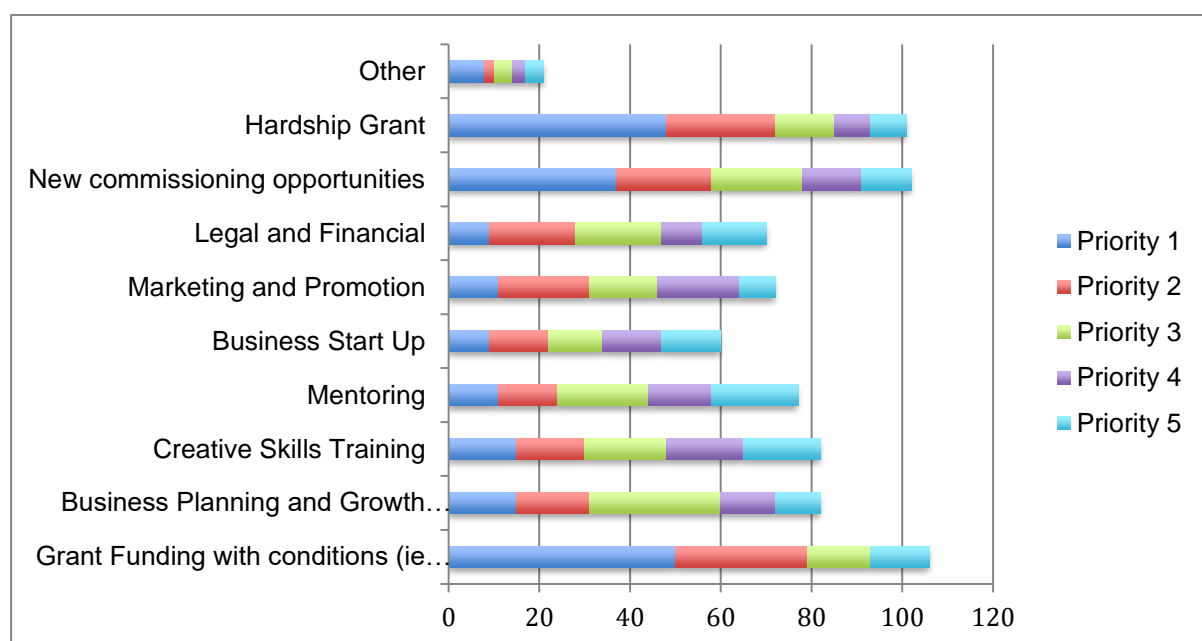
The responses indicate high levels of specialist creative skills (34%), technical and event skills (34%) followed by advanced level skill and experience (18%).

There are creative, technical and advanced level skills that would be lost to the City Region if this happens.

## 21. Types of Support Required

The survey requested that respondents prioritise what support they felt is most appropriate:

(Priority 1 Highest – Priority 5 lowest)



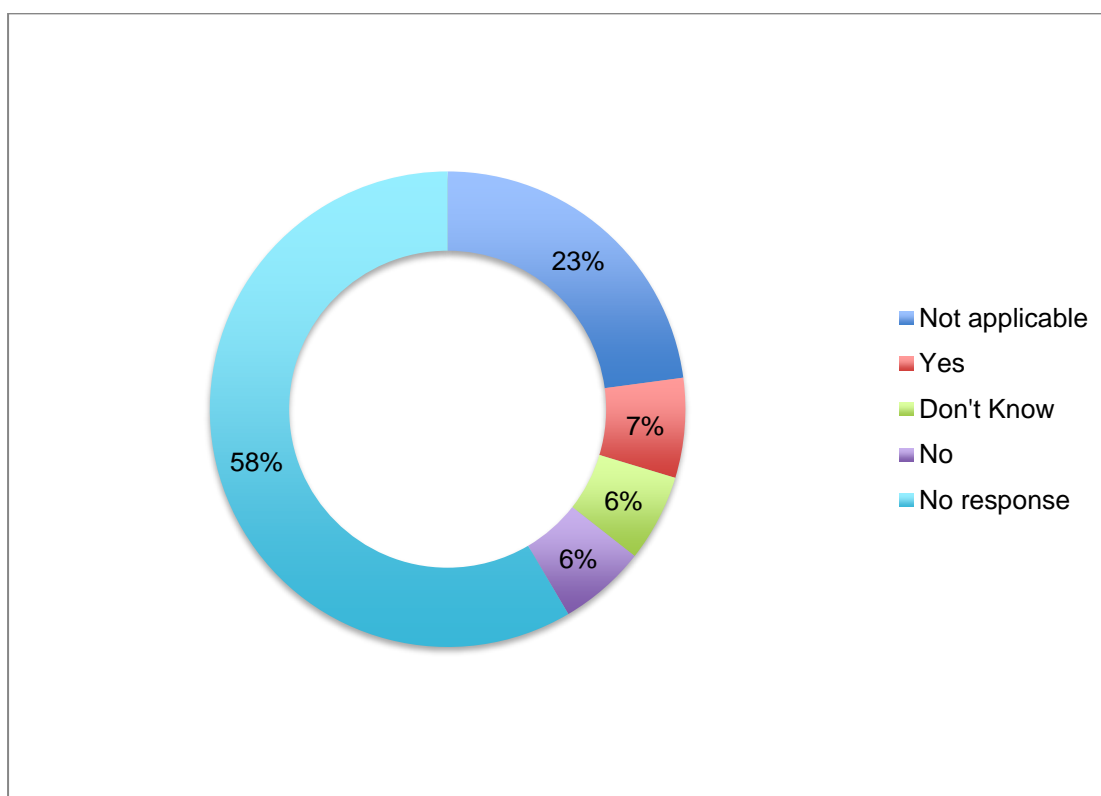
	Grant Funding with conditions (ie projects)	Business Planning and Growth Support]	Creative Skills Training	Mentoring	Business Start Up	Marketing and Promotion	Legal and Financial	New commissioning opportunities	Hardship Grant	Other
Priority 1	50	15	15	11	9	11	9	37	48	8
Priority 2	29	16	15	13	13	20	19	21	24	2
Priority 3	14	29	18	20	12	15	19	20	13	4
Priority 4	0	12	17	14	13	18	9	13	8	3
Priority 5	13	10	17	19	13	8	14	11	8	4

## Analysis

‘Grant funding with conditions’ (i.e. project funding), ‘new commissioning opportunities’ and ‘Hardship Grant’ were the most frequent responses.

Support for business planning, growth and mentoring also were rated highly, indicating other non-fiscal support needs identified.

## 22. Effect on Universal Credit



Response	Number	Of All Respondents	Of Responses only
Not applicable	27	23%	55%
Yes	8	7%	16%
Don't Know	7	6%	14%
No	7	6%	14%
No response	69	58%	

### **Analysis**

Only 7% of all respondents thought further support would affect their Universal Credit – for the majority it was not applicable, noting also a high non-response rate.

### **23. Suggestions for Other Future Support (verbatim):**

- Digital production - technical and access.
- Liverpool should support Fringe Theatre as it produces the writers/actors etc of the future. Liverpool is famous for this but this is not happening now.
- I do not qualify for Income Support or Universal Credit because my wife earns just enough. It seems crazy that I've paid in for so long to not qualify.
- Parity with the employed / self-employed Coronavirus schemes for portfolio workers, freelancers, sole directors of ltd companies, the newly self-employed, etc.
- The Music Fund back in the summer was brilliantly put together and I know a real lifeline for many businesses (inc XXXXX - if there's scope for anything like this again that would be amazing.
- None of this is applicable. Our chorus will be unable to recommence rehearsals until the pandemic threat is completely removed. We are not seeking any assistance.
- I have lots of sessional staff and any help that would enable me to help them would be spectacular. They have received nothing from me. I don't have anything to give though.
- A staff job would help until clients are confident again.
- Partnership and collaboration networking.
- Arts being taken seriously and looked at as a way to engage/support/ give voice to communities and bring in business.
- Illness/disability payments.
- Financial support and class divides are your biggest barrier to access, opportunity and choice. Some of our most influential voices and artists and next generation makers are faced with no other choice than to just survive right now. The age old issue of someone with more money paving a way for themselves as they have the luxury and access to financial support will always be the narrative unless radical ideas from those who are most vulnerable are listened to. We can no longer rely on people financially taking the platforms from those who have, and are a product of, a very different dialogue with society. It's inherent systemic elitism, we should be focusing on CHOICE, who has it, and who doesn't, both voices are necessary.

- Development money delivering virtual workshops in the Wider City Region.
- Support for freelancers not just businesses: SEISS for some is no better than UC, and you have to pay tax on it too, so it actually isn't any help for some.

## **24. Future skills needed for continuing a creative business/career (verbatim)**

**Further analysis required but indicates a demand for:**

- Fundraising support/skills;
- business planning & development support;
- marketing advice
- digital skills development (inc specialist advice)

3D REVIT software training for BIM for Capital Projects

additional training in new areas

Business development and the financial + legal part, as our taxes are very confusing

Business development including organisational growth & management

business management support and board development

Business planning/forecasting, Time management!

Business skills, how to liaise with organisations

Business support

Business/ insurance training

Commissioning opportunities available for all to apply for (not restricted applications for people from certain groups)

Commissioning opportunities, marketing and promotion. Liverpool has an unbelievable wealth of talent in the cultural sector but there is a lack of opportunity.

Computer training

Continued creative activity, a vibrant arts community that isn't centralised but allowed to flourish independently

Creating fair and equal opportunities. Strong networking opportunities and support of local talent.

Developing policies

Digital

Digital -eg production

Digital and social media marketing

Digital broadcast skills and equipment

Digital design skills, coding

Digital production - tech and access + blending with live world events

Digital, writing, filming

digital/ coding and podcast

Diversifying your practice and identifying transferable skills

editing, online delivery and software to edit and create digital manifestations of live practice, this requires money to afford these resources before you even begin.

Event planning around covid restrictions

Financial assistance

Finding funding

Funding application writing

Fundraising as properly paid jobs are almost non-existent

Further specific training for event safety

Grant application support

Grant application writing

Help with taking theatre online

How to hook the industry to give you support

How to run workshops with schools online

I would like to learn new skills - maybe engage with training in tech, design software and also PR and marketing events. I have continued to improve my skills and experience during the pandemic as well, working the whole time through it (mainly for free) to keep xxxxxx relevant and help give many businesses a voice.

In this current environment we should be developing a range of online tools for creative engagement

it is more about the opportunities that aren't able to happen

IT/webinar/video events



Lessons on finances (without too much jargon), how to get ourselves noticed, how to change people's minds and make them realise how many valuable the arts and creative industries are.  
 Marketing  
 Marketing  
 marketing and promotion  
 Marketing skills or an agent  
 Marketing, financial services  
 mentoring with experts in outdoor theatre work  
 more opportunities  
 Music, dance, marketing  
 Negotiating  
 Networking  
 Networking ability for council to help makeup artists secure film work eg not one makeup artist worked on the Batman film if council created a clause in a contract of permits for a % of home grown talent to work on the productions would provide revenue for residents.  
 Networking and building more clients  
 Networking opportunities  
 Networking, advice on seeking out and winning opportunities in related businesses or within 'virtual events'; training and skills for 'virtual events'.  
 Not sure, just feeling distressed and unable to see way forward  
 Not sure. We live in uncertain times. A key part of my work is face to face, however this is not possible due to restrictions. If this becomes the "norm" then I have to seriously consider how I can still continue to be a socially engaged artist. Access will always be an issue if delivering projects online. Who will have the equipment/data to participate?  
 Organisation and ability to make things happen  
 Organisational.  
 Other areas I could use my music in. I would love to be able to use my music creatively as well as to help others perhaps via composition for theatre/drama/art in some way  
 People more need skills in video and live streaming to cope with the demand, although that's currently my area of expertise.  
 Problem solving, persistence and calm under pressure, resilience and great budgeting skills  
 Project development  
 Social media marketing. Business planning.  
 Social media platforms, Presentation abilities. performance abilities to stay at the forefront of your profession  
 Social media training  
 Support to deliver my practice and engage with audiences and communities in a covid safe environment  
 Tech skills or practical skills such as carpentry  
 Technical skills to make producing audiobooks quicker  
 The ability to actually work!  
 The issue I have is having the revenue to mix and master home recordings and pay for the licenses required  
 Understanding limitations and opportunities as a self-employed, and how to avoid being forgotten by the government  
 Virtual event technical  
 we have the skills. we just need the events to apply them.  
 Writing applications , learning more computer skills and being confident in social media.  
 Personal Mentoring skills in taking more risk and confident in learning how to move forward in this current situation.

## **25. Support after Covid (verbatim)**

Q: Thinking about when coronavirus restrictions (e.g. social distancing) are eased next year, what could should be done locally to help you return to creative work?

- Support for venues to reopen and stage live events safely.
- Continue testing and supporting venues so we have somewhere to put work on and bring people together safely.
- Don't fund larger institutions, fund smaller organisations and individuals.
- Networking opportunities.
- Funding for local theatres and venues and arts companies to put on shows and gigs.
- Centrally backed insurance policies to enable events to be planned with confidence.
- A lot of our work stalled so now we have a back log. Additional support to give opportunities to young producers to get experience and it would help us meet our obligations timely.
- More grants!
- There being reliable, long term funding to allow companies to provide more stability. Similar support And schemes as has been made available to eg the hospitality industry.
- Make sure theatres and such are promoted and focused on.
- Support the fringe venues for theatre. The big Theatres are well supported. Help arts groups to find cheap accommodation. We had to give up our Hope Street office due to lowered income. Our predicted income would be zero for this coming year if we hadn't.
- Allow pop up shops in empty shops.
- Encourage audiences to support artists' activities.
- N/a
- Local commissions, participatory schemes in the community.
- Theatres re open. Allowed to travel to different cities.
- Fund theatres and the arts and allow large scale gatherings.
- A drive to put on council funded or assist events of all sizes and manners especially in the run up to full capacity gathering being allowed again.
- Easier access to PPE, support fledgling artists to create work in this new world, blend the restrictions into the work so they don't seem as obvious/scary as once were.
- apply reasoned science to the lockdown rules, Consider the facts and stats on what environments have caused the spread of infection.
- Funded projects, assistance/support delivering events with new regulations,
- Help with rent, investment in our sector, help for startups (both freelance and SMEs).
- Something similar to eat out to help out scheme.
- For a lot of my work to be able to happen, events need to be able to happen too - it's crucial that the city is able to help events, arts, culture and music projects to be able to open safely.
- Extension of SEISS at 80% as no income then reduced support for 6 months as live music industry will slowly return to previous trading levels.
- PPE supplies- adequate guidelines for working safely
- Help us to promote our chorus and recruit new MALE members for the benefit of their physical and mental health. Please see our website for details.

- Mass testing. Financial support for commissions which can be done socially distanced eg large scale installation and light trails.
- A combined arts festival would be a massive help. Something like the Capital of Culture year but on a smaller scale where theatre/music/art/dance performances, specifically by Liverpool based creatives, take place throughout the city over a month. Each creative would be commissioned and paid by the council (or funding body) which would be great financial aid, but also the festival itself would act as a showcase for local talent so people who may have left their old job because of Covid can put themselves back in the spotlight and return to their vocation. This would also benefit ancillary jobs in the arts (technicians/curators/promoters/costume/make up etc) as well as help the local tourism industry and bring money into the city. It would also be a massive boost to venues like the Everyman/Playhouse/Royal Court/Unity Theatre/Philharmonic to have a run of performances bringing in audiences.
- Commissions for re-emerging projects.
- Promotion of the city as a destination (Covid Safe!) to enable promoters to want to put on events which will draw an audience. Further support for those who will not be able to work immediately (as not all venues will return to 100% capacity straight away, and the freelance pool will have grown with redundancies etc.); development of other places in the region (not just Liverpool) as venues for the arts/events.
- Encourage companies to offer secure, long-term contracts rather than short-term precarious freelance gigs; ensure that all grant-funded organisations are complying with legal requirements with regards to the engagement of freelancers; a minimum rate of pay for freelancers (e.g. a freelance 'living wage') that all local authorities and funded companies agree to pay - the rate to be agreed through consultation with relevant local union branches of e.g. Equity, Bectu (creative freelancers union), MU (Musicians Union) and UVW (Union).
- project funding to festival organisers and local music venues
- Schools / businesses supported with funding to commission artists and projects last
- Work together
- Project grants to access and financial support. During these turbulent times, it's becoming clear that I need to adapt and re- think what I'm doing in order for my business as a self-employed artist to survive. It's a competitive world and it will never be the same once the COVID- 19 crisis is over. It's vital that I have the time, space and financial assistance to reprioritise, and find new income during the pandemic and beyond. Financial support will offer stability, time to think and plan for the future.
- Support for performances and live events to take place. workshops and residencies where the community can regain its voice again in the world. more spaces to open up for reflexive practices and artistic environments can be formed. educational experiments of social encounters that welcome the audience.
- Support with guidelines and risk assessments.
- It just needs to be safer so I can work with people - so I guess it's about vaccines and testing.
- More live music venues and support for existing ones.
- Everything opening back up again. People working contributes to the overall growth in the cultural sector.
- Local small grants.
- more opportunities, more regular work.
- Affordable shared work-spaces in the city centre.

- Travel incentives, focusing on local suppliers (rather than bringing 'talent' in from elsewhere), confidence building with audiences to ensure they are happy to return to cultural events, ticket subsidies for audiences whose incomes have been hit - we don't want to just target wealthy, middle class audiences when restrictions ease, we want everyone to be able to access art
- Support for creatives earning under a certain level. Links with other city businesses and projects
- Funded project opportunities for working in communities
- financial support to create work. commissions for medium and small-scale companies and individual artist
- Yes
- Bars and clubs opened travel weddings etc allowed so people are more likely to buy clothes for different events.
- Access to grants, funding and business planning.
- Remove restrictions on numbers at funerals and weddings and any restrictions on performing bugle
- Grants for projects eg development and production to kickstart new commissions.
- a support network.
- Commissioning opportunities and event opportunities available for all to apply for (not restricted applications for people from certain groups)
- Don't know!!
- Funding and collaboration
- Help with marketing and promotion to aid in the income that has been lost due to the pandemic. More should be done to recognise how important the nightlife industry is to a city like Liverpool which thrives on tourism. Creatives and musicians should not be told to find alternative careers, the careers these people have are viable they have worked hard and spent money over years to develop themselves.
- Testing
- Assistance/training around Risk Assessments and health and safety training around public work, a series of commissions from LCR
- Return of live events
- Money off tickets
- Direct contract jobs with councils and council funding local creative companies to employ freelancers
- STOP CLOSING THE MUSIC VENUES
- A lot of support for live events, installations, concerts, maybe with events subsidised by the local council so additional people can be employed by each event to get as many creatives, technicians and suppliers working as possible.
- Support production and marketing
- More commissioning opportunities
- Open galleries
- The linking of arts and outcomes to the Liverpool city region agendas and business plans
- Support from the council
- Visitors confidence in attending events
- Financial support for additional equipment needed in order to trade in a COVID secure environment.
- A lung transplant!

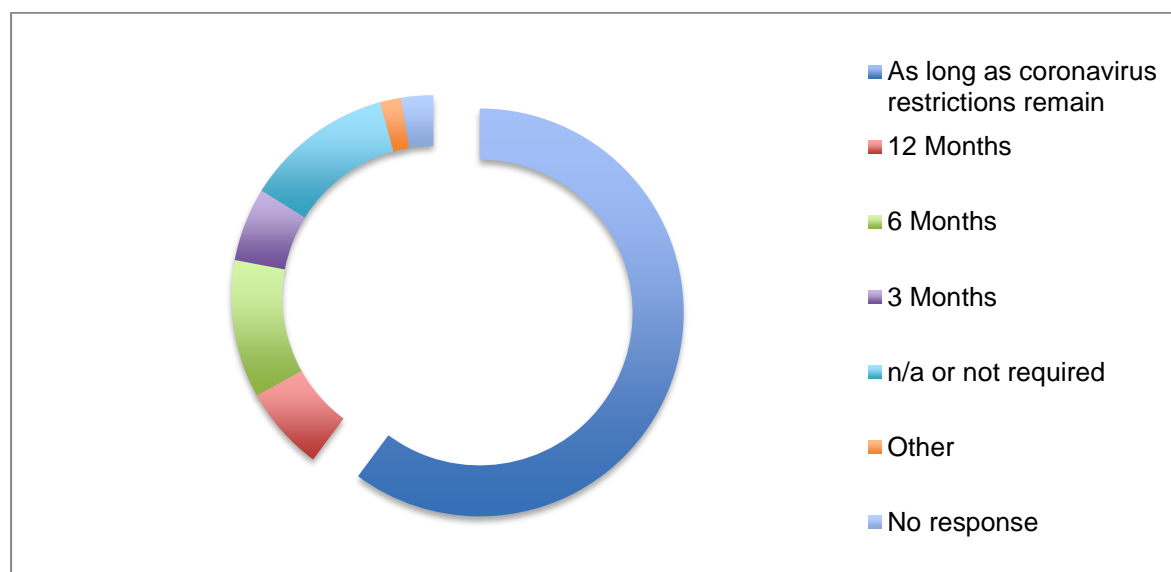
- When and if we can make work again under the same structures we once had the biggest problem will be the competition, too many people for the one role, councils, organisations, theatres still working on preferential treatment. We need to be collaborating and creating radical projects that straddle public health, theatre, dance, wellbeing provision, education, festivals. We need to utilise the healing and progressive nature of the arts to build bridges and bring healing to our communities. **THE PEOPLE OFFERING THE FUNDING NEED TO HAVE FREELANCERS ROUND THE TABLE.** No more people in paid positions speaking on behalf of people they do not understand.
- It is hard to know how I will get enough money to get going again
- Funding for theatres
- Local events
- Creative networking online
- Commissions to create work that help people feel safe to be in crowds again.
- Provide opportunities for local creatives before sourcing work nationally/internationally, advertise paid employment for freelancers widely, develop pathways for artists and companies to forge a sustainable career in this city
- Programming of local artists for events
- Grants to theatres, theatre companies and freelancers to help them back on their feet after a year of losing money
- create a customer publication advertising music events
- Funding for play schemes, adults disabilities
- N/A
- More commissions and opportunities to create theatre for small startup organisations to help them get work in their creative field again
- Need a Grant in line with those given to those with premises at very least
- More events locally and use local crew
- Generate work open venues back up events set up workshops and networking events work with film productions to create work for us.
- More networking opportunities locally
- Support to develop funded small craft-based workshops for people with limited funding
- Theatre and performance should be financially supported in the same way that the hospitality trade was, it should be incentivised.
- More fringe venues, or spaces that aren't financially crippling to people staging new work. Free rehearsal spaces, more opportunities for outdoor work.
- Support to encourage audiences it is safe to return to theatres, extra funding to subsidise tickets for those who can't afford to pay full price yet (other people who's lost work etc.), support for projects from ACE
- More commissions with enough time to apply and a transparent process with enough funding for a well-rounded project

## 26. Funding Gap and Duration

Respondents were asked what the gap in income was per month.

Total	<b>£116,710.90</b>
Average	£989.08
Median	£1,000.00

### And for how long?



### Length of Time Support Required

As long as coronavirus restrictions remain	71	60%
12 Months	8	7%
6 Months	13	11%
3 Months	7	6%
n/a or not required	14	12%
Other	2	2%
No response	3	3%
	118	100%

### Analysis

Responses indicated the average gap in support averaged at £989 per month whilst coronavirus restrictions remain.

## **27. Other comments:**

1. Coronavirus has taken away the remaining way I had of making a living. Health problems have already stripped me of my main occupation. But I could still write, if I had a fallback income to work with
2. please, if you do nothing else, get more freelancers of experience and wisdom around your tables, outsource your creatives (that have the right skill set) into your communities, hospitals, outreach centres. Create mentoring roles at every level so our next generation can cut their teeth under experienced wings, not organisations that are really good at funding applications. speak to your creatives, don't make decisions for them. Look at your base level income support for self-employed individuals and make it accessible. Are you speaking the language of those you represent? Are there any applications going out that you are unfairly giving prior notice to to organisations over individuals? Are you bolstering arts provision across Unis, courses, 6th form centres, primary schools? The biggest problem is that we're not allowed into those spaces, what if you had a well considered programme of compensating Unis, schools, colleges, training institutions to have experienced freelancers in to deliver sessions. The problem is access...we literally cannot get into the buildings as the rules for visitors are impossible with COVID. We cannot get into theatres, we cannot get into ANYWHERE and those that can are making work that can be done from home. What about those roles that cannot exist in a bedroom with a laptop? If we all were helped financially you would have a generation of people rationally thinking of answers not frantically trying to survive.
3. All the best with your research
4. Support the freelance community please!
5. Our live income has gone completely but we still receive recording royalties - to make up half of our £50k lost income in live gigs would be the best help we could get to sustain our company.
6. I have been lucky to have two staff on maternity if they were still in work I would have had to make redundancies.
7. I had difficulties answering leaving Liverpool and future financial projections
8. We have had to continue trading throughout the pandemic with no real access to funding and a massive decrease in sales and revenue
9. Some freelancers are in a really tough situation. I have been able to find work in the TV industry which is a side step to the theatre industry that I have invested all my time and effort in over the last 5 years. If the theatre industry doesn't get help and support, I will stay in the TV industry. I am lucky, because i have this new opportunity but some people haven't been able to get work related to their skillset or what they have trained in for years.
10. Too many have been excluded, it was never fair, we all needed to have economic support and security, it has been far too biased to big concerns over small SE and Events based staff
11. Have taken a job at Manchester and Cheshire dogs home as a maintenance man on min wage to help with my mental health as my wife is the administration there and when I was working with Amazon and Hermes and Domino's I was not myself mentally but with the support of self-employment schemes I just need a job to boost my income but unfortunately I know most freelancers fell through the cracks.

12. Please help our local creatives most people I know are on their knees in debt who have put in thousands of pounds into our careers. Please set up mental health services because this has impacted tremendously on freelance artists and the opening and closing of our industry has got people depressed and anxious.
13. I spent 10 years building up to become a freelancer and I was very successful on my first year. It will take so much time to build that back bit just physically build clients but my confidence in the industry and the fact that the government appears to show no value to my work. The effect on my mental health at the lack of support and understand is much more costly then any monetary amount.
14. I am finding this very difficult as attendees to workshops I delivered came for communal and social support the more than actual outcomes, this has also been part of my own mental health wellbeing
15. where as I know local government does not have the budget to provide self-employed people with income support, the current situation of rescue grants for organisations will not trickle down to freelancers as it is mainly there to cover their costs and also isn't being provided all in one go.
16. Many theatre creatives are struggling to get even non theatre jobs, as our experience is not in those other jobs, support needs to be given to those that have had no other support from other jobs.  
Many could also be great employees for any events that our able to go ahead in Liverpool, so a push in informing creatives on crewing and events jobs could be helpful
17. Self-employment schemes need a lower as well as an upper limit, to receive 80% of a low amount is a very low amount and not enough to live on, I received roughly £1400 to last from March - August. The full amount of what I would have earned only just covers my living costs, so I can't afford to lose 20%.