

"EMPOWERMENT OF SOCIAL INCLUSION GROUPS THROUGH CREATIVITY AND CULTURAL WORKS"

2020-1-CZ01-KA227-ADV-094406

CURRENT SITUATION AND EXISTING GOOD PRACTICES IN CREATIVE AND CULTURAL SECTOR



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ABSTRACT

The current report is prepared as a result of the **PAlkonnecT** experts work and on the desk research of the experts of ESPRONCEDA, Institute of Art & Culture.

The aim of the report is to summarize the current situation of the cultural and creative sector in Spain in the post-COVID 19 period and to present several good practices and examples connected with supporting of emerging artists from social inclusion groups.

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HOW TO READ THIS REPORT?

This report is divided into five sections. The Introduction contains the introduction to the main characteristics and sectors development in the country. The next section provides detailed findings about current situation of the cultural sector in the post-COVID period. Section three is presenting the measures and support at local and national level. The next section is concluding the major good practices and initiatives. We are closing the paper with a list of the used resources.

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Intellectual Output 1 "Supporting Artists from social inclusion groups", 08/2021

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Introduction

The decentralised Spanish policy has favoured the adoption of different models for cultural management and for the support and promotion of artistic creation.

The 1978 Constitution created a new administrative territorial division in Spain, with three administrative levels: central government, Autonomous Communities or Regions and local councils (municipalities and provinces). All three levels have general responsibilities for culture, although the majority of public cultural expenditure comes from regional and local governments, which together represent 86% of public cultural spending.

The central government holds the responsibility for protecting cultural property, creating legislation to protect copyright, overseeing the basic rules on freedom of expression, creation and communication and regulating the means of communication (radio, television and the press). It also retains the ownership of most of the major cultural institutions, like museums and libraries, even if their administration is sometimes delegated to the regions.

At the regional level, Spain is divided into seventeen Autonomous Communities.

The involvement of regional governments in cultural matters has been traditionally greater in those communities that have their own language and in the so-called "historic nationalities", i.e., those that first obtained administrative autonomy: Andalusia, Basque Country, Catalonia and Galicia, being very active in caring for their heritage and building cultural infrastructures.

Access to culture and participation in cultural life are among the prime objectives of recent Spanish cultural policy. The Survey of Cultural Habits and Practices in Spain provides data on active cultural practices, showing that the most popular activities are photography (28.9% in 2014-2015), making videos (15%), drawing or painting (13.7%) or practising other visual arts (8.3%) and writing (7.1%).

By sectors, the central government in 2016 spent approximately 50% of its resources for culture on the historic and artistic heritage sector. Coming next, in second place were the resources allocated to cultural diffusion and cooperation at home and abroad, with 20.9% of cultural spending in 2016. The third largest area of spending was performing arts and music, with 20.1%, and finally, cinema production (9.6%), concentrates a large part of the resources allocated to the culture industries. The allocation of central government resources among different cultural sectors has remained more or less equal during the last five years.

This graph shows the Cultural enterprises according to main economic activity by autonomous communities. 2019

	TOTAL	EN DETERMINADAS ACTIVIDADES DE LA INDUSTRIA Y SERVICIOS	Actividades de bibliotecas, archivos, museos y otras actividades culturales	Edición de libros, periódicos y otras actividades editoriales	Actividades cinematográficas, de vídeo, radio, televisión y edición musical
VALORES ABSOLUTOS	127.581	108.440	4.772	7.459	9.606
Andalucía	16.933	13.130	560	704	1.018
Aragón	3.107	2.608	159	130	145
Asturias (Principado de)	2.657	2.073	83	120	135
Baleares (Illes)	3.420	3.082	138	188	206
Canarias	5.544	4.755	188	226	567
Cantabria	1.199	949	32	64	60
Castilla y León	5.307	4.024	353	236	177
Castilla-La Mancha	3.420	2.634	109	139	157
Cataluña	25.585	22.989	1.311	1.630	1.901
Comunitat Valenciana	12.467	10.406	364	621	758
Extremadura	1.920	1.494	80	67	105
Galicia	7.033	5.770	223	329	375
Madrid (Comunidad de)	27.715	25.109	836	2.485	3.113
Murcia (Región de)	2.667	2.129	81	96	159
Navarra (Comunidad Foral de)	1.644	1.412	80	109	117
País Vasco	6.010	5.125	131	267	579
Rioja (La)	701	572	36	32	21
Ceuta y Melilla	252	179	8	16	13

	Actividades de agencias de noticias	Actividades de diseño, creación, artísticas y de espectáculos	Actividades de fotografía	Actividades de traducción e interpretación	Artes gráficas y reproducción de soportes grabados
VALORES ABSOLUTOS	75	44.862	13.320	10.158	14.285
Andalucía	3	4.840	2.188	1.323	1.736
Aragón	2	1.232	375	152	307
Asturias (Principado de)	0	956	281	161	255
Baleares (Illes)	1	1.512	425	205	326
Canarias	2	2.182	589	324	604
Cantabria	0	433	149	64	116
Castilla y León	1	1.721	558	292	544
Castilla-La Mancha	0	1.026	474	198	449
Cataluña	6	9.403	2.327	2.636	3.012
Comunitat Valenciana	2	4.271	1.583	923	1.484
Extremadura	0	645	256	52	244
Galicia	3	2.631	808	448	752
Madrid (Comunidad de)	24	10.380	2.026	2.604	3.073
Murcia (Región de)	1	794	397	154	381
Navarra (Comunidad Foral de)	0	627	179	83	173
País Vasco	30	1.866	594	488	731
Rioja (La)	0	279	70	36	78
Ceuta y Melilla	0	64	41	15	20

Fuente: INE. Directorio Central de Empresas

1.Cultural and Creative Sector in Spain: main characteristics and sectors development

According to the [Cultural Statistics Yearbook 2018](#), published by the Ministry of Culture and Sport, the cultural industries sector represented almost 2.5% of GDP in 2016. This generated spillover effects in many other sectors of the Spanish economy, particularly in the field of information technologies, communication, innovation and tourism.

The most important sectors are publishing (8 494 million EUR) and audiovisual / multimedia (7 425 million EUR). Regarding the contribution of the different Spanish cultural industries to the value added of total services in 2015, the most important are programming and broadcasting activities (0.41%), motion picture, video and television programme production, sound recording and music publishing activities (0.35%), followed by architectural activities (0.22%) and specialised design activities (0.16%).

The Creative Industry is a growing sector in Spain, being the metropolitan areas of Barcelona and Madrid among the most specialized in CCI. From the Central Government, policies supporting the Creative Industry are being promoted through the Cultural Industry and Patronage under the Ministry of Culture and Sports, which are specified in the measures included in the Plan for the Promotion of the Cultural and Creative Industries 2018.

The most prominent industries in Spain according to added value criteria are architecture and engineering, with 1.2%, publishing industry 1.15% and the audiovisual industry as a whole 0.87%. Industries such as design and photography, R&D, and software, video games and electronic publishing have been growing since before the crisis of 2008 and regardless of it have continued to grow.

The main hub for the cultural sector is Madrid (22.7 %), Catalonia (20.2 %) and Andalusia (12.6 %). For the period 2018-2020, the aims of the Management Plan of Spanish Cooperation, based on previous editions and strategies incorporated in the Culture Plan 2020 of the State Secretariat for Culture, are the following:

- To promote the adoption of technologies such as ARs and VRs in the cultural and creative sectors which will help to develop the economy as well.
- To promote the companies to be efficient in competing in the global market.
- To promote alliance with other institutions.
- To develop the training in the sectors and professionalize the sector.
- To build employment in all cultural and creative sectors.
- Encouraging participation in social events.

- To promote the respect for the rights of the artists and to estimate their values.
- To modernize the public sector editorial by increasing efficiency of their functions.

Among the main cultural pillars in Spain, we shine a light on the following points:

-Books and press: the priorities have been national and international promotion, as well as the promotion of reading and Spanish literature. In recent years, the government has supported the publishing industry in its adaptation to the digital environment.

-Audiovisual and interactive Media: With the aim of promoting the presence of European films in Spanish cinemas, the government has placed the quota system under firmer control and is also providing support for independent distributors. In addition, television operators (public and private) are obliged to invest 6% (if public) or 5% (if private) of their annual income in the production of European cinema and TV films (3% reserved for Spanish production).

- Music: recently, the government launched the label *Cultura en Positivo*, an initiative to support the legal supply of cultural content on the Internet, as well as some toolkits and handbooks on online security and intellectual property rights.

-Design and creative services: Initiatives in this area include the 2013 *Fashion Table*, in which the Ministries of Economy, Industry and Competitiveness and of Education, Culture and Sport participated with the main representatives of the fashion and design industries and with manufacturers and distributors of products.

- Cultural and creative Tourism: In 2010, the Ministries of Culture, Industry, Tourism and Trade, and Foreign Affairs and Cooperation developed a *Plan for the International Promotion of Cultural Tourism 2010-2012* with the aim of promoting the destination "Cultural Spain". According to the *Cultural Statistics Yearbook 2018*, 12.8% of all trips made in 2017 for leisure, recreation or vacation by residents in Spain were mainly for cultural reasons, specifically 12.5 million of trips. To these trips we have to add the 12.8 million visits of international tourists in 2017 which were mainly for cultural reasons, representing 18.1% of total trips made for leisure, recreation or vacation of this group. The total spending associated with travels which are mainly for cultural reasons amounted to 6,747.7 million EUR for residents in Spain and 13,923.6 million EUR for visits of international tourists.

Cultural Gross Domestic

Contribution of the Gross Domestic Product of cultural activities

	2008	2009	2010	2011	2012	SPAN AVERAGE
FULLVALUES (MILIONS OF EUROS)	30524	29285	29446	28224	26031	-3,9
Heritage, file cabinets and libraries	2010	2075	2013	1954	1912	-1,3
Books and press	11378	10378	11359	11090	10167	-2,8
Plastic Arts	5008	461	4184	4185	3750	-7,0
Scenic Arts	2334	2420	2411	2293	2172	-1,8
Audiovisual and multimedia	8069	7667	7716	6953	6310	-6,0
Interdisciplinary	1725	1690	17644	1749	1721	-0,1
IN PERCENTAGE OF THE TOTAL GDP	2,8	2,8	2,8	2,7	2,5	2,7
Heritage, file cabinets and libraries	0,18	0,20	0,19	0,19	0,19	0,2
Books and press	1,05	1,03	1,09	1,06	0,99	1,0
Plastic Arts	0,46	0,44	0,40	0,40	0,36	0,4
Scenic Arts	0,21	0,23	0,23	0,22	0,21	0,2
Audiovisual and multimedia	0,74	0,73	0,74	0,66	0,61	0,7
Interdisciplinary	0,16	0,16	0,17	0,17	0,17	0,2
IN PERCENTAGE OF THE CULTURAL GDP	100	100	100	100	100	100
Heritage, file cabinets and libraries	6,6	7,1	6,8	6,9	7,3	7,0
Books and press	37,3	36,9	38,6	39,3	39,1	38,2
Plastic Arts	16,4	15,8	14,2	14,8	14,4	15,1
Scenic Arts	7,6	8,3	8,2	8,1	8,3	8,1
Audiovisual and multimedia	26,4	26,2	26,2	24,6	24,2	25,5
Interdisciplinary	5,7	5,8	6,0	6,2	6,6	6,0

Source: Ministry of Education, Culture and Sports. Satellite account of the culture in Spain. Base 2008. Preview of results 2008-2012

Cultural enterprises according to main economic activity

	VALORES ABSOLUTOS		DISTRIBUCIÓN PORCENTUAL	
	2018	2019	2018	2019
TOTAL	122.673	127.581	100	100
EN DETERMINADAS ACTIVIDADES DE LA INDUSTRIA Y LOS SERVICIOS	100.874	108.440	82,2	85,0
910 Actividades de bibliotecas, archivos, museos y otras actividades culturales	4.372	4.772	3,6	3,7
581 Edición de libros, periódicos y otras actividades editoriales	7.651	7.459	6,2	5,8
Actividades cinematográficas, de vídeo, radio, televisión y edición musical	9.417	9.606	7,7	7,5
591 Actividades cinematográficas, de vídeo y de programas de televisión	7.309	7.657	6,0	6,0
592 Actividades de grabación de sonido y edición musical	312	322	0,3	0,3
601 Actividades de radiodifusión	1.025	937	0,8	0,7
602 Actividades de programación y emisión de televisión	771	690	0,6	0,5
6391 Actividades de agencias de noticias	93	75	0,1	0,1
Actividades de diseño, creación, artísticas y de espectáculos	39.313	44.862	32,0	35,2
900 Actividades de creación, artísticas y espectáculos	36.115	41.217	29,4	32,3
741 Actividades de diseño especializado	3.198	3.645	2,6	2,9
742 Actividades de fotografía	12.440	13.320	10,1	10,4
743 Actividades de traducción e interpretación	9.415	10.158	7,7	8,0
Artes gráficas y reproducción de soportes grabados	14.156	14.285	11,5	11,2
181 Artes gráficas y servicios relacionados con las mismas	12.958	13.054	10,6	10,2
182 Reproducción de soportes grabados	1.198	1.231	1,0	1,0
5821 Edición de videojuegos	152	111	0,1	0,1
Fabricación de soportes, aparatos de imagen y sonido, e instrumentos musicales	402	405	0,3	0,3
264 y 268 Fabricación de soportes magnéticos y ópticos, y productos electrónicos de consumo	119	115	0,1	0,1
322 Fabricación de instrumentos musicales	283	290	0,2	0,2
3212 Fabricación de artículos de joyería y artículos similares	1.784	1.786	1,5	1,4
8552 Educación cultural	1.679	1.601	1,4	1,3
EN DETERMINADAS ACTIVIDADES DEL COMERCIO Y ALQUILER	21.799	19.141	17,8	15,0
4743 Comercio al por menor de equipos de audio y vídeo en establec. especializados	1.189	1.268	1,0	1,0
4761 Comercio al por menor de libros en establecimientos especializados	7.042	6.457	5,7	5,1
4762 Comercio al por menor de periódicos y artículos de papelería en establec. especializados	12.813	10.794	10,4	8,5
4763 Comercio al por menor de grabaciones de música y vídeo en establec. especializados	87	70	0,1	0,1
7722 Alquiler de cintas de vídeo y discos	668	552	0,5	0,4
Empresas culturales en porcentaje del total de empresas	3,7	3,8		

Fuente: INE. Directorio Central de Empresas

Source: Anuario de Estadística Cultural 2020 by Ministerio de Cultura y Deporte - España.

<https://en.calameo.com/read/00007533552e94b9b1a21>

2. Current situation of the cultural sector in the post-COVID period

Before suffering the impact of the COVID 19 pandemic, the cultural industry constituted 3.2% of GDP in Spain and employed 710,200 people, representing 3.6% of the country's total employment. This contribution has been growing since 2013 and the year-on-year increase compared to 2018 was 0.8 percentage points.

Yet, prior to the pandemic, the cultural participation of the population in cultural activities such as listening to music, reading and going to the cinema showed high annual indicators with rates of 87.2%, 65.8% and 57.8% respectively. These activities were followed in intensity by visiting monuments, which 49.3% of the population did every year, visiting museums or exhibitions, 40.5% and 29.8%, respectively, or attending or accessing libraries via the Internet, 26.8%. 46.8% of the population attended live performing arts or musical performances each year.

We highlight that the cultural sectors were still dragging on the consequences of crisis that erupted in 2008 without having been resolved endemic deficiencies of all kinds, especially those relating to the financing of the culture in the public and private aspects, on the one hand, and those related to the work and development of artists and the arts, on the other hand.

It is also important to note that Spain was among the European countries that didn't close the cultural sector, excepting for the lockdown period, institutions and galleries remained open with reduced capacity, which was extremely important for the cultural economy and policy strategy. It leads us to the following analysis:

Impact on the organization: 5.0% keep workplaces closed, without any face-to-face activity; 48.5% continue to partially telework, while the 51.5% are working practically normally.

Impact on the activity offer: 7.9% keep their activities closed or they haven't been able to be held; 57.1% have only partially recovered activity normal and only 31.6% have recovered the normal volume of activity. 31.6% have subsequently held activities that were postponed by the pandemic. By sector, the impact is more serious for the private sector and especially for independent professionals, who have lost activities or remain inactive.

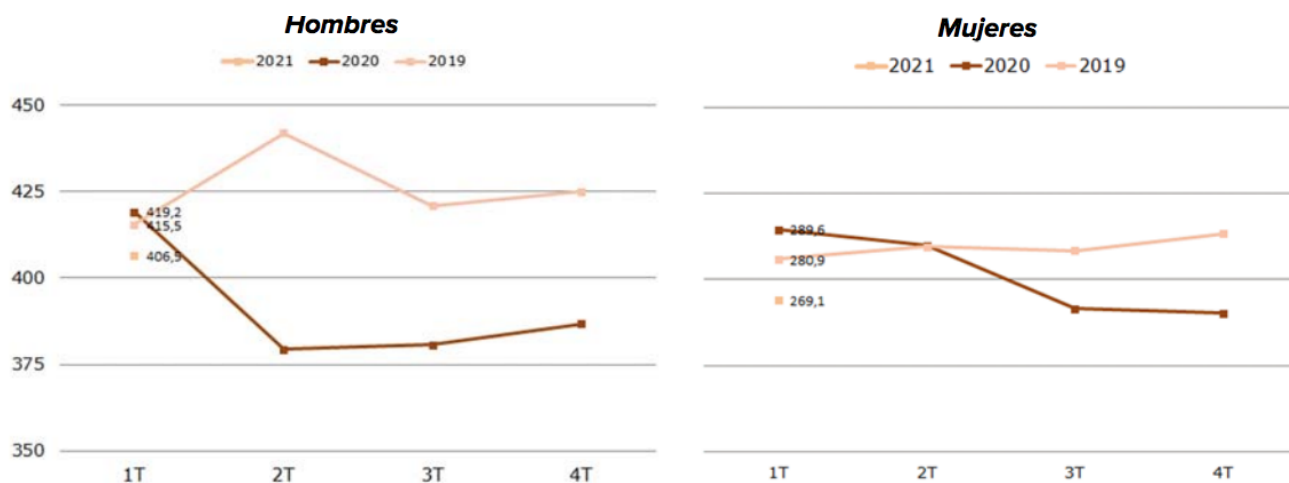
Impact on the public: 6.7% do not have any public because they do not have activity; 80.7% have less public due to capacity limitations for their activities and only 8.9% have recovered their usual audiences. A 19.3% declare that their activities have today, in equality of conditions, a lower response from the public.

Impact on employment: 37.2% still maintain part of the workforce in ERTE, while 59.1% admit to having reduced staff as a result of the pandemic. 1.7% of the panelists declare that they have lost their jobs themselves, a figure that rises to 10% in the case of independent professionals.

Impact on revenue volume in 2020: As a result of the pandemic, total revenues in 2020 have been reduced on average by 29.0% compared to initially budgeted, with significant differences between sectors: 22.3% decrease in the public sector, 35.1% in the private sector and 37.5% among independent professionals.

THE ECONOMY OF CULTURE DURING THE FIRST YEAR OF THE PANDEMIC. SHORTCOMINGS, IDEAS AND DATA

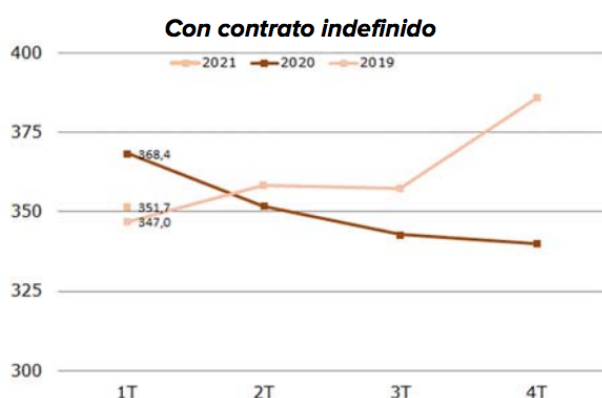
Creative industries and the associative environment, infrastructures and services showed precariousness of diverse typology. However, some of the sectors have started to recover, while others have emerged with all their potential in the midst of the pandemic. Among the first, there are the publishing and video game industries, and among the latter, the digital products of the cultural environment. Reducing the digitization of culture only in the field of concerts, festivals, theatre and dance, is an indicative of the weight of the digitization on these respective industries, and the effort made to offer the content of museums in digital formats have been overlooked, art collections and archives of a very diverse nature.



These two graphs show that in the first quarter of 2021 cultural employment was 675.6 thousand people. This figure represents a year-on-year decrease compared to the same quarter of 2020 of 4.7%, and compared to the first quarter of 2019 of 3%. The graphs show employment in the cultural field by gender and as can be seen the decrease in employment is greater for men than for women. In the first quarter of 2021, male cultural employment is around 4.7% compared to the same quarter in 2020 and 3% compared to the first quarter of 2019. Looking at the male group, cultural employment in the first quarter of 2021 was 406.5 thousand, a figure that represents a decrease compared to the same quarter of the previous year of 3% and, in two-year terms, compared to the first quarter of 2019, of 2.2%. Looking at women, cultural employment in the fourth quarter of 2020 was 269.1 thousand, representing a decrease compared to the same quarter of the previous year of 7.1% and 4.2% compared to the same quarter of 2019.

Culturally salaried employment in the first quarter of 2021 stood at 450.4 thousand, down from the same quarter of the previous year by 7.2%. Comparing the data with the same quarter of 2019, the biennial decline was 5.2%.

Non-salaried cultural employment in the first quarter of 2021 stood at 225.2 thousand, an increase on the same quarter of the previous year of 1.7%. Comparing the data with the same quarter of 2019, the biennial increase was 1.9%.



Cultural employment with an indefinite contract in the first quarter of 2021 stood at 351.7 thousand, a figure that represents a decrease compared to the same quarter of the previous year of 4.5%. Comparing the data with the same quarter of 2019, the biennial increase was

1.4%, taking into account the strong upward trend observed in the last quarter of 2019, which was cut short by the COVID-19 crisis.

Cultural employment on temporary contracts in the first quarter of 2021 stood at 98.7 thousand, a decrease compared to the same quarter of the previous year of 17.2% and 23.1% when comparing the data obtained in the first quarter of 2021 with those of the first quarter of 2020 and 2019.

At local level, and in the specific city of Barcelona the impact of covid on cultural consumption has declined significantly. In the specific below we look at the main indicators that show the impact of the pandemic on the cultural activity of the city referring to museums, civic centers, libraries, theatres and, finally, in relation to consumption and tourism:

VARIATION VISITS MUSEUMS 2019 - 2020

For ICUB equipment, the reduction was 76%.

For concerted facilities the reduction was 74%.

For municipal facilities, the reduction was 78%.

From July onwards, a slight recovery in visits begins to be noticed.

REGISTRATION WORKSHOPS CIVIC CENTERS

The number of registrations in civic centres has fallen by 49% between 2019 and 2020.

Compared to 2020, in March, April and June there was a reduction of 79%, 99% and 77% respectively. From June there is evidence of a recovery that falls again in November with 73% less registrations than in 2019.

VISITS AND LOANS TO LIBRARIES

The annual change in the number of visits to libraries between 2019 and 2020 was - 63%.

The reduction in loans between 2019 and 2020 was 52%. With regard to virtual loans, there has been a 205% increase between one year and the other.

THEATRES

Between 2019 and 2020, 52% fewer functions were performed.

Capacity has been affected by - 63%. There has been a 56% reduction in spectators between 2019 and 2020. Revenue has decreased by 55% in 2020 compared to the previous year.

CONSUMPTION

Average consumption in the "Culture, leisure and sports" sector (based on bank cards) fell by 13.53% between 2019 and 2020. The biggest decline occurred in April 2020, where consumption fell by 73.58% compared to the previous year. The pandemic clearly affected an

upward trend in consumption in the sector (+26.75% between February 2020 and 2019).

On the other hand, the decline in the number of visitors to museums and participation in cultural and artistic performances, in the national territory, has led to an increase in participation in online performances and exhibitions.

The digital transformation of the cultural sector

One of the immediate consequences from the first moments of the crisis was the forced acceleration of the digital transformation of the cultural sector, a positive effect that nevertheless has brought many headaches to the sector, since many of its members were not prepared technologically or formatively for it. Digital technology has created a new scenario for culture, enabling the development of new business models; new cultural products; new artistic formats and spaces for cultural dissemination. In fact, according to a Mastercard study, the pandemic caused 40% of Spaniards to invest in some online experience: "The majority, 78%, have subscribed to an online streaming service to watch movies , series or television programs and more than a quarter (28%) have virtually visited a museum or other places of cultural interest ".

Another important factor which shows how online has been an optimal source of use for the cultural industries is that of the museums, which made an effort during the months of confinement to expand and enrich their digital content. In this way, for example, the Prado Museum website reached the figure of 150,000 visits a day on average, compared to 20,000 the previous year. Along with museum spaces, the publishing sector saw the ebook or audiobooks as a good source of income during the pandemic. According to a report from the Nubico platform (2020), during the first weeks of confinement the consumption of electronic books thronics had increased by 30%; Likewise, the number of weekly hours dedicated to this activity grew, going from 8.7 in 2019 to 9.7. Lastly, the consumption of video games increased, especially online ones. Thus, during the first week of the pandemic, gaming traffic had increased by more than 270%.

Finally, to end with an optimistic note, although not enough has been collected yet, we can say that the digitization of culture should be considered as a factor in this health crisis and as a new gateway to new audiences. Most sectors have opted to adapt the contents and continue their activity digitally. Thus, during the months of confinement we have been able to attend concerts, festivals or plays and visit museums from home.

3. Measures and support at local and national level

On April 18th, the Ministers of Culture and of Finance undertook the commitment to design a first package of urgent measures to support the cultural sector. To this aim, a working group will be created by both ministries to design this package of measures that will be based on the most urgent priorities reported by the sector. This group will work on a two-speed strategy: one with proposals for urgent and immediate application that offers a protection network to the sector and the other, in the medium term, with reforms that will allow the sector to reactivate once the health crisis within the framework of the Alarm Status is overcome. During this announcement, the Minister of Culture and Sport manifested his willingness to achieve a State Pact for Culture.

3.1 National level

During the first months of the pandemic, the Ministry emphasises the increase of budgetary funds in the general state budgets for the year 2021 (37% more). During 2020, there were two decrees with extraordinary actions to support the cultural sector after the COVID-19 crisis and at the same time the Ministry acknowledges the will to make the Special Statute for the Arts tangible and real as well as the creation of an audiovisual HUB and the National Centre for the Diffusion of Dance. In order to bring the culture more tangible to everyone the Ministry of Culture and Sport has developed the #CultureInYourHome / #LaCulturaEnTuCasa programme where, together with the National Library, the Spanish Film Library and the museums and archives under the Ministry's governance, it has promoted the digitisation of cultural assets in order to guarantee access to culture online.

Another important reform, created in this covid period to support cultural products, it's that related to **intellectual property** and the reinforcement of copyright and related rights.

Indeed the consumption of cultural products and services in the digital context has made the documentation and distribution work of copyright organisations more complex and necessary than ever. For this reason the Spanish government has proposed a series of aid measures to co-finance these digitalisation processes. These measures are aimed at enabling copyright management companies both to adapt quickly to the digital environment and to ensure the transformation and digital acceleration of the administrative units responsible for intellectual property. Similarly, the government has given various incentives to equip public organisations with new digital tools to support different copyright processes, such as registration of works or procedures to safeguard the rights of authors and copyright holders.

Another aim of the Spanish Government is that SMEs in the CCIS and sports sectors, as well as individual professionals would be eligible for the government approved guarantees.

- The Ministers Council has agreed upon the characteristics of the first release of the approved guarantee programme for firms and individual professionals, for an amount of up to EUR 20.000 million;
- With that guarantee programme, the government wants to facilitate economic liquidity to the firms of the cultural and sport sector in Spain;
- This programme is to cover the financial needs associated to, among others, wages, invoices, liquidity requirements, including those derived from financial and tax duties.

The fact that 50% of the funding will be granted to SMEs and professionals is particularly relevant for the cultural sector, as only 0.7% of the firms operating in the sector have more than 50 workers. The cultural sector is mostly composed of individual creators and professionals, microfirms and small enterprises.

3.2 Local level

Since the Spanish government declared a state of alert on 14 March 2020, public administrations have been engaged in reacting promptly to support the most affected sectors. The region offers a first package of measures (Pla de Rescat of the cultural sector) which brings more than 31 million to the sector to contribute to the closure of activities and the Royal Decree Law 17/2020 was approved with measures to support the cultural sector and tax measures to face up with the economic and social impact of Covid-19. At the same time the city of Barcelona, in order to respond to the needs arising from the COVID-19 crisis, through the ICUB organization, has promoted a series of measures to support the cultural sector. The total economic investment provided by ICUB is 9.5 million euros and this investment has been divided, in the three packages of measures, into subsidies and grants and other support measures for the cultural sector. Specifically: 5M€ in subsidies and grants and 4.5M€ in other support, promotion and support measures.

These measures were introduced at 3 different moments:

- 10 measures to respond to covid-19 (18 March 2020).
- 11 new measures to support the cultural sector (15 May 2020).
- 8 measures to support the cultural, educational, scientific and community sector post-covid (15 October 2020)

The support offered by the city was of different types. These ranged from funds for adapting cultural spaces to meet health needs, funding for research projects in the arts, culture and

science sector, the acquisition of artists' works for museums, support for community housing, theatre and cinema projects, or support measures for cultural and educational projects.

In order to attenuate the consequences of the pandemic on already vulnerable and at-risk workers in the arts and culture, the Catalan government has also approved up a new extraordinarily high single-payment loan for professionals, academics and teachers in the performing arts, visual arts and music for cultural activities suspended or restricted due to the health crisis in Catalonia. The call offers a benefit of 750,00 to those who did not exceed €20,000 in income during 2020. In total the aid packages to alleviate the effects of the health crisis on the cultural sector are around an overall amount of 66.3 million euros. The Department, through the OSIC and ICEC, opened 8 calls for grants aimed at professionals in the sector, companies and cultural entities. At the same time, the Department of Work, Social Affairs and Families managed two calls for extraordinary grants for cultural professionals in the form of a single benefit, and the Catalan Institute of Finance (ICF) opened a line of loans aimed at cultural companies related to this field.

4. Good practices and initiatives working at local and national level supporting the emerging artists from social inclusion groups.

During the last 6 years, when we relate to the economic crisis, the cultural sector has suffered, not only the indifference of the public power, but the imposition of measures that have hindered the activity of this sector.

In this sense, the Union of Actors and Actresses began at the beginning of 2012 a line of work that seeks to recover the initiative regarding cultural policies. In this development we have understood that the previous model is not replicable and that a new project that excites the sector, endows it with a realistic but ambitious horizon and allows a boom that increases quality employment, banishing precariousness and underemployment.

4.1 National level

SOCIAL PROTECTION OF THE ARTIST: A MODEL OF INTERMITTENCY IN SPAIN

In Spain, it was the struggle for the defense of the special regime that generated the greatest conflict in the sector, producing the current trade union dynamic based on the independence of the central trade unions, their transversal vision and assemblies as a method.

Currently the applicable rule in this regard is the Royal Decree 2621/1986, of 24 of December, by which integrate the Special Regimes of the Social Security of Railway workers, football

players, trade representatives, bullfighters and artists in the General regime, as well as proceeding to the integration of Regime of writers of books in the Special Scheme for Self-Employed Workers or Self-employed; a decree in which the fourth section of Chapter II regulates the regime of Artists.

This model is based on the conception that the cultural worker is by nature intermittent, that is, by the essence of it, constantly alternating periods of employment and periods of non-employment. Therefore, it establishes that those of working age may access this regime as long as in a certain period they have been hired a certain number of hours. In this case, the artists have to comply with 507 hours in the 319 days prior to the end of the contract.

In this sense, it has been advocated that they establish the limits of the collective agreement (Filming session would be 8 hours, theatrical performance 8 hours, double function 9 hours, rehearsals 7 hours...). In addition, a series of specific forecasts:

- 1) The accounting of overtime, penalizing its use and monitoring its realization strictly.
- 2) The training received within the intermittency system, as well as the training given. Both categories will have a limit on hourly posting, not being able to exceed 1/3 of the hours quotes.
- 3) The periods between functions/sessions of the same contract that must be counted as assimilated to discharge, but which do not generate entitlement to the benefit until the period is longer than 21 days.
- 4) Within this accounting you should also find the hours dedicated to specific training recognized by the intermittency system, which will have limits on total hours.

The benefits of belonging to this Regime are limited to the benefit for unemployment, but the depth of the reform would force a new regulation in the rest of contingencies so that the model is coherent. The model states that a person who meets the requirement has the right to be recipient of an unemployment benefit which will depend on the general minimum wage, the minimum intermittency wage and the number of hours worked. The proposal would reflect a model similar to that of unemployment, in which the contribution base of the intermittency is the basis, establishing that this is 50% (versus the general model of 70% the first 6 months and 50% the rest of the benefit) with a limit that prevents receive less than two minimum wages, in daily calculation. It is important to understand that the modification of the Royal Decree-Law 5/2013, of 15 March, is also defended, on measures to promote the continuity of the working life of the older workers and promote active ageing. From the legal point of view, several measures have been developed concerning the economic and legal situation of cultural workers. Analysing, in fact, the employment situation of many artists and cultural workers as well as the technical and auxiliary staff involved in the creative process in Spain, it is clear that the precariousness of this field, exacerbated more with the Covid time.

At the same time, artistic creation is a process and not just a product or a service, which is why the Spanish government has considered it advisable to legalize the working time necessary to support the many activities required to bring a creative project to fruition in various ways. Furthermore, we can see how, on many occasions, cultural content is made available to the public without the intellectual author receiving proper remuneration.

For this reason the Spanish government has decided to draw up a reform to regulate, facilitate and protect the cultural works area. These law packs are called "**Statute of the Artists**", started by the parliament in 2019, established a roadmap for undertaking a legislative reform that aims to change the employment situation of Spanish artists and creators.

The objectives of the Statute can be grouped into four points. The first is to clarify the concepts of author, creator, performer, technician and auxiliary personnel. The second is to regulate and establish which are the artistic activities, ordering and including the professions related to the arts. The third is to define cultural workers, without excluding any worker who is directly involved in this process. Finally, the fourth point is to adapt the concept of the work or art object to the new forms of creation. In conclusion it involves determining the stable and permanent position of this worker in the legal system and introduces social measures to protect unemployment and support the cultural sector.

In the field more related to the social inclusion, the National Institute of Performing Arts and Music (INAEM), as the body in charge of the direct management of theatres, auditoriums and music and dance companies, has the responsibility for the development of social inclusion policies throughout the State and is committed to inclusion in the field of performing arts and music. In recent years, some measures have been implemented to help the inclusion of the sector, such as the installation of systems for the elimination of sensory barriers (audio description, magnetic induction loops and overtitling and subtitling systems); the promotion of complementary aid to beneficiaries of subsidies for the rental of equipment for subtitling and audio description; the implementation of information in Braille format and multimedia guides or the installation of steno typing systems have been replicated throughout the State. INAEM's objective is to make social inclusion projects another area of artistic management of the institutions and organisations dedicated to the performing and musical arts in Spain.

The INAEM every year organizes a two days conference on thematic art and social inclusion. During the covid (2020) the *XII Conference on Social Inclusion and Education in the Performing Arts* was held with the slogan *La fuerza de las alianzas* focuses on the future of inclusive and community-based performing and musical arts. Through lectures, talks and performances, topics that affect the cultural sector have been analyzed like the rights of cultural participation, the precariousness of culture, or the construction of complicity and alliances, among others. This year, indeed, the focus of the conference will be to focus on the impacts of artistic processes with an inclusive perspective and also on the diverse resonances that these projects

display both for the artists who manage them and the people and groups that participate or the institutions that promote them. Projects will be analyzed that are located at intersections where richness is reinforced by diversity and contagion both of artistic languages and between people and groups. On the other hand, efforts will be made to further encourage and promote citizen participation in the arts as it is understood as a human right, including for persons and groups at risk of social exclusion.

These types of initiatives help to highlight the commitment of public and private institutions to act towards greater cohesion and inclusion of at-risk segments of the population through art, culture and participatory processes.

4.2 Local Level

In November 2020 was approved by the municipality of Barcelona *The Citizen Agreement for an Inclusive Barcelona*, a plan aimed at reprogramming of the Inclusion Strategy and the Action Plan of the Citizen Agreement 2020-2022. The objective of this plan is to create lines of action that address the social inequalities in Barcelona, which in recent months have been aggravated as a result of the situation generated by Covid-19. In this sense, the reprogramming of the Strategy has marked a new time of horizon, which runs from 2027 to 2030, to coincide with the Sustainable Development Goals. This strategy is the result of the collective work of Barcelona City Council and Barcelona's civil society organisations, brought together in the framework of the Citizens' Agreement for an Inclusive Barcelona.

In addition, the Action Plan of the Citizen Agreement (PAAC) 2020-2022, which is part of the same Strategy, consists of 4 main objectives, from which 15 driving projects and 52 concrete actions are developed in order to achieve the goals. The lines of actions of the plan are:

Line 1: Reduce inequality in the distribution of income and guarantee social rights, especially access to housing, quality employment and basic needs.

Line 2: Increase educational equity and training and cultural opportunities throughout life.

Line 3: Strengthen and articulate the services and relational and community support networks that facilitate personal and collective empowerment.

Línea 4: Eliminar la estigmatización y la segregación social.

Línea 5: Disminuir las desigualdades sociales territoriales.

In addition to the main document of Barcelona's Strategy for Inclusion and reduction of social inequalities, there are also materials to support the dissemination and expansion of the content in order to make it available to the institutions and organizations of the city:

- The milestones of Barcelona's Inclusion Strategy and the reduction of social inequalities.
- Deployable of the Strategy of Inclusion and reduction of social inequalities of Barcelona.

- Report of the Presentation of the Strategy for inclusion and reduction of social inequalities in Barcelona.

In order to promote equal opportunities for Barcelona's citizens, respect for cultural and religious diversity and dialogue between all the city's agents, some projects have been launched to promote interculturality, such as the "Collaboration to get out of situations of social vulnerability together" project. It is a project, an initiative framed within the Action Plan of the Citizen Agreement (PAAC), which aims to address social inequalities that have been particularly aggravated as a result of the COVID-19 crisis.

In conclusion the Citizen Agreement for an Inclusive Barcelona has opened a space for participation and co-production between the Barcelona City Council and the institutions and organizations of the city that work for a more inclusive Barcelona. It is a space of shared governance and pioneer for the development of policies of inclusion and fight against inequalities, which promotes co-production and networking in the whole of civil society. It aims to establish a mutual aid program among groups of people in vulnerable situations; expand the communicative impact of education aimed at breaking down prejudices towards the migrant and vulnerable population in general as well as strengthen programs to identify and break down racist, xenophobic and aporophobia prejudices and discriminations. All these actions have as their main objective to increase the social capital of the city through the promotion of cooperation and the construction of broad networks of relationships and action that are capable of stimulating and creating an urban environment capable of promoting and implementing social inclusion inside the city.

In general, the measures taken can be considered as "shock plans", in many cases subsidies, which, although they have made it possible to maintain certain cultural activity, have not gone beyond the sectorial limitations but we can underline some interesting projects combining art, culture and social inclusion that are growing in the city and that have organized interesting purpose aimed at attenuate the impact of the crisis. One of these is: "Cultura viva" a programme promoted by ICUB (Barcelona Institute of Culture) to co-design and co-produce, with the local community, public policies in favour of cultural rights, participation and community empowerment in the city. It is a programme to support community cultural practices of public value. The project is characterised by two action areas that are interrelated with the aim to maintain the topic of culture and inclusion as main pillars. One action area is mainly dedicated to research in order to develop new strategies and projects aimed at the development of new cultural policies. The other action areas enhance and try to apply new cultural practices and projects with the aim of creating spaces for participation and strengthening the community. The Cultura Viva project places culture as a common, open and democratic pillar that is able to provoke great added value in the cityzen. This kind of initiative and project can be considered as a good practice because of the aim and the impact on the

society. Here art and culture are considered as mediators between the people and other organizations.

Another interesting initiative promoted by the municipality of Barcelona in collaboration with important institutions of the city involved the promotion and acquisition of works of art by emerging artists. The Barcelona Museum of Contemporary Art MACBA was commissioned to articulate the acquisition process. The works are now part of the Barcelona City Council's Art Fund, which has been responsible for depositing them in the city's various collections and will ensure their circulation and visibility. Specifically, the works acquired come from 73 artists, collectives and galleries based in Barcelona and the metropolitan area. This aid measure specifically aimed at emerging artists was presented during the third action plan to support the culture of the city during the covid period. The objective of this open call was double: 1. to recognise and promote the heritage of generations that are not fully represented in public funds 2. to provide resources to the whole art sector in Barcelona. Initiatives like this one aim to support artists who are normally not recognised by the art market and this process could give them the opportunity to be promoted, to improve their networking and possibly to become part of the art market maybe at a later stage.

The arts have a vital role to play in creating more inclusive and culturally diverse societies, which is why these practices and aids can enhance the active and fluid participation of various actors in society in order to develop a more inclusive future.

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