“EMPOWERMENT OF SOCIAL INCLUSION GROUPS THOUGH CREATIVITY AND CULTURAL WORKS“

2020-1-CZ01-KA227-ADU-094406

SUPPORTING MEASURES FOR EMERGING ARTISTS FROM SOCIAL INCLUSION GROUPS IN EUROPE

CROSS-COUNTRY REPORT

RomPraha

OECON Business & Development Consultants

ASOCIAȚIA MERGI ÎNAINTE

Centro Interculturale MONDINSIEME Intercultural Centre

otvorenamedijskagrupacija

medborgarskolan

ESPRONCEDA INSTITUTE of ART & CULTURE

Medborgarskolan

PALkonnect Project

Co-funded by the Erasmus+ Programme of the European Union

CZECH NATIONAL AGENCY FOR INTERNATIONAL EDUCATION DZS

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ABSTRACT

The current report is prepared as a result of the **PALkonnect** experts work and online research on the current situation of CCS in post-COVID 19 period and include feedback received from **82 emerging artists** as part of the Online Survey on Supporting measures for emerging artists from social inclusion groups in Europe.
The survey was implemented in the period **01 of May 2021 to 30 of July 2021.**
The aim of the PALkonnect project is to support artists from social inclusion groups to present and promote their artworks in post-COVID 19 circumstances and to inspire their cooperation within the European countries.

For any feedback on the content, please communicate with us at goralad@seznam.cz.

This document has been prepared as part of project "**Empowerment of social inclusion groups though creativity and cultural works**" with reference number **2020-1-CZ01-KA227-ADU-094406.**

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

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INTRODUCTION

The work on the following report has been going on for three months and aimed to gather at least 70 responses from the participating European countries. After completing the survey, the number of answers were 82. The participating countries are:

- Czech Republic - RomPraha
- Greece - Oecon Group
- Italy - Centro Interculturale Mondinsieme
- Spain - Lemongrass Communications S.L.
- Sweden - Medborgarskolan Stockholm
- Croatia - Open Media Group
- Romania - Ahead Foundation

Each participating country has focused on one or more of the relevant target groups. The target groups for the survey consisted of:

- Migrants - Centro Interculturale Mondinsieme; Open Media Group; Forward Foundation; Oecon Group
- Refugees - Centro Interculturale Mondinsieme; Oecon Group
- Romani - RomPraha
- Disabled - Forward fund; Medborgarskolan Stockholm

Medborgarskolan Stockholm has been responsible for the work on this study. The workflow has been to first compile relevant questions for the survey. The starting point for this work has been the organization's long experience of working with artistic activities for the disabled. A group of experts in this field formulated about 50 questions which were then emailed to other project partners.

The questions consisted of pre-formulated multiple-choice questions but also of open-ended questions where participants had the opportunity to freely develop their answers.

The questions that Medborgarskolan Stockholm sent to the project partners have since been processed by these partners and their experts. During the following two online meetings, we have jointly discussed and determined the final issues.

The number of questions were reduced to 30 and were divided into the following categories:

- Basic questions - 11
- Faced problems and possibilities during the covid 19 period - 4
- Digitization - 5, of which 1 was open
- Training needs - 4, of which 2 were open
- How to recover the situation - 6, of which 1 open

Medborgarskolan Stockholm was then responsible for summarizing the results of the survey in the following report and drawing conclusions from the responses received.

To make it easier for participants to answer the questions, we have in some cases printed out the questions so that it was possible to fill in the answers with paper and pen. The answers have then been entered digitally by us.

In some cases, we read out the questions and wrote down the answers. When necessary, we had a dialogue with the participants to be able simplified and clarified certain concepts.

SHORT PROFILE OF THE INVOLVED COUNTRIES

Spain

Cultural employment is estimated to be 647.4 thousand people, representing a decrease of 8.1% with respect to that quarter in 2019. The variation of average cultural employment during 2020 (3 first quarters) has decreased with respect to the previous year by 5%.
Male cultural employment is estimated to be 9.6% lower than in the third quarter of 2019 and female cultural employment is estimated to be 5.6% lower. Paid workers amounted to 429 thousand workers, representing an inter-annual decrease of 11.6%, and self-employment decreased only by 0.3%.

Italy

Italian cultural and creative industries are growing both in terms of economic value –-reaching 2.96% of the national GDP in 2015- and employment --attesting over one million people. These figures are quite optimistic, especially compared to the other Italian manufacturing sectors, which places cultural and creative industries in a significant position of the country’s economic landscape.
In 2015, the Italian cultural and creative sector recorded a total economic value of 47.9 billion euros. 86% is direct revenues derived from activities directly linked to the creative chain such as conception, production and distribution of cultural and creative works and services.

Greece

The cultural and creative sector in Greece in 2014 employed 110,688 employees in 46,370 enterprises, which sold symbolic goods and services of about € 5.3 bn, with about € 2.1 bn added value for the Greek economy, and 1.4% contribution to the GDP.
Respectively, in the EU-28 CCIs contributed in 2014, 2.8% (€ 353 bn) to the European GDP, through 1.7 mn enterprises that employed 6.1 mn employees.

Austria

According to the eighth Austrian Creative Industries Report, in 2016 around 42 300 companies and some 153 000 self-employed and employed people were part of the creative industries. These are almost 11% of the companies in the Austrian economy and almost 5% of the total workforce.
In 2016, the creative industry generated sales of around EUR 22 bn and a gross value added to factor costs of just under EUR 9.1 bn and is thus responsible for around 3% of revenues and around 4% of the value added of the Austrian economy as a whole. Creative companies were developing positively both in the short term (2015 to 2016) and in the long term (2008 to 2016).

Czech Republic

The cultural and creative sector in Greece in 2014 employed 110,688 employees in 46,370 enterprises, which sold symbolic goods and services of about € 5.3 bn, with about € 2.1 bn added value for the Greek economy,

Croatia

In 2012, the total gross value added of the sector amounted to 0,84 billion EUR, or 2.3 percent of the gross domestic product (GDP) of the Republic of Croatia. The share of persons in creative and cultural occupations in and 1.4% contribution to the GDP. Respectively, in the EU-28 CCIs contributed in 2014, 2.8% (€ 353 bn) to the European GDP, through 1.7 mn enterprises that employed 6.1 mn employees.

total employment in the creative and cultural industries is 41.1 percent, and in the rest of the economy 6.1 percent. If we add to the number of employees in creative and cultural occupations employed in the rest of the economy, the total employment of the creative and cultural economy is 124,304 or 8.9% of total employment.

Romania

The Cultural and Creative Sectors in Romania experienced a positive economic evolution between 2015-2018, with significant or even substantial increases in performance indicators from year to year. The size of the cultural and creative services market exceeded 61 billion lei (over 13 billion Euros), while the total number of employees approached 245,000, with an average annual growth rate of 6%. Thus, the Cultural and Creative Sectors as a whole represent an attractive environment, offering opportunities to develop entrepreneurial skills and attract employment.

Profitability was also on an upward trend, and it increased, reaching an average of 12.8%. At the same time, the level of indebtedness fell below 50%, while investments in fixed assets exceeded 4 billion euros. From the gross added value point of view, SCC registered 32.7 billion lei in 2017, a very high increase, respectively of 40%, compared to 23.3 billion lei in 2015. This represents 3.8% of Romania's GDP or 4.2% of the total national GVA.

Sweden

In Sweden, 177,000 businesses are part of the cultural and creative sector — a figure that increased by approximately 5.4 percent a year in the period between 2008 and 2010. Close to 83 percent of all businesses are sole proprietorships and 98 percent have less than ten employees. More than 146,000 are employed within the creative industries, but only 0.1 percent of the businesses have more than 200 or more employees.

The turnover for the cultural and creative sector in Sweden, 2010, was approximately SEK 285 billion. The sector contributed to Sweden's GDP with 3.3 percent.

In 2010, the growth for the creative industries was 5.5 percent. However, between 2008 and 2010 growth has shifted enormously.

HOW TO READ THIS REPORT?

This report is divided into six sections. The Introduction contains our methodology for collection of the research results and the overall planning of the action. The next section provides detailed findings about the involved countries and the current situation of their CCS. Sections three is presenting the results of the research in each one of its five sections' of research. We have limited our convulsions for each section, presenting only the important findings. The next section is concluding the major recommendations for a more comprehensive and cooperative approach to support emerging artists. The section five is presenting our overall conclusions on the results, and we are finalizing with a list of the used resources.

RESEARCH REVIEW

>> BASIC QUESTIONS RESULTS

56% of the respondents are women.

55% are aged 30 to 44 years.

50% state that they have artwork as their main occupation.

70% state that their annual income is below 10,000 Euros.

33% state that they are self-employed and as many states that they are employed.

80% of the respondents practice their artwork in 9 different areas: Music, performing and visual arts (38%), Film, TV, video, radio and photography (22%), Design (15%), Crafts (12%).

66% of the respondents have no children.

54% have worked as an artist for over 10 years. 18% have worked 6-10 years and 17% for 1-3 years.

34% have a master's degree. 28% state that they are self-taught.

43% of the participants state that they neither belong to a minority group nor work with minority groups. 34% state that they belong to a minority group. 19% state that they work with minority groups.

CONCLUSIONS:

Only 50% of the participants have artwork as their main source of income. As many as 70% state that their annual income is below 10,000 Euros.

The conditions for living as an artist are tough and many are forced to look for other sources of income, in order to make a living.

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>>FACED PROBLEMS AND POSSIBILITIES DURING THE COVID-19 PERIOD

56% have experienced financial difficulties

23% have experienced a lack of inclusion and difficulties in obtaining artist material.

22% have experienced a lack of motivation

29% have had difficulty showing their art

24% have had difficulty networking

21% have had difficulty reaching an audience

17% have experienced canceled exhibitions

57% do not feel that the pandemic has had any positive effect on their artistic performance

46% feel that the pandemic has had a positive effect on them: In this case, 28% have improved their digital skills; 18% have reviewed and revised their business model; 12% see that the pandemic helped them create new synergies and networks.

CONCLUSIONS:

The pandemic has hit artists hard financially. Lack of motivation, difficulties in obtaining artist material, difficulties in reaching out and networking, canceled exhibitions and difficulties in reaching out with their art are some issues that many of the participants testify to.

It is interesting, however, that almost half of the participants state that they see positive aspects of the pandemic: many emphasize that they have improved their digital knowledge, that they have reviewed and revised their business model and that new synergies and networks have emerged.

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>> DIGITALIZATION

44% state that they have Intermediate IT skills; 43% that they have Basic skills

38% state that they need to improve their IT skills; 23% need to buy a new computer; 17% need to get new software

30% see that they could reach a wider audience; 22% could create a new presentation; 20% could create new type of art; 16% could network better with customers and colleagues

59% believe that their works of art lose their identity if they are digitized. Some art cannot be digitized at all. 41% see rights issues - anyone can copy online

CONCLUSIONS:

A large part of the participants state that they only have basic digital knowledge and that they need to improve their IT skills. In addition to IT skills, many see a need to acquire new hardware and software.

With better IT skills, you have the opportunity to reach a wider audience, to create new presentations, to network with customers and colleagues and to create a new type of art.

A downside of digitization is that art can lose its identity and in some cases art cannot be digitized at all. Many participants also see a problem with rights as art can be copied online.

Most participants state that they can´t adapt their artwork digitally. Only a few have links to Instagram and YouTube.

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>>TRAINING NEEDS

40% of the participants state that they would increase their chances of reaching out as an artist if they were given the opportunity to find international professional partners or potential clients.

35% state that they would increase their chances of reaching out as an artist if they could improve their IT skills in general.

27% state that they would improve their artistic work if they improved their IT skills in general. 24% state that new hardware would improve the work. 18% state that they would be helped by a professional company that provides support when it comes to digitizing and marketing the art digitally.

To the question: What courses and educations would you need? What do you want to learn more from? is the recurring answer marketing, network and communication. Also, image editing and Instagram is requested.

CONCLUSIONS:

The need for training among the participants is great. With improved IT skills, the participants clearly see that they would reach out better with their art.

In addition to improved general knowledge in IT-courses, Digital marketing, Networking, Communication, social media like Instagram and Facebook, Finding money to support art, Art management, Rights regarding selling and renting art, Photoshop, Presentation.

Many participants also see a need for better hard- and software.

>> HOW TO RECOVER SITUATION?

To recover quickly from the pandemic, 30% state financial support as the main effort. 22% indicate support with networking. In addition, 17% indicate the possibility of travel and scholarships.

For many, financial support is far more important than psychological. 87% emphasize financial support over psychological (17%).

27% of the participants state that they have received some form of support. In most of these cases, it is state financial support. Participants in the study from the Czech Republic, Austria, Italy and Sweden state that they have received state financial support.

65% percent believe that CCS professionals should be more involved in policymaking concerning their rights on a European/global scale. 40% believe that this would be done through the creation of a European/global platform for CCS professionals.

52% of the participants in the study state that they would like to participate in training or other activities initiated by this project.

CONCLUSIONS:

Financial support is cited as the main effort to recover quickly from the pandemic. Participants from four of the eight participating countries in this study state that they received financial state support. This applies to participants from the Czech Republic, Austria, Italy and Sweden.

A large part of the participants believes in CCS professionals on a European/global scale and would like to see a creation of a European/global platform. Aid measures have been envisaged in Italy, Czech Republic, Austria and Sweden

The importance of this project is underlined by the fact that more than half of the participants would like to participate in training or other activities initiated by this project.

POLICY SUGGESTIONS

Suggestion – to connect artists with educational sector and use their resources to increase the quality of art education which is in this moment poor and suppressed. In this way to support artists with part time contracts with state institution, which insures them with steady income. For sure such a suggestion is not working for everyone, but in my opinion most of the artists will welcome such a possibility on local level. We have many institutions providing educational courses for seniors and adults – art professionals could be better implemented there as well.

This would be a suggestion from my side:

Connect artists to those who study communication and marketing at university level. Given that the artists request better knowledge in marketing, networking and communication, the students could be given various projects that aim to help the artists with new knowledge in these areas. The students are given authentic cases to work with and the artists improve their knowledge in areas in which many of them have difficulties. This is a way of working that is rather common in Sweden.

A FEW CONCLUDING WORDS

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It is difficult for artists to live on their art. The annual income for 70% of the participants in this study is below 10,000 Euros per year. This means that many are forced to look for other sources of income, in order to make a living.

The ongoing pandemic has therefore hit the target group financially hard, and against this background it is natural that many participants cite financial support as the main effort to recover quickly from the pandemic.

In a longer perspective, a large part of the participants is looking for CCS professionals on a European/global scale and would like to see a creation of a European/global platform.

As a positive effect of the pandemic, many state that they have improved their general IT skills. However, the need for education is great and at the same time a prerequisite for the artists to be able to improve their financial conditions.

In order to better reach out with their art, the participants therefore call for in-depth general IT knowledge. In addition to this knowledge, better knowledge in networking, marketing and communication is also emphasized. Networking is seen as central, and many participants return to it in several of the questions.

At the same time as IT knowledge opens up new possibilities, many see a downside: art can lose its identity through digitalization and in some cases, it cannot be digitized at all. Furthermore, many participants see a problem with rights as Art can easily be copied online.

In conclusion, the importance of this project is emphasized by the fact that more than half of the participants want to take part in training initiatives and other activities offered within the project.

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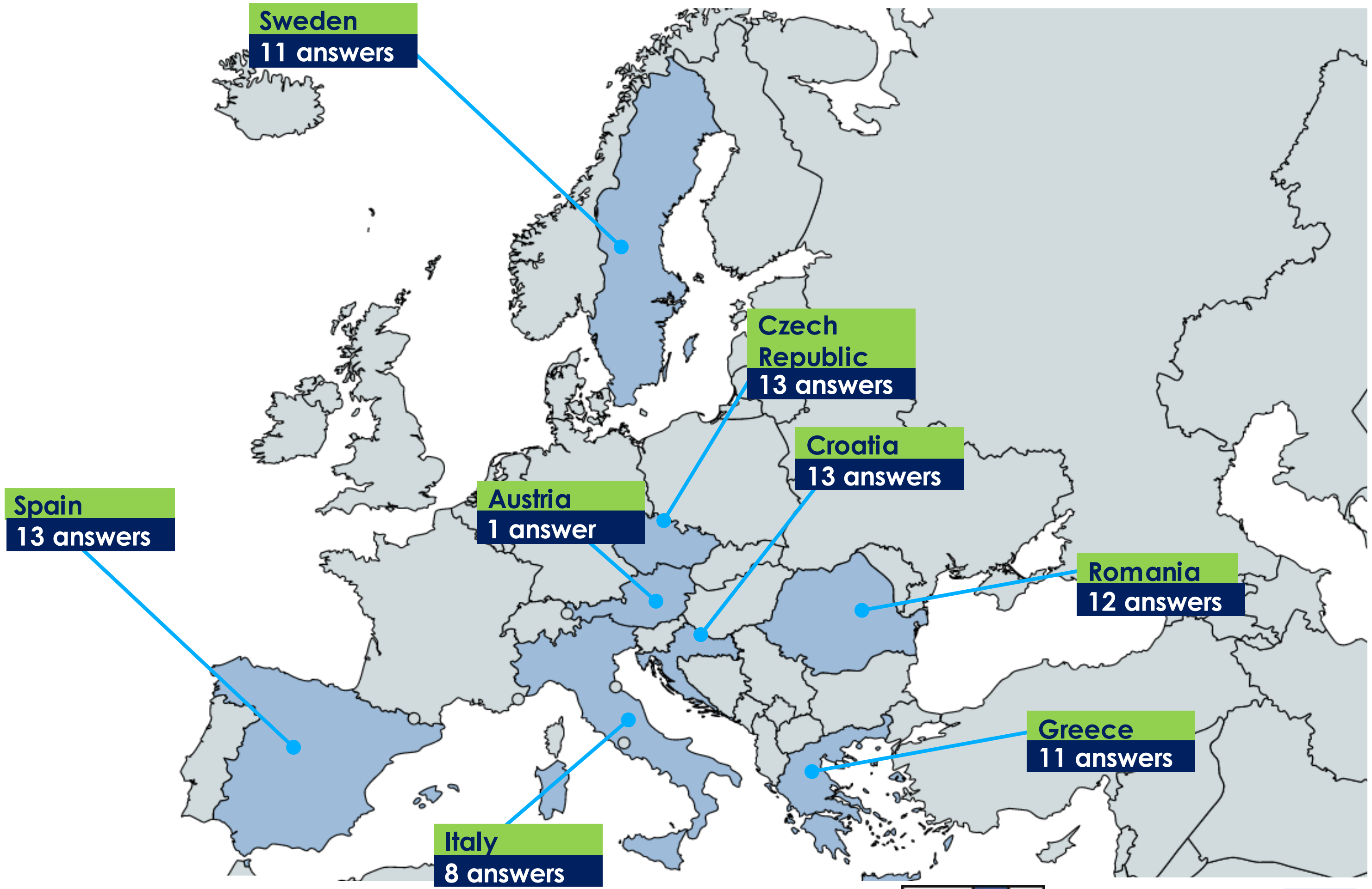

PALKONNECT

Online Survey on Supporting measures for emerging artists from social inclusion groups in Europe, 07.2021

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Statistics: Online Survey on Supporting measures for emerging artists from social inclusion groups in Europe

1. Your Age

	Answers	Ratio
From 18 to 29.	11	13.41 %
From 30 to 44.	45	54.88 %
From 45 to 59.	21	25.61 %
Over 60.	5	6.1 %
No Answer	0	0 %

2. Gender

	Answers	Ratio
Female	46	56.1 %
Male	36	43.9 %
Non-binary	0	0 %
Prefer not to say	0	0 %
No Answer	0	0 %

4. Is your artwork your main occupation?

	Answers	Ratio
Yes	41	50 %
No	41	50 %
No Answer	0	0 %

5. Annual Income:

	Answers	Ratio
Less than 10.000 EUR.	57	69.51 %
Among 10.000 EUR to 25.000 EUR.	18	21.95 %
25.000 EUR to 40.000 EUR.	5	6.1 %
Over 40.000 EUR.	2	2.44 %
No Answer	0	0 %

6. Business Situation / Employment

	Answers	Ratio
Self-employed.	27	32.93 %
Under employment contract.	27	32.93 %
Owner of a company.	6	7.32 %
Unemployed.	7	8.54 %
Other.	15	18.29 %
No Answer	0	0 %

7. Art Sector / Field

	Answers	Ratio
Advertising and marketing	8	9.76 %
Architecture	1	1.22 %
Crafts	10	12.2 %
Design: product, graphic and fashion design	12	14.63 %
Film, TV, video, radio and photography	18	21.95 %
IT, software and computer services	1	1.22 %
Publishing	6	7.32 %
Museums, galleries and libraries	3	3.66 %
Music, performing and visual arts	31	37.8 %
Other	16	19.51 %
No Answer	0	0 %

8. Do you have children?

	Answers	Ratio
Yes	28	34.15 %
No	54	65.85 %
No Answer	0	0 %

9. Please identify the period of your Work in the Art Field

	Answers	Ratio
Less than a year.	2	2.44 %
From one year to 3 years.	14	17.07 %
From 4 years to 5 years.	7	8.54 %
From 6 years to 10 years.	15	18.29 %
Over 10 years.	44	53.66 %
No Answer	0	0 %

10. Educational Level in Art

	Answers	Ratio
Self-taught.	23	28.05 %
Technical or occupational certificate.	5	6.1 %
Associate degree.	5	6.1 %
Bachelor's degree.	9	10.98 %
Master's degree.	28	34.15 %
Doctorate.	4	4.88 %
Professional.	5	6.1 %
Other.	3	3.66 %
No Answer	0	0 %

11. Are you connected with groups/individuals from social inclusion groups?

	Answers	Ratio
Yes, I belong to a social inclusion group.	28	34.15 %
Yes, I work with social inclusion groups.	19	23.17 %
No.	35	42.68 %
No Answer	0	0 %

12. What problems have you encountered in the production of art?

	Answers	Ratio
Lack of motivation.	18	21.95 %
Lack of inclusion.	19	23.17 %
Illness.	7	8.54 %
Economical difficulties.	46	56.1 %
Difficulty in obtaining artist material.	19	23.17 %
Other.	19	23.17 %
No Answer	0	0 %

13. TO REACH OUT WITH ART: Have you had a hard time reaching out with your art and exhibiting?

	Answers	Ratio
Canceled exhibitions.	14	17.07 %
Difficult to network.	20	24.39 %
Difficult to show your art.	24	29.27 %
Difficult to reach the public.	17	20.73 %
Other.	7	8.54 %
No Answer	0	0 %

14. Positive aspects: Do you see any positive aspects of the pandemic linked to your artistry?

	Answers	Ratio
Yes	38	46.34 %
No	47	57.32 %
No Answer	0	0 %

15. If Yes, what are those positive aspects?

	Answers	Ratio
I upgraded my digital skills.	23	28.05 %
I created a digital library of my work.	4	4.88 %
It helped me create new synergies and networks.	10	12.2 %
I revised my business model.	15	18.29 %
Other.	4	4.88 %
No Answer	44	53.66 %

16. How would you rate your digital skills?

	Answers	Ratio
Poor.	2	2.44 %
Basic skills. (File management, search on the web, Facebook, e-mail, etc.)	35	42.68 %
Intermediate skills. (Desktop publishing, Digital graphic design, digital marketing, etc.)	36	43.9 %
Advanced skills. (Computer programming, network management, Internet of Thing, etc.)	9	10.98 %
No Answer	0	0 %

17. Which are the main problems you are facing using digital tools?

	Answers	Ratio
I had to learn a lot of new things and increase my IT competencies in general.	31	37.8 %
I had to upgrade my PC.	6	7.32 %
I had to get new software (applications, programs, etc.).	14	17.07 %
I had to buy new devices.	19	23.17 %
I had to improve my internet connection.	6	7.32 %
I have never used digital tools.	6	7.32 %
No Answer	0	0 %

18. What opportunities do you see?

	Answers	Ratio
I can reach a wider audience.	24	29.27 %
I can better do networking, connecting colleagues and clients.	13	15.85 %
I can improve my foreign language.	3	3.66 %
A new form of presentation.	18	21.95 %
A new form of art can be created.	16	19.51 %
New tools for creating art will be made available even free to use (professional digital tools are very expensive now).	8	9.76 %
No Answer	0	0 %

19. Do you see problems?

	Answers	Ratio
Author's copyright – if an art piece is on the internet everyone is copying it/using it without taking care of the copyrights	34	41.46 %
Some art pieces by digitalization are losing their identity. Some are even not transferable to digital.	48	58.54 %
No Answer	0	0 %

21. What knowledge and skills would increase your chances of reaching out as an artist?

	Answers	Ratio
To increase my IT competencies in general.	29	35.37 %
To learn more about how to protect my art on the internet – copyrights.	9	10.98 %
Possibilities to enter international professional organizations.	11	13.41 %
Possibilities to find international professional partners or potential customers.	33	40.24 %
No Answer	0	0 %

23. What digital skills do you need to improve your work?

	Answers	Ratio
To increase my IT competencies in general.	22	26.83 %
To upgrade my PC.	8	9.76 %
To get new software (applications, programs, etc.).	7	8.54 %
To buy new devices.	20	24.39 %
To improve my internet connection.	3	3.66 %
To invest in a professional company to help me with digitalization and promoting online my art.	15	18.29 %
Other	7	8.54 %
No Answer	0	0 %

25. What do you need to get back quickly as an artist after the pandemic? It could be that you need to be able to travel, get help with rent, scholarships, etc.

	Answers	Ratio
To be able to travel.	14	17.07 %
To get help with financial support	25	30.49 %
To get a scholarships, etc. or being involved in residencies	14	17.07 %
To get support in networking	18	21.95 %
Other	11	13.41 %
No Answer	0	0 %

26. What support measures would help you?

	Answers	Ratio
Financial support.	71	86.59 %
Psychological support.	14	17.07 %
Other.	8	9.76 %
No Answer	0	0 %

27. Have you received any form of support?

	Answers	Ratio
Yes	22	26.83 %
No	60	73.17 %
No Answer	0	0 %

29. Do you think that CCS professionals should be more involved in policy-making concerning their rights on a European/global scale?

	Answers	Ratio
Yes	53	64.63 %
No	8	9.76 %
Maybe	21	25.61 %
No Answer	0	0 %

If Yes, in which way?

	Answers	Ratio
By the creation of a European/global platform for CCS professionals.	33	40.24 %
By adoption of common approaches to encourage coordinated actions and advocacy.	21	25.61 %
Other.	2	2.44 %
No Answer	29	35.37 %

30. Would you like to participate in training or other activities initiated by this project?

	Answers	Ratio
Yes	43	52.44 %
No	39	47.56 %
No Answer	0	0 %