

GUIDELINES



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Whatever your background as a reader, we hope these guidelines will help you to develop an understanding of the culture and creative context - in particular in the post Covid-19 circumstances - and of the content, that is the result of a cross-sectoral collaboration. We hope these pages are helpful in developing, sustaining or supporting your career in the creative sector.

INTERCULTURAL CENTRE MONDINSIEME

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01

INTRODUCTION

- 1.1 Background PALkonnnect
- 1.2 Objective of the study
- 1.3 The Consortium

1.1 Background: PALkonnnect project

PALkonnnect is a project co-funded by the European Union (EU) and a consortium of seven partners across Europe, led by *RomPraha*. The project's main objective is to support artists and creatives to present and promote their artworks and to inspire their cooperation within the European countries. The project aims to equip them with the necessary innovative skills and competences to encourage their creativity and their profession.

The project covers a range of objectives, mainly focusing on fostering transversal skills and promoting the role of creativity in the curricula. An important part of its activities is dedicated to facilitating cooperation among the cross-cultural sectors and their workers: artist and cultural workers, project and programme managers, social facilitators and educators, researchers in the arts as practice for social change. The project takes into consideration that the digital transformation now permeates the creation and the promotion of cultural and artistic goods, so it has specific outputs that entail the design and the use of digital tools.

1.2 Objective of the Study

The purpose of this document is:

1. to present a desk-research on the status of the cultural and creative sector in different European countries;
2. to present field researches that have involved art, cultural and social workers (including those who are experiencing social and economic inequalities);
3. to encourage and support artists and creatives who have never worked in the CCS or those who are approaching it and seek orientation;
4. to promote equality, diversity and inclusion as challenges in the creative and cultural environment

1.3 The Consortium

This study was carried out in close collaboration with sectoral stakeholder organisations, that contributed as part of the steering committee:

RomPraha - Czech Republic), AHEAD Foundation - Romania, Centro interculturale Mondinsieme - Italy, Espronceda - Spain, Open Media Group - Croatia, OECON GROUP - Greece, Sensus - Sweden

The project is funded by the European Commission and the Erasmus + programme.

02

METHODOLOGY OF THE RESEARCH

2.1 Three-stages analysis

2.2 Outputs and research findings

2.1 Three-stages analysis

This study was conducted using several research methods, based on the combination of different analysis criteria and the crossing of quantitative and qualitative methodologies. The research was therefore divided into three-stages, outlined below.

In the first stage, the **desk research activities** were oriented towards the European and national contexts and took into account the most relevant and useful policy documents and publications developed in the past years. It was aimed at identifying the main characteristics of artistic and cultural organisations in the European context, the needs of the artistic and cultural sectors, the aptitude for carrying out projects with social impact and an understanding of existing financial instruments to access credit. An exhaustive output of this first part will be presented in the following chapter.

The initial phase was accompanied by a specific research activity within each county. So the second phase was carried out through the editing and the launch of an **online survey**. The fields of investigation that guided the research were: **the opportunities and the problems faced during and after the COVID-19 pandemic; the digitization of artworks; the training needs of artists and cultural workers; the appropriate recovery measures for the cultural and creative sectors**. These topics were used as a starting point for formulating 30 multiple-choice and open-ended questions, which allowed the targeted respondents (i.e. art workers or cultural workers) to freely articulate their answers. To ensure broad coverage, the dissemination of the survey involved local stakeholders with national and european connections.

The number of **responses collected was 82 in the participating EU countries**. The main conclusions of the survey can be summarised as follows:

- It is difficult for artists to make a living from their art only. The annual income for 70% of the participants is less than 10,000 Euros. Consequently, many are forced to look for other **sources of income**.
- The COVID-19 pandemic had a major financial impact on the target group. Therefore, it is natural that many participants cite **financial support** as the main way to quickly recover from the pandemic.
- From a broader 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 have cited an improvement of 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.
- Participants find it necessary to deepen their general IT knowledge in order to better promote their art. In addition, they mentioned networking, marketing and communication as other main areas of interest. Networking skills are considered crucial and are mentioned in several questions by the participants.
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As an additional key part of this study, it was essential to consult with experts, stakeholders and representative sectoral organisations working in these relevant areas, in order to provide an understanding of the present situation and the main challenges affecting artists and creative professionals in Europe.

The third phase consisted of gathering further information through in-depth interviews and **focus groups** with stakeholders: independent art workers, employed artists and cultural and creative professionals. The interviews were conducted online from August to October 2021. The research findings provided a deeper understanding of main problems and challenges related to the artists' working conditions in the EU from the perspective of the artists themselves, as well as representative bodies operating at national and European levels. The focus groups were an occasion for the CCS's professionals to exchange insights on their respective works during the pandemic and at the present time. The discussions addressed the issue of **limited accessibility to creative and artistic professions caused by social and economic disadvantages. This has been identified as the most relevant form of discrimination and social exclusion**. A turning point in the current situation could be making art workers more aware of their rights, especially given the new complexity of the online mode.

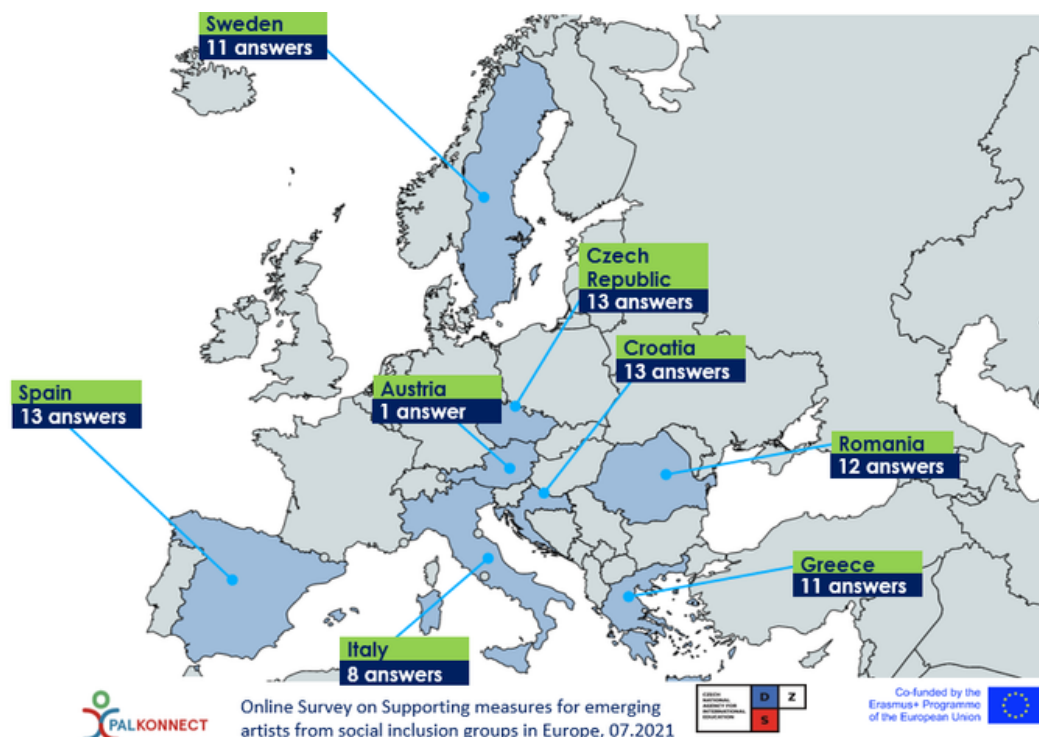
The interview process made it possible to identify some missing skills that would be crucial especially for young creatives for the management of their professional careers:

- identify training opportunities;
- solve administrative and bureaucratic issues;
- define elements of communication and self-promotion;
- identify resources and funding;
- identify opportunities for productions, exhibitions and visibility;
- get in touch with networks of organisations active in the artistic-cultural field.

2.2 Outputs and research findings

In short, the outputs resulted from the three-stages research are:

1. *Inception Paper*: Desk research on the status of CCS and the artists and cultural workers at the EU level, with the feedback received from 26 experts during an online *Inception Meeting* organised on 22nd of April 2021.
2. *Cross Country Report*: Qualitative and statistical analysis of the survey disseminated online. A total of 82 answers were collected.

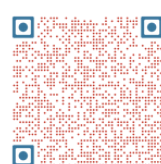


3. Country Reports and Local Action Groups

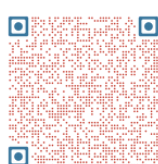
Desk and on-the-field research related to the impact of COVID-19 in the Consortium countries and the governmental and independent measures implemented to tackle the social and economic exclusion of art and cultural workers.

4. Recovery Plan

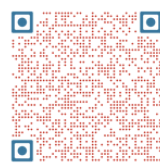
Comparative analysis of the policies at European, national and local level related to the following pillars: economic, social and innovative aspects in the CCS.



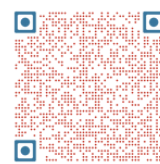
Inception Paper



Cross Country Report



Country Reports and Local Action Groups



Recovery Plan

03

CULTURAL AND CREATIVE SECTOR IN EUROPE

3.1 Overview

3.2 Different profiles of artists, cultural
and creative professionals

3.3 Characteristics of employment of
artists, cultural and creative
professionals

3.4 European and international policy
framework

3.1 Overview

Cultural and creative sectors (CCS) are important in terms of their economic footprint and employment. They also stimulate innovation across the economy, as well as contribute to numerous other channels for positive social impact (well-being and health, education, inclusion, urban regeneration, etc.). However, they are among the hardest hit by the pandemic, with large cities often containing the greatest share of jobs at risk. Policies to support organisations and workers during the pandemic can be ill-adapted to the non-traditional business models and forms of employment in the sector. In addition to short-term support for artists and organisations, which comes from both the public and private sector, policies can also influence the economic and social impacts of art and culture in their broader recovery packages and efforts to transform local economies. Culture is not just another sector in need of public support during this time of crisis: it can accelerate socio-economic recovery from the pandemic. First, culture positively impacts community resilience by building social cohesion. Research shows that socially cohesive communities can bounce back faster in their recovery process. These communities are often well organised, have a shared sense of unity, and possess both “bonding” social capital among themselves and “linking social capital” to policy/decision makers and politicians. Second, there is a direct correlation between art and culture with social and psychological well-being. Artistic and cultural activities offer many “ingredients of well-being” such as opportunities for social engagement, enjoyment, learning, mastery, meaning making, and self-actualization. Third, fostering diverse cultural expressions offers effective ways of dealing with post-crisis trauma and reconciling the affected communities. Moreover, local and traditional knowledge can provide a source of resilience for many communities who face precarious social and economic conditions. Thus, employing and engaging artists and cultural institutions could play an important role in ensuring cultural diversity and fostering inclusive dialogue. Fourth, an integral ingredient of culture is the freedom of expression for cultural institutions and artists, which is critical for strengthening inclusion and leaving no person or place behind.

3.2 Different profiles of artists, cultural and creative professionals

Data from Eurostat show that in 2019 there were approximately 7.3 million people working in cultural sectors and occupations in the EU-27 -around 3.7% of total employment-; 33% of which were self-employed. The cultural and creative sectors are those sectors whose activities are based on cultural values or other artistic individual or collective creative expressions. Defining exactly what is considered part of the cultural and creative sectors is a difficult task. Cultural activity can either be profitable or a non-profit activity related to self-expression, identity, a way of expressing something deeply human and of importance to society, as something essential for human beings. Aspects of culture are referred to as art while others are deemed to be entertainment.

Those who work within the cultural and creative sectors do not form a homogeneous group, with artists and cultural professionals working in a wide variety of ways. For instance, some work primarily, and preferably, as individuals, whereas others work within collectives. Some artists and creative professionals spend the majority of their careers within the same structure or collaboration, while others operate in a number of different environments due to their freelance status. Additionally, some artists and creative professionals remain stationary, operating out of the same location for several years, while others lead a nomadic life, jumping from project to project over a number of different countries. Some set up their own company, and some are employees.

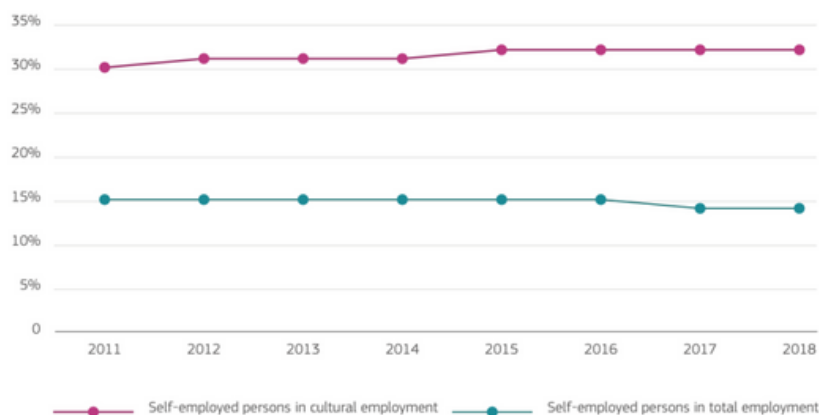
This relates to some extent to the variety in types of professions that exist within the

cultural and creative sectors. Regarding the variety within sub-sectors, some assumptions can be made. For instance, it is noted that authors and visual artists tend to work more on an individual basis, whereas collaboration is more prominent within the performing arts, music or film sectors.

However, the way artists and creative professionals from all these disciplines work has changed over time and these stereotypical distinctions no longer accurately represent reality.

3.3 Characteristics of employment of artists, cultural and creative professionals

Self-employment and atypical working patterns are common among artists and cultural and creative professionals. The status of self-employment and/or freelance is highly prevalent amongst artists and cultural and creative professionals. The percentage of self-employed cultural workers is considerably higher (32%) in comparison to self-employed workers in the total economy (14%) and this difference has remained almost stable over time.



Source: European Commission Joint Research Centre, European Cultural and Creative Cities in COVID-19 times, based on 2018 data from Eurostat (online data code: cult_emp_wsta).

Self-employed professionals are excluded from labour protection and receive different social security treatments compared to employees. The cultural and creative sector workers are among the most affected by recent changes in the labour market: they are often self-employed, work part-time, combine two or more jobs, and do not have a permanent job, while being better educated than workers employed in other sectors. This type of employment is often described as 'atypical work' or 'non-standard work' and refers to those employment relationships that do not conform to the standard or 'typical' model of socially secure, full-time and open-ended job, with standard working hours, that guarantees a regular income and securing pension payments and protection against ill-health and unemployment.

In recent years, the increasingly competitive economic environment combined with the growing demand for flexibility is affecting the standard employment relationship. Moreover, modern business models favour the classification of workers as self-employed rather than as employees.

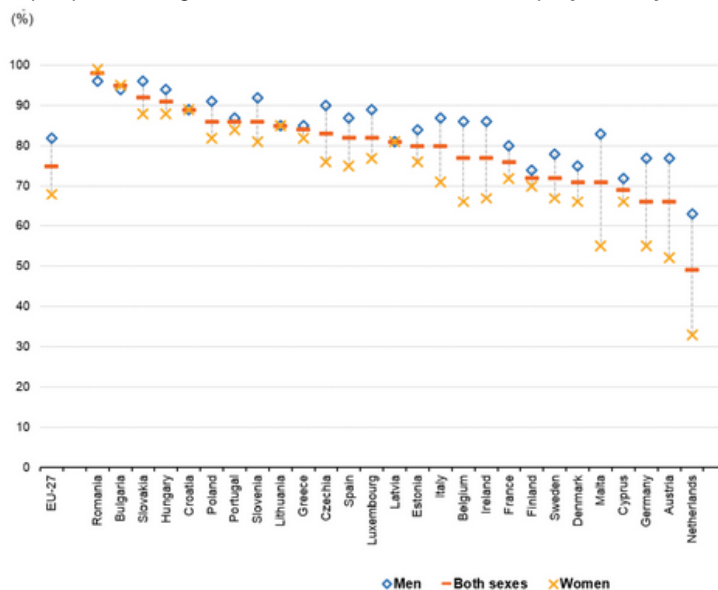
While in some cases the self-employed status is justified by a genuine autonomy and economic independence, there are many instances of workers being classified as self-employed without actually being part of said category. In addition, some professionals are considered 'dependent self-employed', meaning self-employed workers whose income depends mainly on one or a few clients.

This makes it particularly difficult to distinguish between dependent and self-employed workers. Atypical work patterns are more frequent in the cultural and creative sectors, particularly among core professionals: artists, writers, creators, musicians, translators and interpreters; and consist of on-call, short-term or fixed term contracts, project or task-based work, etc.

Therefore, those working in the sector are likely to have a complicated employment status and being either self-employed or part-time employees, or a combination of dependent and self-employment. The term 'portfolio career' is often used to describe the frequent and often unavoidable change of employment status of these workers.

Therefore, many artists and cultural professionals have a side job in arts or non related fields, either out of (artistic) interest or financial necessity.

Share of people working on a full-time basis in cultural employment by sex 2019 (%)



Source: Eurostat (cult_emp_wsta), 2019

The figure shows the percentage of people working on a full-time basis in cultural employment in the EU-27. Eurostat data show that, in 2019, only 82% of men in cultural employment worked full-time, compared to an average of 91% for the overall EU-27 economy. By contrast, the share of full-time working women in the same field was 68% compared to an average of 69 % for the whole EU-27 economy.

3.4 European and international policy framework

The *New European Agenda for Culture* adopted by the European Commission in May 2018¹ and the *Council Work Plan for Culture 2019-2022* provides the framework for actions and cultural cooperation at EU level. The Agenda has three strategic objectives with social, economic and external dimensions. One of the concrete actions is to support member states in ensuring fair remuneration for artists and creators through general and sector-specific dialogue. The *Council Work Plan for Culture 2019-2022* identifies an “ecosystem supporting artists, cultural and creative professionals and European content” as one of the five main priorities for European cooperation in cultural policy-making. The *Council Work Plan for Culture 2019-2022* identifies an “ecosystem supporting artists, cultural and creative professionals and European content” as one of the five main priorities for European cooperation in cultural policy-making.²

1. <https://culture.ec.europa.eu/document/a-new-european-agenda-for-culture-swd2018-267-final>

2. [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221(01))

The European Commission has initiated a series of legislative and policy instruments that have an impact on some aspects of the status and working conditions of artists and creative professionals:

- On 7 June 2007, the European Parliament adopted a resolution on the social status of artists, drawing attention to their social security and revenues problems, as well as their often precarious employment situation.³
- The 2017 *European Pillar of Social Rights* was intended as a guide towards better working and living conditions in Europe. It sets out 20 key principles and rights essential for a fair and functioning labour markets as well as good welfare systems⁴.
- In 2017, the European Parliament adopted the resolution for a European Agenda on the collaborative economy as a “*first step towards a well-balanced, more comprehensive and ambitious EU strategy on the collaborative economy*”⁵

At international level, the 1980 UNESCO Recommendation concerning the Status of Artists “*calls upon Member States to improve the professional, social and economic status of artists through the implementation of policies and measures related to training, social security, employment, income and tax conditions, mobility and freedom of expression*”⁶ The 1980 Recommendation does not call on States to reserve specific privileges to artists, but rather to grant them analogous rights to any other social and professional group whose work has specific characteristics that need to be addressed through special measures.

3. https://www.europarl.europa.eu/doceo/document/TA-6-2007-0236_EN.html

4. https://ec.europa.eu/info/strategy/priorities-2019-2024/economy-works-people/jobs-growth-and-investment/european-pillar-social-rights/european-pillar-social-rights-20-principles_en

5. <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016DC0356&from=EN>

6. <https://en.unesco.org/creativity/governance/status-artist>

04

COUNTERING THE EFFECTS OF COVID-19

- 4.1 The pandemic's impact
- 4.2 Measures adopted at EU level
- 4.3 Mapping the territory: a summary of the narrative reports of the Consortium countries

4.1 The pandemic's impact

Irregular employment and fragile working conditions

The pandemic allowed artists, cultural workers and technicians to draw attention to the precariousness of their legal status and social guarantees. In various European countries, it has caused inequalities and severely affected artists and cultural workers, because in many cases they missed a legal recognition and were not included in the aid programs promoted by each member state. Due to social and economic exclusion, many were forced to abandon their aspirations. Different treatments and measures adopted by each European country (ranging from the lack of any guarantee to some recognition and consequently the provision of social benefits) further complicated the scenario.

Digitalization

New hybrid forms of communication and work have created new opportunities for artists and culture managers, such as browsing online galleries, online sales, creating digital projects and exhibitions etc. However, digitalization also led to an increase of social inequality as it affected those lacking the skills and tools necessary to be part of the digital world. Moreover, it could be particularly challenging for professionals with mental or physical disabilities, who may have different time and learning processes. Digitalisation also brought to light a disparity based on age. For example, younger artists have shown greater mastery of new technologies but, having little work experience, were more likely to accept unpaid work in order to enter the labour market. On the other hand, more experienced artists were used to a more traditional approach and were not able to use the same technological means as their younger counterparts. Thus, digitalisation has certainly changed the way people work, it has challenged the monetisation of a digital performance or of an artist's time, it has informed us of the need for new skills to keep up with the transformation of the industry.

4.2 Measures adopted at EU level

The European Union and its member states are implementing a number of measures to mitigate the social and economic impact of the pandemic on the CCS, which is one of the hardest hit sectors because all the infrastructures were paralysed. Museums, theatres, concert halls and other live venues were closed; exhibitions, events and festivals cancelled. As a result of that, self-employed artists and cultural organisations immediately lost their incomes, leading to both economic and social uncertainty. The European Union has developed a number of measures in order to address the pandemic and allocated EUR 37 billion for the Corona Response Investment Initiative (CRII). Through the Initiative (CRII), EU Structural Funds were used to flexibly respond to the emerging needs in the most exposed sectors, such as healthcare, SMEs and labour markets, and help the most affected areas and their citizens.

At the beginning of April 2020, the European Commission also proposed a new instrument for temporary *Support to mitigate Unemployment Risks in an Emergency* (SURE) amounting to EUR 200 billion. It was aimed to mobilise significant financial means to fight negative economic and social consequences of the pandemic outbreak. Specifically, SURE supported short-time work schemes and similar measures to help member states protect jobs, employees and self-employed against the risk of unemployment and loss of income.

In addition, the European Commission also helped to set up a platform for the cultural and creative sectors, *Creatives Unite*. It offers a common space for all cultural and creative sectors in Europe beyond sharing initiatives and actions in response to the crisis.

It gives access in one single space to a multitude of existing resources and numerous relevant networks and organisations. It also offers a curated space to co-create and upload contributions towards finding solutions together.

In September 2020, the European Commission launched a new cultural project that places the cultural industry chain at the centre of significant investments to foster an inclusive and sustainable economic development model: the proposal to create a *New European Bauhaus*, a co-creation space where architects, artists, students, engineers and designers work together.

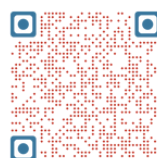
In 2021, Parliament completed the legislative process for the adoption of the new regulation of *Creative Europe 2021-2027*, which places culture at the centre as a vector of social cohesion for European recovery: about EUR 1 billion, more than in the past for a total of almost EUR 2.5 billion. It is the largest resources mobilisation ever approved by the Union to support the cultural ecosystem and help it to become more resilient and competitive. The Parliament has worked to ensure that the actions supported are anchored to three cross-cutting priorities, social inclusion, reduction of the environmental footprint and gender equality.

In the first half of 2021, the European Parliament approved the legislative text establishing the new *Horizon Europe*. The new programme has a total budget of EUR 95.5 billion euros and supports research and innovation in the creative and cultural industries.

Following the initial outbreak of COVID-19, some EU member states adopted and implemented specific measures aiming to financially support those working in the cultural and creative sector.

1. Some specific measures for micro and small enterprises to inject financial liquidity in the business sector .
2. Other measures for self-employed workers and use of the welfare system so that some income is available.

The following section provides some examples of measures that member states have taken in favour of the cultural and creative sectors and provided to artists or artistic production companies which have had their projects cancelled.



Financial
measures

4.3 Mapping the territory: a summary of the narrative reports of the Consortium countries

From a methodological point of view, the summary presents the same structure for each country. It has been divided in five sections: impact of Covid-19 restrictions; financial aspects; social aspects; results of the local action groups; conclusion. Here, it is useful to remind the readers that the “local action groups” are the discussion meetings among artists and stakeholders that were organised in each country to identify some main points that express their personal and professional considerations on the situation of the CCS in relation to the COVID-19 period. Each country had to take into account specific issues which are further discussed in the following sections. However, some findings are common to all countries:

- unequal legal and social situation of the artist among different EU countries;
- different measures taken in each EU country for economic support;
- artists are requested to update their digital skills;
- some artworks can't be digitised;
- need to improve the copyright laws in terms of the huge wave of digitization;
- need to include the rehearsal and the creation time as working time;
- creation of social-security problems in cross-border cooperation and works;
- huge wave of solidarity for survival of the artists and their works;

ROMANIA

Romania saw an advancement of the creative sector after 2014, when the national government started to invest in the economic potential of the arts. This decision was followed by a 2017 memorandum aimed at protecting the industry by creating an indispensable institutional framework. Some of the measures developed included fiscal stimulus, protection of intellectual property, copyrights, raising awareness on a local level and implementing European initiatives. However, despite the number of laws attempted to regulate the cultural industry, it remains poorly developed when compared to other sectors. The Covid-19 pandemic only highlighted the fact that the creative sector in Romania is considered one of minor importance.

Impact of Covid-19 restrictions

Due to Covid-19, public and private enterprises of the cultural industry have suffered significant financial losses. Over the course of the pandemic, various sources have reported a considerable decrease in the number of concerts and shows, cinema production and viewings, library visitors and average volumes borrowed, visits to museums and natural attractions. The only slight increase was noted for online publications.

Romanian creative industries also include many NGOs working in the field of cultural education. However, in 2021, out of all 5293 NGOs, 1360 - more than a quarter - were inactive.

The pandemic proved the industry's inability to adapt and respond to changes in the demand and supply of cultural products. The financial instability led to bankruptcy of small and medium-sized companies and subsequent unemployment.

Financial aspects

The support to the industry was offered at local and national levels. Government measures included guaranteeing loans and subsidised interest on these loans, deferral of payment for utility services and rent for small and medium-sized enterprises during the state of emergency, ensuring an allowance equal to the minimum gross wage per economy for authorised individuals and individual enterprises in the cultural and creative sectors.

The government actions also provoked a massive solidarity response within the industry. In March 2020, when the Administration of the National Cultural Fund announced the call for the second financing session of 2020, precisely to support cultural operators, some of the public cultural institutions (National Dance Centre, National Heritage Institute, Clujean Cultural Centre, ASTRA Sibiu National Museum Complex, Studio M Theatre) announced that they will not participate in this funding session to show their solidarity with independent cultural operators, whose resources have been drastically reduced.

The pandemic undoubtedly highlighted the social relevance of art and the vulnerability of artists and cultural workers. No support was offered with a specific target at social inclusion groups; Covid-19 related funding and support was kept to a minimum level and was not entirely accessible for certain categories. Moreover, it was mainly distributed to institutions, and individual artists had to make extra efforts to get it, losing motivation on the way because of bureaucracy and poor organisation.

The **local action group** highlighted several issues that artists and cultural industry workers find specifically pressuring in the pandemic circumstances. Lack of interaction with the public and live audience is the biggest obstacle for distributing art, and such conditions create the inequality between different types of art, for instance music and sculpture. Participants noted that some financial support was offered by the government, but it was not sufficient and the online presentation of art objects failed to cover the additional sales. Action group expressed the desire to establish a dialogue between artists and local decision-makers in order to be aware of the needs and expectations of each party.

To conclude, Covid-19 was and still is a real challenge for artists and the cultural sector in Romania, as it was not prioritised by the national government during the pandemic, pursuing the status-quo of being less important. Both levels production and consumption of art has significantly decreased. While some of the financial help was distributed, it only partially supported the public and private sectors of the industry. No special attention was given to artists from the marginalised groups. Culture needs strengthening and budget increases in terms of financial aid and governmental programmes.

GREECE

The Greek cultural sector reached important milestones in the last 20 years, both at regional and national levels, with new infrastructure and cultural facilities, legislative measures and relevant policy directions.

The Ministry of Culture's budget historically represents a small fraction of the state budget. Some public investments relevant to the arts or heritage are ensured by other Ministries (Public Administration, Public Works, Press and Media).

In recent years, culture has increasingly relied on funding from the EU's Community Support Framework, cultural attraction visitors and sales revenue and, since the 1990s, from the Lottery Fund, administered by the Ministry of Culture. The State continues to be the main sponsor of culture and the arts, even though, in the last decade, private foundations have gained an increasing role through supporting artistic participation, inclusive programs or sponsoring large projects.

Centralization is a distinctive feature of Greece's cultural landscape. The Attica region, with Athens as its centre, produces 75.5 percent of the Gross Value Added (GVA) of Greece's cultural and creative industry. It employs 2.1% of the region's workers and contributes 5% to the regional GDP, while in other regions of Greece employment appears in lower numbers. Thus, the production of creative industries is unevenly distributed between the metropolitan centres and the periphery.

Impact of Covid-19 restrictions

Faced with the Covid-19 pandemic, the cultural sector closed its doors, as restrictions were general and established throughout the critical period of the pandemic.

But Greece stood out amongst other European countries by skyrocketing the level of digitalization of the available art. The initiative was taken by the Acropolis museum and further followed by other national museums, which had a significant positive effect on the availability of art and its distribution throughout the pandemic.

Financial aspects

In **Greece**, on April 2nd, the Ministry of Culture and Sports announced a EUR 15 million support plan to stimulate and enhance the resilience of contemporary culture, creators and professionals. From this amount, EUR 5 million came from the 2020 Ministry's budget, while the extra EUR 10 million came from the Ministry of Economy. Those measures come in parallel to horizontal measures announced by the government, which in some cases also touch on the cultural and creative sectors. In May 2021, Greece announced the Greek National Recovery and Resilience Plan 2.0, that included a focus on supporting Culture, Creativity and the Arts in post-Covid Greece through ambitious investments and projects. Specifically, the investment "RESEARCH – CREATE – INNOVATE" was approved, covering about 35 project proposals that were evaluated with a very high score in the criterion of "excellence" in smart specialisation sectors (RIS3), but were not financed due to budgetary constraints. The investment will support the selected proposals with funding and will seek to attract co-funding from the private sector, strengthening the link between research, innovation, and entrepreneurship, and increasing the added value of the national economy where tourism, culture and creative industries are eligible sectors for financing, among others.

Social aspects

Good practices and work initiatives at local and national level supporting emerging artists from social inclusion groups are being worked on, even though they do not receive wide governmental support. The current situation in Greece is marked by a transition from recognizing barriers to inclusion, taking into account the high number of migrants and refugees, promotion of gender equality and needs of people with disabilities.

Cultural organizations play an important role in ensuring spaces and projects to limit discrimination and prejudice against marginalized groups by raising awareness and building an inclusive communities within the country. Artistic expression also becomes a therapeutic process for those facing the trauma of exile and promotes self-esteem,

emotional intelligence and well-being. The guided local action group discussed the situation of emerging artists in Greece with great emphasis on the disabled and socially excluded people. Several issues were identified as the most crucial, like a different legal status of the artists (which includes atypical work contracts, taxation and professional organisations), non-inclusivity of artistic education (learning and teaching), perceiving art as an educational tool and the necessity of cooperation between artists and artistic organisations, so that it is easier to promote the art, ideas and empowerment.

In conclusion, Greece is an example of an outstanding digital transformation in arts and culture, initiated by the pandemic. It helped to preserve artistic works and gave the opportunity for cultural consumption for people, who did not have access to physical, on-side entertainment before due to their reduced mobility, health conditions or financial restraints. The financial support ensured by the state was substantial, especially compared to other Member States in 2020. However, other than that the pandemic did not anyhow influence the issue of cultural centralization in the country and existing exclusion of marginalised groups from entering culture as artists or industry employees. Thus, social aspects of arts and culture remained unchanged.

SWEDEN

Cultural and creative industries are one of the most important economic sectors in Sweden and they play an important role to promote an innovative and modern image of the state abroad. From 2010 until 2019, the Swedish CCIs have had a fairly influential growth in turnover compared to other industries; this growth has shifted enormously to contribute 5.5 per cent of the national GDP.

Stockholm is considered one of Europe's innovation hubs. In fact, around one of 20 Stockholm employees are involved in the creative and cultural industries (almost 64,000 people), and they are part of the city's core economy. The most important subsectors of the cultural industry are music, gaming industry, fashion and architecture. They have a significant creative, innovative and economic impact on the annual turnover of the Swedish state.

Impact of Covid-19 restrictions

Since 2019, with the arrival of Covid, the Swedish cultural and creative industries have suffered a major shock to their economy. Their turnover has dropped by 17 per cent, which corresponds to SEK 13 billion. In January 2021, numbers show that the number of unemployed cultural workers has risen from 9,600 in 2019 to 17,000 in 2020, which means that unemployment among cultural workers has almost doubled. As in all countries of the world, cultural industries were the most affected because the majority of their activities were carried out live, in presence. In addition, since most of these workers are freelancers, they have found themselves unprotected due to the consequences of the pandemic, but also due to unstable employment contracts.

Financial aspects

For all general economic and employment sectors the Swedish government, like other European states, has taken a number of useful financial measures to mitigate the effects of the pandemic. Specifically, the Swedish Arts Council distributed a total of SEK 1,172,383,775 to support cultural organisations and cultural workers.

Among these, the ones we can consider most relevant in term of financial assistance to the industries in general, but that were also aimed at the cultural sector, were:

- Short-term layoffs to reduce wage costs. This aid was intended to help with short-term redundancies, in this case the state offered financial support to the companies, the employees were able to keep a large part of their salary despite the decrease in working hours.
- Rent support. This subsidy was intended to support landlords who reduced the rent for companies in vulnerable sectors; landlords could apply for support to offset part of the reduction.
- Support for events. Financial support for companies, associations that wanted to organise events during the period June-December 2021, but had to cancel or postpone them due to covid-19.
- Increased state responsibility for sick pay costs. This covid-19 measure aims to financially facilitate employers and companies to cover part of the costs related to sickness indemnities.
- Shutdown support. The government's planned closure support must be able to be used by companies that are forced to close their operations as a result of decisions on closure within the framework of the new pandemic law. The support covers up to 100 percent of the companies' fixed costs, including salary costs.
- Deferral of tax payments. Companies can obtain a deferral of the payment of employer contributions, preliminary payroll tax and VAT.
- Tax reduction for investments in equipment. The government applies a tax reduction for the purchase of equipment useful for companies in order not to block investments.
- Reduced employer and deductibles for young people. The number of contributions employers have to pay for young employees aged 19-23 is reduced, specifically it will be reduced from 31.42% to 19.73% between January 2021 and March 2023.

Social aspects

The National Board of Health and Welfare has mapped how the pandemic has affected opportunities for people with disabilities and how lack of them has caused an increase in isolation and mental illnesses. The analysis proves that in 2020, 80% of the municipalities and districts in the country implemented changes in this area and that approximately one third of the municipalities had to suspend their support aid, which caused damage to a big part of the population. The described situation underlines the fragility of this segment of society that without social cohesion or consistent support can pursue long term health problems. It is important that those whose mental health has deteriorated as a result of the pandemic receive adequate support, both medically and psychosocially.

During the pandemic, digitalization has been very helpful and has counteracted many of the negative consequences of Covid. Projects done by cultural and educational organisations were targeted at people from marginalised and/or socially isolated groups. After training on basic digital skills, participants were offered a variety of multimedia activities that helped to combat isolation and mental illness, for example digital gatherings with coffee, group gymnastics, digital guides at museums in Stockholm and others.

The **local action group** highlighted the pressing issues of inability to reach the audience and lack of inspiration, since there is no possibility to interact with other artists and the public.

Artistic creativity is under threat because of the stress-related factors, burnout, financial insecurity and lack of privacy.

To conclude, Sweden proved culture to be one of the priority sectors for the economy, before and after the pandemic. Covid-19 caused a sharp decrease in revenues and doubled the unemployment level. The governmental response was fast and tangible, while a large number of specific actions were implemented to ensure the survival of the industry and support institutions and individuals. The government also initiated a strong social campaign, mainly focusing on preventing and treating long-term health issues, improving mental health, and providing digital skills for marginalised groups of people in order for them to be able to create and consume cultural products.

CZECH REPUBLIC

Impact of Covid-19 restrictions

The cultural industry of Czech Republic reacted similarly to global tendencies: the crisis exposed the fragility of the sector and the urgent need for its further sustainable development. The one feature that stands out in the cultural landscape of Czech Republic and is relevant for this recovery plan is the concentration of creative industries in large cities with a clear dominance of Prague - the capital is responsible for up to a half of employment in the country's cultural industry.

In Czech Republic, Cultural and Creative Industries (CCI) are part of the State Cultural Policy of the Czech Republic for 2015-2020 and the development of a Strategy of Support for Cultural and Creative Industries is a task laid out in the new Concept of Support for the Arts. In 2020 and 2021, however, the cooperation of three entities - the Ministry of Culture, the Ministry of Health and the Ministry of Industry and Trade - resulted in a favourable programme supporting the sector. Thus, in 2021 organisers of cultural events that have had a revenue drop of at least 50 percent due to the coronavirus pandemic were eligible for support money from the new Covid Culture call.

Financial aspects

The Ministry of Industry and Trade (MPO) in cooperation with the Ministry of Culture (MK) has launched a special grant program called COVID – Culture (COVID – Kultura). In February 2021, two more calls were announced: Covid-Culture 3.1. and 3.2. The subsidy (a lump sum of CZK 60 thousand) in Covid-Culture 3.1. is designed for the self-employed – arts professions in music, theatre, dance, visual arts, and literature. They include:

- Performing artists and authors (e.g. professional performers and authors, actors, musicians, dancers, singers, acrobats, programmers, painters, sculptors, art curators, art photographers, writers, authors of authorial books – illustrators, playwrights);
- Artistic and technical professionals (e.g. sound designers, light designers, arts managers) who participated in the realisation of live productions with artistic features or are highly specialised in live performances or visual arts.

The subsidy in the Covid-Culture 3.2. programme is designed for natural persons – the self-employed performing film crew jobs, creative film jobs, and performing artists. It is also designed for business entities – cinema operators (payment-per-seat), reimbursement of cost recovery and unpaid costs (obligations) of production companies for the costs and obligations directly associated with the limitation of audiovisual production, distribution and AVD accessibility in cinemas.

The lump sum for the self-employed is CZK 60 thousand and business entities will get CZK 5 million maximum. In terms of a centralised creative industry in Czech Republic, Prague itself has prepared a benefit programme for culture and local tourists. Prague will support affected culture and tourism with another CZK 250 million. Theatres and other cultural institutions will be able to get the special-purpose subsidy. Contributory organisations which have been affected by the drop in fee revenues will get help as well. Prague will also invest CZK 100 million in a campaign to attract local tourists and a benefit programme including entrance fee discounts. The measures have been already discussed by the economic board with the necessary representatives of different sectors and organisations and will now be approved by the municipal council.

Social aspects

In Czech Republic there were a number of initiatives targeted on expressing solidarity and tangible support of socially marginalised groups.

To start with examples of local initiatives that emerged long before the pandemic, but found a way to adapt and reshape their vision in 2020, Miri Gil'i Music Song contest has existed since 2015 and provides space for artistic expression of the Roma minority. It is a large-scale event that promotes Roma culture and consolidates art of socially excluded groups into the cultural landscape of a Czech Republic.

Other initiatives initiated by the Roma community included sewing facemasks with traditional Romani motives, participating in writing competitions and subsequent publication of emerging authors, public speaking contests organised by the NGOs and fostering the usage of minority languages.

As a way of bringing art to the public in the conditions of a lockdown, it became widely popular to rehearse or perform dance or theatrical pieces in public spaces, like parks and city areas. It allowed an external audience to experience live entertainment. There were cases of having voluntary concerts next to the elderly homes or hospitals, so people from Covid-19 risk groups can enjoy art safely from a distance.

The state was well involved in organising quality administrative support: applications for funding and projects, filling in the forms, and responding to frequently asked questions about cultural industry employment were now answered online and/or by phone. Such an approach had great success for people with reduced mobility, visual impairment or foreign residents, who were almost unable to receive services like this before.

The **local action groups** (conducted in Prague and in a smaller city) expressed a univocal concern regarding closure of several artistic foundations and bodies and consequent lack of support and feeling of belonging to an artistic community. Other issues were raised, like significant health problems, caused by mental strain, stress and insecurity; lack of privacy and inability to work from home, loss of concentration; rising prices for artistic supplies and rent of working spaces. Participants mentioned that public support has been lower, since people started to save up and did not have a chance to financially support artists. Receiving state grants was complicated for some people who lacked digital literacy; it also required a lot of paperwork, so artists applicants lost motivation along the way.

The suggested solutions and policy ideas included easing the access to financial help from the government, better qualification of state officers who work within the art field, creating better networking opportunities locally and on the European level, promoting investments into the sector and donations to individual artists or collectives.

To conclude, the pandemic brought some substantial changes into the cultural industry of Czech Republic. The national government reacted on multiple levels and tried to best support the fragile sector. It involved cooperation of entities, such as three ministries and productive work of cultural NGOs active in the country. The financial grants were given in a few rounds, however, they were difficult to obtain due to high bureaucracy-related processes. The deep level of centralization of arts and culture was also clearly visible over the crisis, with Prague launching its own initiative on attracting tourists and revival of arts. When it comes to social aspects, Czech Republic keeps implementing new projects or adapting existing ones to support social inclusion groups, mainly Roma people. The digitalization of contacts with governmentally designated authorities make it possible to ask for support or help for people who are experiencing health-related issues, reduced mobility, poor vision or hearing-regated disabilities or do not have a high level of digital skills.

SPAIN

The decentralised Spanish policy has favoured the adoption of different models for cultural management and for the support and promotion of artistic creation. Access to culture and participation in cultural life are among the prime objectives of recent Spanish cultural policy. In 2016, the central government spent approximately 50% of its resources for culture on the historic and artistic heritage sector. The allocation of central government resources among different cultural sectors has remained more or less unchanged during the last five years.

Impact of Covid-19 restrictions

The cultural sectors were still burdened with the consequences of the 2008 crisis and the unsolved endemic deficiencies relating specifically to the financing of culture in its public and private aspects, and those related to the work and development of artists and the arts.

Spain was among the European countries that didn't impose closures on the cultural sector, except for the total lockdown period: institutions and galleries remained open with reduced capacity. This approach had a few important consequences:

- Impact on the organisation: 5.0% keep workplaces closed, without any face-to-face activity; 48.5% continue to partially telework, while the 51.5% are working without almost any change.
- Impact on the activity offer: 7.9% did not have activities; 57.1% have only partially recovered the usual activity 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.
- Impact on the public: 6.7% do not have any audience 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.

Financial aspects

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.

During this announcement, the Minister of Culture and Sport manifested his willingness to achieve a State Pact for Culture. During the first months of the pandemic, the Ministry emphasised the increase of budgetary funds in the general state budgets for the year 2021 (37% more). The year 2020 saw the issuance of two decrees with extraordinary actions to support the cultural sector after the COVID-19 crisis.

Another aim of the Spanish Government is to ensure that SMEs in the CCIIs and sports sectors, as well as individual professionals, can benefit from 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. 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. At the local level, the regions offered a first package of measures (Pla de Rescat of the cultural sector) which brought more than 31 million to the sector to contribute to the closure of activities.

Social aspects

In Spain, the social protection of the artists is operated under the so-called intermittency model. This model is based on the conception that the cultural work 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 the field 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. The INAEM every year organises a two days conference on thematic art and social inclusion. In 2020, the XII Conference on Social Inclusion and Education in the Performing Arts was held with the slogan “La fuerza de las alianzas” (The strengths of alliances), focusing on the future of inclusive and community-based performing and musical arts.

On a local level, Barcelona is a good example of effective crisis management and reactive approach in the cultural industry. November 2020 saw the approval of 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. Its objective is to create lines of action to address the social inequalities in Barcelona, which in recent months have been aggravated as a result of the situation generated by Covid-19. 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.

Line 4: Eliminate stigmatisation and social segregation.

Line 5: Reduce territorial social inequalities.

During two local action groups participants reached the conclusion that, after Covid-19, there is a growing interest in improving social policies of proximity and inclusion, especially at the local level. The pandemic has certainly accelerated the inclusion and development of artists in society. Many financial resources have been directed towards the production of works of art and artistic projects with a social impact.

It is therefore important to provide artists with an education so that they can expand their network and receive funding to develop their research and artworks. Learning about digital tools and using them can help socially excluded groups to be more valued and inserted in society. The lack of digital skills can be overcome with the guidance of senior artists that can act as mediators and educators.

To sum up, over the course of the pandemic, Spain was sticking to its decentralised approach for culture that has remained unchanged for the past several years, which kept the rational and well-suited redistribution of financial resources on the same level. Other measures were also developed and implemented by the regions, like the Action Plan created by the municipality of Barcelona that addresses empowerment and support of socially excluded artists. In Spain as a whole, the cultural institutions did not completely close and were operating under the reduced capacity, which helped to maintain a connection with the public and prevent sharp unemployment.

ITALY

The Italian cultural sector proved to be highly resilient in times of crisis.

The restart phase began by focusing on a hybrid format between the real and virtual worlds, allowing the public to interact within the various platforms, social channels and communities. In 2022, a still critical pandemic scenario, arts and culture continue to hold a relevant place in the Italian economic and social recovery. According to statistics, in the last decade arts and culture have generated great innovation and created competitiveness for the national economy, contributing to the creation of new jobs and wealth. However, the sector has not been exempt from the economic consequences of the health crisis as it is the one that has actually suffered the most because of the pandemic.

Impact of Covid-19 restrictions

The Italian Cultural and Creative Production System (CCPS) has been affected by a wealth-produced contraction of 8.1% compared to the national average of 7.2%. The most affected sector was the cultural heritage one, with a contraction of 19% related to the wealth-produced and of 11.2% in terms of jobs. The case of video games and software is different and unique as it generated 4.2% of wealth, also thanks to the incentive towards digital and home entertainment during the lockdown.

Among the positive effects of the pandemic within the different areas of CCPS, it is possible to observe an increased sensitivity to the inclusion dynamics related to gender and vulnerable groups – diverse sexual orientations and ethnic and religious minorities.

Moreover, pandemic seemingly provided new energy for the development of local/national productive and distributive models in the cultural industry. Covid-19 called for new forms of hybridization between genres and sectors (e.g. the extension of gaming into the music and sport sectors; the fusion of entertainment and educative contents), which was successfully tried out. Overall, Italy pursued the connection between health & well-being and culture - cultural content was extremely helpful to overcome the trauma and build resilience.

Financial aspects

Despite the financial repercussions that started in 2020, the cultural and creative chain is confirmed as central within the national production specialisations due to 84.6 billion of added value produced and around 1.5 million employees - these numbers respectively correspond to 5,7% and 5.9% of the total amount of the Italian economy.

In 2021, the Italian Parliament completed the legislative process for the adoption of the new regulation of Creative Europe 2021-2027. The approval allows an ambitious program that is designed to respond to a digital revolution, taking into account the societal aspects of it. A strengthened budget of almost EUR 2.5 billion is the largest mobilisation of resources ever approved by the European Union in order to support the cultural ecosystem and help it become more resilient and competitive, to ensure that actions are anchored to three cross-cutting priorities: social inclusion, reduction of the environmental footprint and gender equality.

On 17 March, Italy adopted the emergency legislation entitled ‘Cura Italia’. Within this aid program, EUR 3 billion are allocated for the support and safeguard of the period of inactivity of professionals, freelancers and self-employed. As part of the measures within the emergency package, the following are directly relevant to artists:

- Extension of unemployment benefits to cultural workers and non-profit organisations (article 22);
- EUR 600 allowance (for the month of March) for freelancers in the performing arts sector for a maximum of EUR 48,6 million in 2020 (according to certain conditions laid down in article 38);
- Suspension of social security payments, welfare contributions and other levies and taxes (including VAT) for museums, theatres, concert venues and other cultural organisations (articles 61 and article 62);
- Vouchers for reimbursement of tickets already sold (e.g. cinema, museums, theatres) valid for 1 year (article 88);
- Establishment of two funds to support the audiovisual, cinema and performing arts sectors with an overall budget of EUR 130 million in 2020 (EUR 80 million in current account and EUR 50 million capital account as detailed in article 89).

Social aspects

In May 2021, the Italian Council of Ministers approved a package of significant measures to ensure adequate welfare and social security safeguards for entertainment workers within the decree “SOSTEGNI BIS”. It covers the most important aspects of social protection of the artists:

- New welfare for entertainment workers - a system that aims at ensuring protection that already exists for other types of professionals, in order to secure better conditions of social equity and dignity, to foster the development of full recognition of the work in the sector and to contribute to the emergence of undeclared work;

Adjustment and extension of protection and support for parenting;

- Adjustment and extension of sickness allowance;
- Increase in the daily wage for welfare purposes, that goes from the current EUR 67.14 to EUR 100.
- Insurance against accidents at work and occupational diseases;
- Improvement of the system of pension contributions.

Local action groups dealt with the enhancement of skills deriving from the geocultural background (primarily linguistic and cultural). For example, the participants discussed the feasibility of a museum mediation project aimed at refugees and asylum seekers. Offering them a job opportunity in a cultural venue had the twofold advantage of broadening the horizons of visitors/audience (thanks to linguistic matching with communities of foreign origin living in the area) and igniting relationships to strengthen a sense of community and social cohesion.

To encourage the protagonism of artists through a capacity building process aimed at providing practical tools, participants agreed on the need to avoid speaking exclusively of vulnerability and racism, but act to dismantle structural discriminations. Instead of a performance that addresses these issues, it is better to implement breaking practices and involve new voices to be part of the process.

After this analysis, it is evident that also in Italy the cultural sector has a huge impact on the country's economy and is able to generate innovation and create new jobs. For this reason, the government put in place useful laws and aids in order to try to safeguard this sector during the pandemic. During this period, what was underlined is the extreme importance of the culture in connection with other sectors like the health system and how much cultural contents are important to overcome the trauma.

CROATIA

There is a significant scarcity of data when it comes to analysing the development of the cultural sector in Croatia. The first and biggest study conducted in 2015 (Bakarić et al.) proved how the economic returns from the art industry were mainly achieved through the (in)formal activities of the artists and cultural workers. The lack of legal regulation of creative fields on a national level is reflected, for the most part, in the absence of an umbrella body that would systematically monitor and supervise the key indicators of the industry. Lack of institutionalisation in the creative industry has led to difficulties in developing analysis, long- and short-term strategies and plans for growth and advancement of the industry, which became a crucial factor in the post-pandemic recovery of culture.

Impact of Covid-19 restrictions

The cultural sector in the Republic of Croatia in 2020 was affected by two unforeseen disasters - one related to the global pandemic COVID-19 disease, and the other to a series of earthquakes. They confirmed the fragility of the cultural sector and its sensitivity to external unpredictable influences.

In a study conducted by the Kultura nova Foundation during 2021 in Croatia, respondents estimated that the crisis caused by the COVID-19 pandemic directly affected certain aspects of their work, such as:

- the implementation of cultural and artistic activities (83.2%),
- travel and mobility programs (78.1%);
- organisation of daily work (73.4%);
- cooperation and networking (64.5%);
- employment (29.3%);
- revenues from EU funds and programs (39%).

According to the results of the research, the total number of implemented activities in 2019 was 80,640; the total number of implemented activities was 55% lower in 2020 due to the epidemiological measures. Even though Croatia was one of the few countries in the EU that did not shut down the cultural spaces completely; a few governmental decisions were adopted on exempting libraries, museums, galleries, antique shops and bookstores from the restrictions and allowing rehearsals of artists and cultural workers in smaller groups. Other various measures to assist the cultural sector were quickly devised, both within the Ministry of Culture and Media of the Republic of Croatia and horizontally, which were implemented in several phases, thus facilitating the work of the cultural sector in unpredictable and changing circumstances. However, there was a lack of engagement at local and regional levels where cultural administrations did not offer adequate solutions or assistance to cultural actors in most cases, so specific measures to assist the cultural sector in crisis situations were mostly the exception, which further affected the crisis.

The availability of cultural and artistic content to different audiences, as well as engaging with the public were the biggest challenges for all actors in the cultural sector due to the ban on public gatherings, physical distancing measures and other epidemiological measures. The average number of audiences per respondent in 2019 was 19,299, while in 2020 it was 7,127. In total, 70.1% of respondents had fewer visitors in 2020 than in 2019, 23, 2% did not record changes in the number of audiences, while only 6.7% of respondents had more audiences than in 2019. The last ones are mostly those having developed internet presence and various forms of digital content and its distribution before the pandemic. Their adaptation to changed circumstances was rather effortless and timely.

Financial aspects

Cultural sub-sectors in Croatia rely partly on public funding within cultural policy, and partly fall within the policy of encouraging small and medium-sized enterprises. Changes in the availability of funding sources within cultural policy had a serious effect on the cultural field. The exposure of art to changes in public funding is particularly pronounced. Recession episodes and declining public revenues have led to a gradual decline in total public spending on culture, and CCIs have been directly affected - both by reducing the availability of public funding and by reducing demand for services and products in the country. The private part of the CCI sector in Croatia is extremely fragmented - it consists of many smaller legal entities and individuals.

The crisis caused by the pandemic had a different impact on different segments of the sector. The public sector had the greatest impact on market revenues (56.2%) and international projects and cooperation (46.7%). The civil sector reported the greatest impact on revenues from public budgets (44.8%), donations and sponsorships (54.4%) and international projects and cooperation (64.2%).

Compared to other actors, respondents from the private sector assessed the impact of the crisis on market revenues (72%), space management and material maintenance (46.9%) and employment (41.3%) as more significant. Natural persons and independent artists estimated that the crisis had a greater impact on the implementation of international projects and cooperation (65.7%), market revenues (60.5%) and employment (37.2%), while 25% of respondents closed its premises for up to nine weeks.

With the exception of the Kultura Nova Foundation and the Ministry of Culture and Media, all other providers reduced their budgets by at least 15%, which caused significant hardships for financial support of the industry. So far, possible setbacks have been covered through private sponsors and patrons, but due to the difficult economic situation in the private sector, most of the cooperation in this field has been cancelled. Therefore, employees were forced to go to a minimum salary in order to alleviate the financial situation caused by the pandemic to some extent.

When it comes to the financial income of the persons working in CCI, the data show that the largest number of cancelled contracts occurred with the external associates, either due to cancelled activities in 2020 or postponed activities for 2021. As a significant difference, full time employment contracts were cancelled at much lower levels. The disparity between the numbers of cancelled employment contracts and external cooperation contracts clearly indicates which forms of cultural contract work are directly endangered during the crisis, i.e. how much the system does not cover all forms of cultural work with equal rights and security.

National government sought to ensure substantial financial support for independent artists, so a special one-time assistance fund was provided for independent professionals who do not have a regulated status. During 2020, new calls were opened: 'Art and Culture Online' (total amount of HRK 35 million), 'Encouraging Entrepreneurship in Cultural and Creative Industries for 2020' (HRK 8 million), 'Support to a part of the cost of performance in the field of theatre, dance and music (classical and jazz music) activities' (HRK 882,925), 'Program for digital adaptation and creation of new cultural and educational content' (HRK 8,189,193), and in cooperation with the Croatian Music Union, an invitation was published for concert programs within the project 'Because you have to play' (HRK 5,226,000). Additional funds have also been provided to co-finance the films, and diving centres have been exempted from paying an annual fee for underwater cultural assets.

Social aspects

The inability to travel has particularly affected the entire cultural sector. International events have been cancelled or postponed to 2021 and even 2022, and due to the ban on public gatherings, many opportunities for networking within the cultural scene have been lost, as well as opportunities for new collaborations. Due to limited international mobility, actors were often forced to change their programs.

During the **local action groups** were discussed several projects that emerged during the pandemic that targeted social inclusion groups, such as art-education for Roma children and artistic activities for deaf and visually impaired people. The issue of asylum seeking and migration is often raised in contemporary Croatian art, with artists with similar backgrounds involved.

To conclude, the post-pandemic recovery of cultural industry in Croatia is challenged by

the absence of regulation of art on the governmental level - a tendency that existed before Covid-19. Defragmentation and scarcity of data does not allow to create a uniform strategy. During the pandemic itself, Croatia allowed cultural spaces to remain open under certain conditions, but still the number of events, revenues and public engagement dropped by more than a half. The Ministry of Culture and Media of the Republic of Croatia was the most important source of support for the cultural sector, especially financial assistance for independent artists.

Mental health of artists demonstrated a decline because of the experienced stress and uncertainty and this issue is yet to be tackled.

05

ART AND SOCIAL INCLUSION

5.1 What do we mean by art?

5.2 What role is attributed to art and social inclusion in the context of this research?

5.1 What do we mean by art?

Giving an absolute definition of what art is goes beyond the objectives and possibilities of this handbook. After all, the world of art has greatly changed over the centuries and clear boundaries are no longer traceable. The same difficulty also applies to defining the figure of the artist: in some cases the focus is placed on originality and the artist itself, in others the artist is less linked to the work as a personal sign, but more directed towards a project or objective (social or collective).⁷ On the question of art, it can be said that art is also *a visualised thought that invites us to think and act differently*.⁸

Therefore this work is not intended to provide an all-round definition or classification of the artistic realm. However, it tries to outline some characterising aspects that are useful for understanding the value and meaning of the artistic practice.

Three fundamental properties of art have been identified: the *catalyst capacity*, the *relational capacity* and the *capacity for anticipation and vision*.

1. Art works as a catalyst because it stimulates creativity and aesthetic and emotional dimensions. It produces effects on an individual or a group, activating transformation processes, improving value creation mechanisms and fostering innovation.⁹
2. The relational capacity of art is another key theme: people can acquire a different perception of the space, which becomes a place for comparison, criticism and sharing of work and personal experiences.¹⁰ Art becomes a new source of identification and dialogue that improves internal relationships, overcoming the relational boundaries between people who cover different roles and positions and increasing the connections between them, possibly leading to a greater cooperation.¹¹ The artistic practices used for this purpose can be different, from forum theatre, to collective painting, to collective musical improvisation.
3. The capacity for anticipation and vision means that artists see further than others, foreseeing the changes brought by technological progress and the resulting change in the way of living. Art has the ability to push people to "see more and see differently".

5.2 What role is attributed to art and social inclusion in the context of this research?

*"The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail."*¹²

These values should be strongly promoted as the common foundation for all people in the EU, regardless of the great diversity of their socio-cultural groups with different beliefs and world views, customs and value systems. Inspired by these values, the PALkonnnect project examined the approaches and practices oriented at using art for fostering inclusiveness and tackling exclusionary attitudes. In this context, the aesthetic value of art is secondary: the main focus is on its expressive and relational components and the aim of generating social innovation.

7. (Vettese, 2012)

8. Nigel Warburton's essay (2003)

9. (Adler, 2006, 2010; Schiuma, 2011, 2018; Darsø, 2004, 2016)

10. (Carè et al., 2018)

11. (Antal & Strauß, 2016)

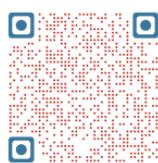
12. Article 2 of Treaty on European Union ('TEU'), OJ 2016/C 202/01.

At this point, it is also important to clarify the terminology adopted, especially the definition of *social inclusion*. A report from European Social Fund (ESF)¹³ reads as follows: *“Social inclusion is a process which ensures that those at risk of poverty and social exclusion gain the opportunities and resources necessary to participate fully in economic, social and cultural life and to enjoy a standard of living and well-being that is considered normal in the society in which they live. It ensures that they have greater participation in decision making which affects their lives and access to their fundamental rights”*.

Therefore, social inclusion is a dynamic process that involves the interaction between two main dimensions of life: interpersonal relationships and participation in the community (school, cultural accessibility, sports, work, housing, etc). Art and its languages could be proposed as powerful mediators in both the areas. They could perform an important social function, in favour of an integral development of the person (regardless of the diversity of the individuals which derive from conditions of disability and/or psychophysical, socio-economic and cultural disadvantage) and of the overall development of the society.

Social inclusion is a fundamental goal for those involved in the process of education and training of vulnerable groups. The challenge for the PALkonnnect experts and the social and cultural workers who contribute to the project was to find a common understanding of the term, then adapting contents and strategies for training adult and emerging artists, considering a wide and diverse range of possible social exclusion models (based on physical, intellectual, social, economic, etc). It represented an opportunity for enhancing the partnership and a “networking mindset” and an occasion of knowledge and socialisation of information and practices aiming at strengthening learning processes and providing skills.

At European level, many practices and projects developed both in formal and informal ways were collected through the research carried out by the Consortium. They can be consulted and disseminated, also in order to be replicable in other similar contexts.



Best practices

13. https://ec.europa.eu/employment_social/esf/docs/sf_social_inclusion_en.pdf

06

TRAINING CURRICULUM FOR THE EMPOWERMENT OF EMERGING ARTISTS AND CREATIVES

6.1 The need for training artists and creatives

6.2 Methodology for training cultural workers

6.2.1 Developing intercultural competencies

6.2.2 How to set up a training curriculum

6.3 The methodology for the PALkonnnect
Training Curriculum

ANNEX 1: example of a learning module
(lesson and activity)

ANNEX 2: PALkonnnect training curriculum
(modules plan)

6.1 The need for training artists and creatives

Artists have unique skills and competences and can guide others to change perceptions, discover new meanings, involve people, bring out contradictions, stimulate confrontation and inspire new ideas.

Given that artists are bearers of skills and practises useful for all, another question naturally follows: are they aware of this?

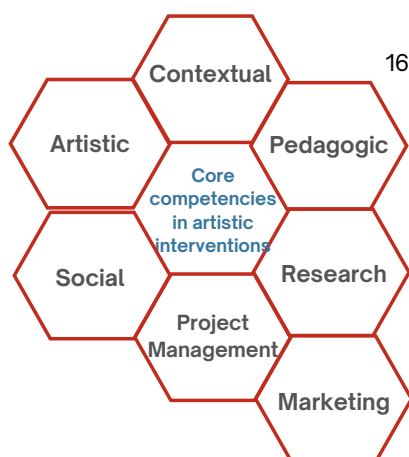
Although the artistic practice is spreading in different contexts and the interest in intersectoral relationships is growing, there is a noticeable general gap in knowledge. Many artists tend to be unaware of their potential, particularly regarding both the possibility of pursuing a professional career and transferring their artistic skills and competences in different professional contexts.

Thus, there is a need to create training courses that enable artists to increase professional self-awareness and to communicate with the world of the creative industries and the world of work in general. A fundamental role is played by “intermediary bodies” (organisations, association, consultants), which facilitate the connection between the two worlds and support mutual development, guiding both the participating organisation and the artist towards a fruitful collaboration for all interested parties.¹⁴

To figure out their potential, the artists first need to realise their value, skills and abilities, then a training process could help them to accomplish professional achievements and build up skills and abilities (e.g. project management, process evaluation, etc.). Likewise, it is necessary to consider the skills that artists could acquire through informal learning, like collaborative and social skills, such as public speaking, listening to others, etc). Artists wishing to become professionals use a range of artistic languages and have different levels of experience. Therefore, it is important to identify possible common weaknesses and gaps in their professional skills and competences rather than focusing on the existing and different artistic “identities”. A potential training programs that promote the development of other functional skills could include:¹⁵

- contextual skills to understand businesses and organisations needs ;
- social skills to manage collaborative and relational process;
- pedagogical skills to set up methods and approaches;
- research skills to find the right information and critically look at materials;
- project management skills to manage all activities from start to finish;
- marketing skills to stand out and make organisations and companies understand the value of artistic work.

The literature provides a synthetic framework to guide the training programs and provide the artists with new tools:



¹⁴. Berthoin Antal, Ariane (2012). Artistic intervention residencies and their intermediaries: A comparative analysis. *Organizational Aesthetics*, 1(1), 44–67

^{15, 16}. Heinsius, Joost & Lehtikainen, Kai (2013) . Training Artists for Innovation: Competencies for New Contexts

6.2 Methodology for training art and cultural workers

6.2.1 Developing intercultural competencies

Art is influenced by economic, global, political and sociocultural changes and supports a better understanding of the world, thus intercultural competences must be considered essential for artists to fulfill their social role. Nowadays, intercultural understanding and intercultural competence are more important than ever in addressing the root causes of problems that our societies are facing in terms of cultural and socio-cultural misunderstandings, including increasing forms of discrimination and hate towards minority groups.

The Council of Europe defines intercultural competences (also called intercultural competence in the singular) as *"the ability to mobilise and implement relevant psychological resources to provide an adequate and effective response to the requests, challenges and opportunities presented by intercultural situations"*.¹⁷

Since art provides authentic cultural voices and can represent the complexity that surrounds us, it has the potential to boost a greater social cohesion but only when resulting from a significant intercultural sensitivity.

Moreover, there is another dimension that makes intercultural competence relevant for the artistic field, which is the greater cultural diversity in the composition of artist collectives. Intercultural competence becomes fundamental not only for the development of a full and equal belonging, but also for the recognition and valorisation of all specific competencies (e.g. cross cultural competences) that can result from a given cultural background.

The ability to understand each other across all types of cultural barriers is a fundamental prerequisite for making our diverse democratic societies work and a key competence that every individual should work on.

What are we talking about specifically? Intercultural competences is an umbrella term that includes multiple components of different nature: specific skills, abilities and attitudes. There is no standard definition that brings together and organises all the individual components into subcategories. It has been decided to use a list created up by a group of international experts gathered in a Think Tank (i.e. a group of experts in different disciplines called to collaborate to analyse and solve problems of a complex nature) led by the Council of Europe in Oslo in 2011, because it is considered the most comprehensive and functional to the daily work of the professionals who want to create training programme. The list comprehends the individual components of intercultural skills and identifies for each component a sub-list of observable behaviours. As the components refer to abstract concepts difficult to evaluate precisely because of their high level of abstraction, anchoring each component to directly observable behaviours opens the way to possible evaluation actions.

¹⁷. Council of Europe (2018). Reference framework of competences for democratic culture – Volume 1. Context, concepts and model, Strasbourg, pg. 32.

The list organizes the components according to their effectiveness with respect to the implementation of actions to contrast stereotypes, prejudices and discrimination.

The three pillars of intercultural competences are:

1. **Knowledge:** pertains to the cognitive dimension. It helps counteract possible stereotypes since these implying beliefs act on a cognitive level.
2. **Attitudes:** pertain to the affective dimension. They allow to counteract possible prejudices since these imply emotions and feelings act on an affective level.
3. **Skills:** pertain to the behavioural dimension. They therefore make it possible to counteract possible discrimination since these, by implying concrete actions, act on a behavioral level.

Intercultural competences are often confused or integrated with *soft skills*. Thus, it is necessary to explain and define the differences between the two concepts. *Soft skills represent the set of knowledge, skills and personal qualities that characterise the way of being of each person in the study, at work and in daily life.* Comparing this definition to the previous one, it is evident that both competences are opposed to the so-called *hard skills*, the technical skills that can be acquired through study paths and professional paths and objectively verifiable through qualifications and evaluation tests. Since intercultural competences are an intersubjective and interactive process, they largely relate to soft skills (in particular for all the individual relational skills). Exceptions are those knowledge and skills of a cultural nature acquired through formal study and / or work paths.

INTERCULTURAL COMPETENCES

ATTITUDES	<ul style="list-style-type: none"> • Reciprocity, responsibility and active behaviour • Empathy • Open-mindedness, willingness to explore, curiosity • Confidence in dealing with others • Self-awareness, self-confidence, willingness to challenge oneself • Being respectful
KNOWLEDGE	<ul style="list-style-type: none"> • Knowledge and interaction • Understanding of faith, religion and non-religious practices • Understanding sustainable development • Knowledge of the role and function of social and political actors • Knowledge of social practices
SKILLS	<ul style="list-style-type: none"> • Communication, mediation, interaction • Flexibility and adaptability • Adopting different perspectives • Problem solving and cooperation • Suspension of judgement and tolerance of ambiguity • Critical thinking

Source: Intercultural Centre Mondinsieme

Once intercultural competences have been defined, also in relation to soft and hard competences, it is important to understand the mechanisms underlying their acquisition and development process. Social workers, cultural workers and professionals dealing with formal and non-formal education should take the intercultural competences too as a truly relevant resource to be able to live and act in contemporary social contexts, characterised by the coexistence of multiple cultural frameworks, in which they are involved as agents of mediation, through their own experiences and encounters. As reported by UNESCO, possession of intercultural competences allows to “*navigate in complex contexts marked by a growing diversity of people, cultures, lifestyles*”.¹⁸

18. <https://unesdoc.unesco.org/ark:/48223/pf0000219768>

Once the model of intercultural competences is acquired, it is possible to transfer it through the practical implementation of the so-called *intercultural approach*, a process of interaction and communication among several actors. The intercultural approach could be summarised as follows: every relationship is based on respect for the others, their vision of the world, their system of values and their needs. Hence, it is a process of interaction among individuals who have internalized a culture in their subjectivity, according to their age, sex, social status and personal life trajectories. "Respect for differences" means approaching socio-cultural identity with its multiple facets (ethnicity, nationality, religion, social class, etc) in a dynamic way and with a relativist outlook. Therefore, far from being the result of a set of theoretical notions, the intercultural approach is the result of a dynamic process, based on the active participation of the subject. The ability to interact appropriately and effectively does not presuppose the same ability in different situations and contexts: for this reason, the assessment of intercultural competences should not disregard the reference context.

6.2.2 How to set up a Training Curriculum

A curriculum is a set of courses that could be seen as a body of knowledge to be transmitted, or a focus of study consisting of various lessons all designed to reach a particular proficiency or qualification level or also as a process or a practice. The design of a Curriculum involves 6 different steps.



The training uses a combination of methods with the purpose to transfer new knowledge, develop and consolidate practical skills and change attitudes to achieve learning objectives and outcomes. The participants are motivated to learn through observation, listening and active participation, via presentation, case studies, practical activities, demonstration, role play, group discussion and reflection. It is important to choose a suitable way of communication, i.e. two way and multi-way communication, to facilitate the learning process.

Trainers (educators and facilitators) need to select, create and adapt the resources to suit the learning objective of the curriculum - or of each lesson which composed it - and the competence level of the learner group. Their role is to create learning activities that help to effectively achieve a given learning objective and to actively involve and engage all the learners. Besides, the participants may not be at the same proficiency level so each level has different needs and the professionals have to offer them different learning methods. A good strategy to select contents and methods according to the learners' proficiency level is to adopt a progression competence model that considers the variety of stages or levels of competence development. These competence stages could be linked to the six proficiency levels used by the *Common European Framework of Reference for Languages* (CEFR),¹⁹ ranging from A1 to C2, but adapted to the specific competence that is intended to be achieved. With necessary changes made, in the first two stages, *Newcomer (A1)* and *Explorer (A2)*, learners assimilate new information and develop basic practices; at the following two stages, *Integrator (B1)* and *Expert (B2)*, learners apply, further expand and reflect on their practices; at the highest stages, *Leader (C1)* and *Pioneer (C2)*, they pass on their knowledge, critique existing practice and develop new practices.

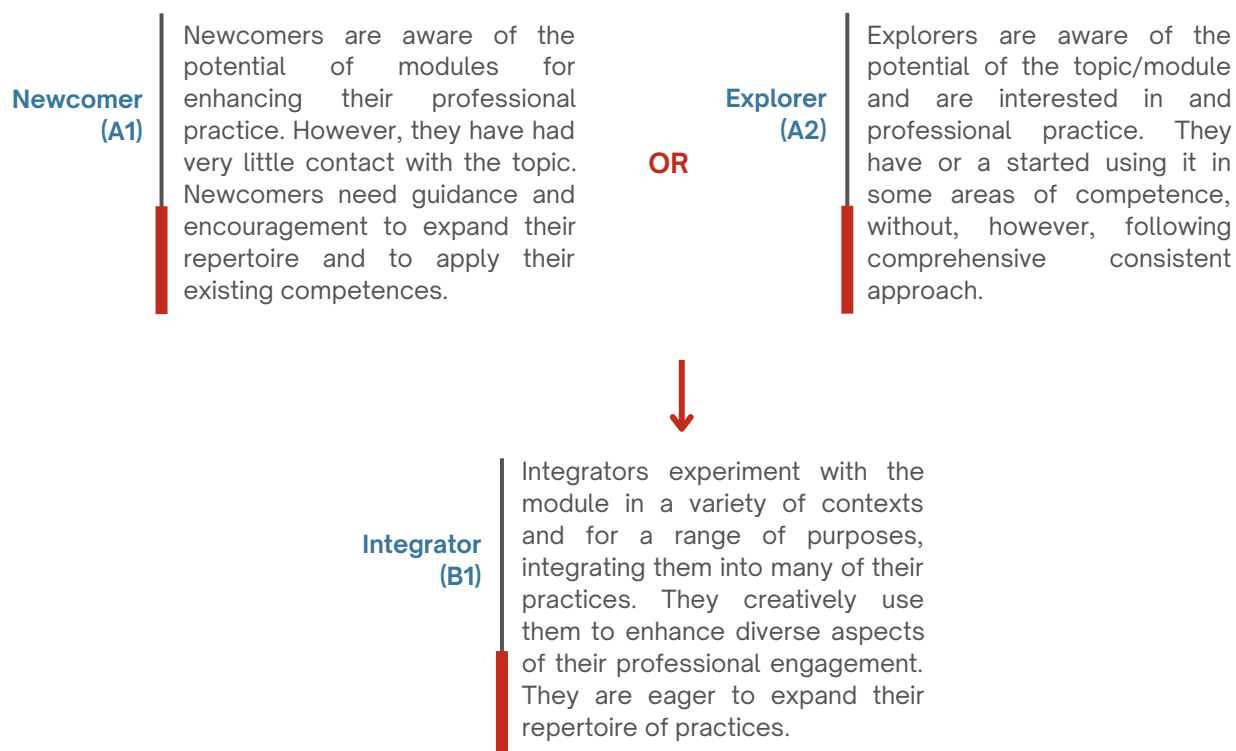
6.3 PALkonnnect Training Curriculum

In order to complete and facilitate the impact of the Handbook, it was deemed important to provide a set of educational modules and activities ready to be used by practitioners. The first thing proposed is the template of an educational module. The readers will then find the lesson plans of the seven different modules that represent the contents of the "Training Curriculum for emerging artists and creatives" of PALkonnnect project. Each learning module is divided into numbered lessons and offers an opportunity to stimulate learners' reflections and skills through theoretical contents and practical and participatory-based activities.

The proposed lessons are organised in relation to their level of complexity -from *Newcomer (A1)* to *Integrator level (B1)* - and include a series of thematic aspects to be explored in relation to the specific topic.

19. <https://www.coe.int/en/web/common-european-framework-reference-languages/level-descriptions>

Proficiency Level



The lessons introduce the learning topic and possibly its subtopics, while the exercises are used to enhance individual abilities and gradually lead to the next lesson or topic. Learners are invited to have first some knowledge of the theoretical part and then to test themselves through the activity, considering the great importance of completing all stages (from Lesson 1 to the next). Reflection and conceptualisation are as important as a grounded experience to achieve the full potential of the non-formal educational method. The lessons should not be taken as isolated contents but considered as a process contributing to the personal development of learners' skills and abilities. The learner may start using the exercise/activity anywhere and may not read the thematic information beforehand, since learning from experience is the most effective when there is a reflective process through which learners are able to analytically review what they know in practice.

ANNEX 1: example of a learning module (lesson and activity)

MODULE PLANNING AND LESSONS PLAN (template)

Title: name of the educational module.

Objectives and aims of the Module: brief description.

Proficiency level of the learners applying for this module: indicating skills and knowledge at the beginning of the course, ranging from level Newcomer, easier to implement, to level Integrator, more complex. The higher is the level number the higher is the demand on time and facilitation complexity. It implies that both, individuals/groups and facilitators, need higher preparation and experience.


Proficiency level of the learners finishing for this module: skills and knowledge achieved after completing the module.

Duration of the course/module: # hours

Lessons Planning

No°	Name of the lesson	Objectives of the lesson	Duration (indicative)
#1			
#2			
#3			
#4			

STRUCTURE OF THE LESSON (template)

LESSON'S TITLE	Indicates as Lesson 1, Lesson 2, etc..
LESSON PURPOSE/ LEARNING OBJECTIVES	Learning objectives that the lesson intends to achieve.
PARAGRAPHS	1.1 – 1.2 – etc... (if need be)
ICONS 	(e.g.) <ul style="list-style-type: none"> • key idea: insights on the topic; this icon may indicate a key concept, point or message. • questions for reflection: aim to reflect on what the ideas presented mean in different personal, educational, work or activism context • tips: useful hints emerging from practices and research on the topic • example: ideas are presented with specific examples
CASE STUDY or TOOLBOX	Narrative report of a good practice or specific tools for analysis and action
SUMMARY OF THE LESSON IN 5 POINTS	
ENDNOTES	References or more information through online websites or literature; link to videos or campaigns

EXERCISE (template)

Title	Name of the activity
Theme/Focus	Topics that the educational activity addresses
Level of complexity	Ranking from Level 1, easier to implement, to Level 4, more complex
Group size	Ideal approximate size of the group to implement the activity
Age group	-
Time needed	The whole activity duration, including debriefing and evaluation
Purpose/Learning objectives	Objectives that the activity intends to achieve
Keywords	Main issues addressed by the activity
Materials needed	List of materials and equipment

Preparations/ Instructions for the educator	Timing Step by step Set of information and concrete steps the facilitator needs. Essential parts of the exercise are the debriefing and the evaluation (<i>how the activity was experienced, how the group conceptualises the experience, what are the learning achievements</i>)
Facilitation tips	Elements to take into consideration to support the learning process and the possible adaptations that may be done to the activity
Ideas for follow-up	Suggestions to further develop the learning process through other activities or to take action in the context after the activity
Appendices	List of handouts addressed to participants; further relevant background information
Sources	Possible references

ANNEX 2: PALkonnnect training curriculum (modules plan)

MODULE 1: Publishing/exhibiting artwork

The module aims to provide the necessary tools for emerging artists to best present themselves, their works of art, and their own artistic project. The methodology consists in understanding the different phases necessary to present one's work, oneself and how to acquire the skills to give visibility to the projects, present them to the public and try to participate in art exhibitions.

The module will help participants to gain a better understanding of the world of art with all its facets, actors, and how to best use social networks to gain visibility.

The module consists of 4 interconnected sessions and based on a case study, exercises, and dialogue/exchange of ideas. The interactive structure of the modules provides theoretical and practical notions on how to make one's work visible and the different steps to follow to achieve this objective.

The module is intended to provide the artists with the following skills:

- How to introduce yourself. How to write a profile, an artist statement, and present an art project;
 - How to select the images of the works, the coherence between the images and the artistic research;
 - How to understand the world of art, where to exhibit your work. Mappings of the art world (foundations, galleries, public and private spaces, etc.),
 - How to publish and make your work visible
- How to undertake an artistic career by giving visibility to your artistic project

MODULE 2: Basic knowledge in digital tools for artists and artisans with disabilities and other groups who need basic skills

The first step for an artist is to be able to communicate digitally for booking meetings and finding clients. An artisan that wants to find business opportunities needs the knowledge necessary to find and download useful apps and web pages.

Moreover, it is important to know how to best introduce yourself and present your artworks by creating a presentation and pasting images into a word document. You can reach a much wider audience by selling your artworks online.

MODULE 3: Digitising of artwork

The main objective of the module is to increase the learners' level of digital literacy and their theoretical and practical knowledge on digitising artworks; help them become more independent into the labour market and increase their ability to reach new clients, professional networks and contacts.

Main tools needed to digitise art:

Devices to be used:

Keeping in mind the target group of the project (by filling in a form, questionnaire), we will adapt the course to simple devices possessed by each household – a smartphone or a tablet and a simple PC.

Applications/Software:

Taking in mind the target group of the project we will adapt the course to free of charge applications, the best option will be if they are running on-line.

A list of applications presented in the lessons:

Canva application: Design, Photo & Video, OBS Studio, FlexClip, YouCut, Quik APP, IMovie

MODULE 4: Copyrights

Copyright and its legal framework are of utmost importance for the artwork as it is a way to monetize the artists' work. There were massive copyrights infringements before the widespread usage of the ICT and they are even bigger now. Most art academies do not offer legal courses and it is rather difficult for the artists to gain the knowledge they need in this field.

For this reason, the aims of this module is:

- Providing an understanding of the copyrights concept of copyrights and its protection
- Providing the basic legal framework related to copyright protection
- Providing the basic skills needed to protect copyrights
- Providing the basic skills to respect others artists' copyrights

MODULE 5: Selling and getting income from ARTWORK

The module aims to present some orientation tools for the fair remuneration of the art workers. Currently, there is too much diversification of employment patterns and non-standard working contracts within the culture and creative sector, with large differences across Europe. In this context, art workers often experience marginalisation and vulnerability that leads to a lack of awareness of their professional roles. To ensure a proper acknowledgement of the value of their work and to safeguard their rights, according to the European Commission's proposal on adequate minimum wages for all the workers (dated 28 October 2020), the module addresses specific topics as:

- gaining experience using tools for the fair remuneration in the artistic and creative sector;
- acquiring a general framework on the international recommended models for the minimum remuneration;
- writing invoices and be aware of the elements to be considered when signing a contract;
- acquiring basic literacy on Non Fungible Tokens (NFTs) and Decentralised Autonomous Organisations (DAOs) which operate on the blockchain.

MODULE 6: Funding art projects

The main objective of the module is to introduce and teach emerging artists and cultural professionals how to transform their innovative ideas into projects and how to apply for funding as part of different EU and individual programmes and procedures. Our proposal is to create an individually oriented training package with duration of 4 hours including theoretical and practical work on the preparation and planning of your own project and initiative. The training will be linked to existing cultural oriented funding programs with emphasis on Creative Europe Calls and Erasmus +. Additional information on how to apply on Grants, Residencies and Crowdfunding Campaigns Building will be also presented.

MODULE 7: Promotion, communication and networking of artwork

- Developing work skills with practices and tools used by social media to promote the cultural creation sector.
- Awareness of the advantages in case of joining professional associations.
- Diversifying the ways of promoting the creation of artists who come from disadvantaged backgrounds.

07

7. CONCLUSIONS

7.1 Build on existing good practices

7.2 The role of arts and culture in preventing and reducing social exclusion

7.1 Build on existing good practices

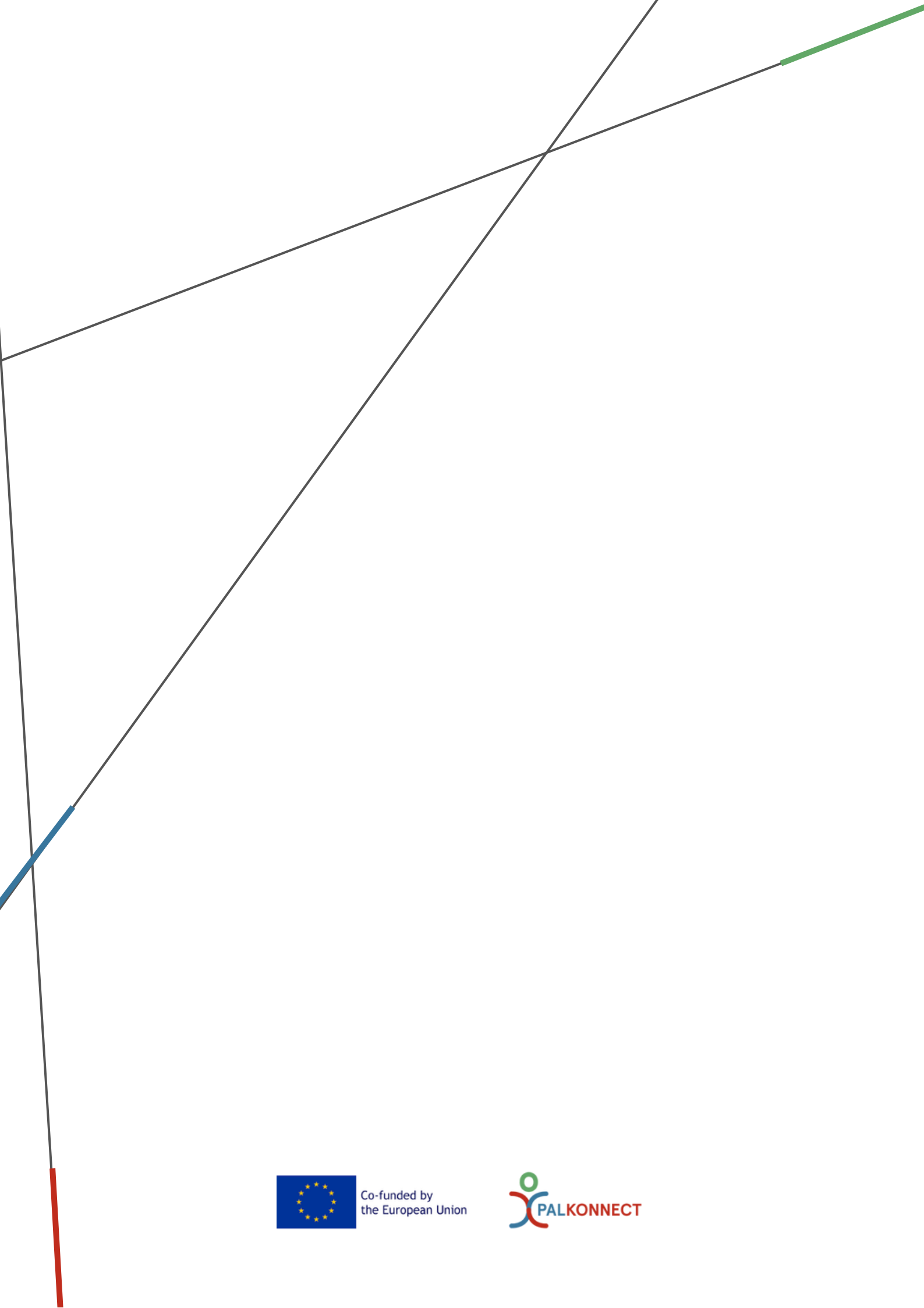
There is an immense richness and variety of cultural projects that contribute to broadening social participation. Indeed, practices in the field are often well ahead of policies at national or international level. At local and regional level there is sometimes more awareness of what is happening and what is needed on the ground. However, EU Member States have national policies that connect the access to culture with inclusion strategies and provide examples of good practices such as those collected for the PALkonnnect project.

- Many countries have a “multidimensional” understanding of social exclusion and develop projects that bring the social inclusion and cultural policy agendas together.
- There are many examples of local organisations working together to address the multidimensional nature of social exclusion through a combination of programmes that relate social protection measures to the participation in local cultural projects, sports activities and education, training and employment.
- Urban and rural regeneration programmes could bring local organisations or agencies to collaborate together to tackle social exclusion. This is often stimulated by EU structural Funds.
- A number of countries are developing initiatives to encourage more employment opportunities in the creative industries and to support increased training opportunities.
- Local and national organisations are aware of the importance of culture as a means of building personal skills, consolidating identity and providing routes for people into employment in both the creative industries and other sectors.

7.2 The role of arts and culture in preventing and reducing social exclusion

Effective accessibility and participation in cultural activities for all is an essential dimension for building more inclusive societies. The participation in cultural activities and the promotion of a democratisation of culture proved to be functional for governments and communities to overcome social exclusion dynamics. Although individual EU Member States are responsible for their own policies for the cultural sector, the issue has become so significant that the European Union is developing programmes which pay attention to the impact of digital technologies and the innovation process in the culture and creative sectors along with the need to change models of cultural governance.

Since the culture and creative sector has peculiar characteristics, it represents a complex field of investigation. This document aims to orient future reflections and actions on urgent matters: the growing precariousness, the high variability and inequality of the incomes compared to other professional categories, the frequent necessity to combine the income with other sources deriving from non-cultural works. More than ever it is clear that the profiles of art workers are evolving. Investing in new professional skills for artists and cultural operators and creating more opportunities for their professionalisation and valorisation must keep on being at the centre of national and European strategies for the development of all societies.



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