

MANUAL FOR RECOVERY TECHNIQUES AND SUPPORTING YOUNG AND EMERGING ARTISTS IN POST-COVID 19 PERIOD



Created by ZAEDNO and Cultural Footprint partners

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PROJECT SUMMARY



“Cultural footprint” is a young entrepreneurial development project for emerging artists, which aims to develop an enterprising mindset among young artists and encourage them to take responsibility for their own success and life achievements. It applies a four-step methodology that improves youngsters’ skills and help them realize their first enterprising ideas: the first step is inspire them, the second to teach them practical skills, the third to mentor them and the fourth to network them and show them new horizons and perspectives. The learning by doing process is accomplished in cooperation with business incubators and entrepreneurs, who show in practice how enterprise and product process work.

The project’s one ultimate aim is to identify the gaps and needs that young artist have and face because of COVID-19 pandemic. The CULTURAL FOOTPRINT project, to recognize the needs of young artists, proceeded to the implementation and organization of local meetings by inviting institutions and personalities that either belong or represent the Creative and Cultural Sector (CCS).

PROJECT SUMMARY



The project entitled was planned and created as an answer to the emerging needs of youth artists and experts in CCS to receive expert support and to re-build or start their art-oriented businesses after the pandemic. The business reality will never be the same, the youth and emerging artists should carefully revise their skills, assess capacities, brands and organize their businesses in order to reduce the risks of second pandemic situation negative effects and to adapt to the new circumstances.

The current project aims to create a methodology and training handbook on business set-up for young and emerging artists, from project management, financing, audience work and personal marketing (showreels), to technical knowledge to support of youth artists in the creation of small art businesses and/or cultural enterprises and the process of creativity thinking. This will be achieved by developing relevant training solutions and materials to strengthen the capacity of youth cultural workers to strive in the current economic environment. At the same time, the project is devoted to all those young people who wish to establish their own creativity micro enterprise as a response to the crisis or unemployment.

PROJECT SUMMARY



SPECIFIC OBJECTIVES OF THE PROJECT ARE:

- Using innovative digital solutions to increase the business and IT competences of the youth experts in the cultural and creative sector and fill the missing gaps of entrepreneurial and digital skills.
- Combining innovative digital tools and cultural content in order to help the young artist in their branding and structuring process using new models of business structuring.
- Using of Innovative technologies for communication and training and setting up “digital residencies” for young and emerging artists
- Activities that strengthen the cooperation and networking between business and artistic Organizations, CCS and entrepreneurship sector
- Creating innovative training curriculum with elements of business development and creativity thinking

INTRODUCTION

The arts are integral to the social, civic, and economic wellbeing and vitality of our nation. Arts participation in childhood and youth has been linked to positive academic and social and emotional outcomes later in life. There are also positive relationships between art-going and other social and civic activities, such as volunteering in communities. Arts and culture have experienced significant economic setbacks from COVID-19. Across the spectrum of artistic and creative endeavors, restrictions on gatherings, changes in consumer behavior (voluntary or otherwise), and severe unemployment have taken a devastating toll on the sector. The full scope and scale of the impact can be hard to discern, in part because of the size and diversity of the industries and occupations that constitute arts and culture.

Art and culture are part of every vibrant community and form attractive urban environments. Artistic creation and entrepreneurship contribute to creating innovative meeting places that are buzzing with ideas, projects and cultural events. However, the cultural employment situation is complex and there is an over-establishment in several occupational areas.

The massive digitalization in recent months in the culture and creative sectors is clearly not temporary and could create new forms of experience and business models with market potential. There is an opportunity for a major innovation breakthrough in terms of the deployment of state-of-the-art technologies that allow “presence at a distance” (artificial intelligence, virtual and enriched reality, Internet of Things, etc.) to build a new “experience economy”.

New forms of digitally mediated, decentralized creative production allow for engagement with larger and wider communities, not only at the receiving end but also in terms of content production. This trend could lead to more inclusive and innovative forms of collective production of creative content.

The crises of COVID-19 had created new circumstances of work, request new models of business set-up, call for digitalization of almost all the business services though platform and tools. Additionally, it makes more urgent the problems faced by the young and emerging artists in EU and considering the self-employment status, no governmental support and wide restriction measures of their work. In addition, many well-educated cultural workers are underemployed or permanently part-time unemployed and find it difficult to develop their skills and live on their art. What is more, the new situation with the ongoing COVID-19 pandemic has made it even more difficult for the cultural stakeholders to find employment in their respective cultural areas. More specifically, the pandemic has created a new landscape and – as culture continues to play an important role.

INTRODUCTION

The COVID-19 pandemic accelerated a change process. Highlighted already existing problems in the field of art and culture, such as the protection of artists, grants in the field of culture and art, funding mechanisms, social integration processes and social inclusion. Covid-19 has triggered a process of digitization, which if on the one hand has innovative elements, on the other highlighted the need to integrate new policies both at the educational level and social policies to avoid that a part of society is excluded from the digitization process.

The outbreak of the Covid-19 pandemic particularly threatens the future of young and emerging artists, creators and cultural operators, who are severely impacted by the enforcement of social distancing measures and the consequent postponements, cancellations or closures of events, live performances, exhibitions, museums and cultural institutions. Such a situation, with obvious differences among Member States, regions and social groups, has an impact on the possibility for cultural sector youth workers to go digital and continue their activity, particularly in cultural and creative sectors where employment is precarious. It is also an additional hurdle for young and emerging artists, writers and newly launched cultural and creative enterprises, which face competition from well-established dominant cultural and creative content providers, with possible consequences for cultural diversity as the study on the 2008 economic crisis indicates. The youth employment rate has rapidly decreased [Ga1] due to the COVID crisis. They have been struggling to find inspiration, work, cooperation and funds/grants to support their work. The lockdown and social distancing measures have also made evident the importance of arts and culture for people's mental well-being – and possibly, through the increasingly documented psychosomatic effects of cultural access, also health.

The youth and emerging artists have been facing one of the biggest crises for the last century as the pandemic has created a lot of restrictions to all kind of artistic works. It created the need for essential re-structure and re-birth of the art using digitalization, digital cooperation, e-audience and e-business tools.

or: The youth unemployment rate has been rapidly increasing [Ga1]

COVID-19 AND THE CULTURAL AND CREATIVE SECTORS

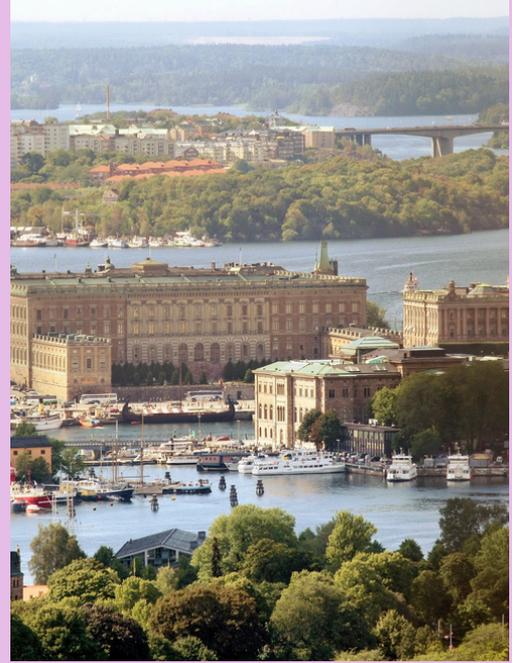


OVERVIEW OF THE SITUATION IN THE FIVE COUNTRIES INVOLVED IN THE PROJECT

Cultural and creative sectors are important in their own right in terms of their economic footprint and employment. They also spur 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.). They are among the hardest hit by the pandemic, with large cities often containing the greatest share of jobs at risk.

The dynamics vary across sub-sectors, with venue-based activities and the related supply chains most affected. Policies to support firms 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 firms, which comes from both the public and private sector, policies can also leverage the economic and social impacts of culture in their broader recovery packages and efforts to transform local economies.

SWEDEN

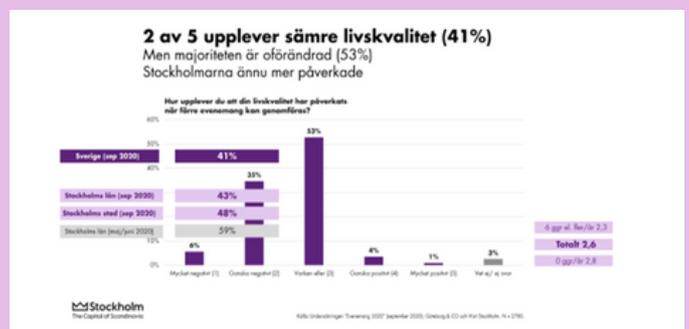
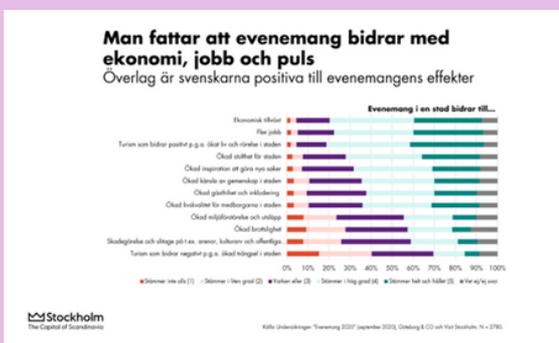


The cultural and creative industries are one of the most important economic sectors in Sweden, and they play a crucial role in promoting an innovative and contemporary image of the country abroad.

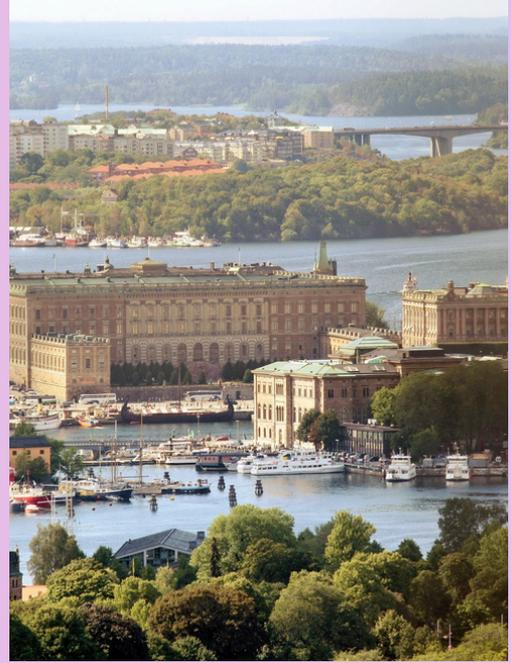
From 2010 to 2019, the Swedish CCIs have experienced a significant increase in revenue relative to other industries; this rise has shifted significantly to contribute 5.5% of the national GDP. Stockholm is regarded as one of the innovative centers in Europe. In reality, one out of every 20 employees in Stockholm (about 64,000 individuals) is employed in the creative and cultural industries, making them a vital part of the city's economy. The most significant subsectors of the cultural industry include music, the video game industry, fashion, and architecture. They have a substantial creative, innovative, and economic impact on the Swedish state's annual revenue.

The CCS is 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 made 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 marginalized groups of people in order for them to be able to create and consume cultural products.

More specifically, according to an overview of the effects of the pandemic in the field of culture, the consequences that the multidimensional actors of the cultural sector (institutional, freelance, non-profit) faced during the pandemic had to do with the cancellation of numerous cultural activities, and the overall restrictions that were imposed for the sake of the public's health and the limitation of the virus' spread.



SWEDEN



The same overview identifies three main problems:

- a) the decrease of the cultural activities and offerings,
- b) the overall economical consequences, i.e., loss of revenues and,
- c) the precariousness and uncertainty about the sector's future. In fact, the pandemic not only caused numerous problems to the field, but also highlighted already existing ones, concerning the structure of it.

I

It is well known that culture is essential for human health and well-being as well as socially sustainable growth. Rich cultural life has been a defining characteristic of well-functioning communities throughout the ages. Moreover, it is a significant industry that generates huge public income and supports hundreds of thousands of employment.

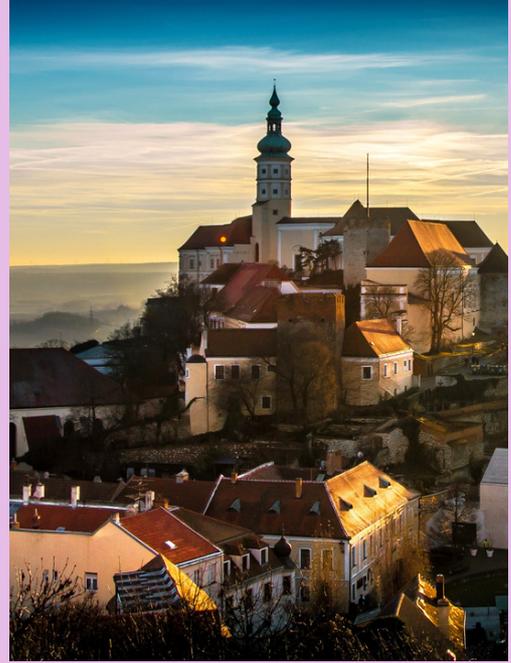
For that reason, as it has been said above, the state had to respond to the numerous effects the COVID-19 pandemic was about to have on Sweden's CCS. The state's initiatives, in governmental, regional, and municipal level, showed diversity in the period from March 2020 to December 2020. Those initiatives, according to the aforementioned overview, **can be divided to the following three categories:**

- A) Financial measures (also divided into crisis, simplification, and motivation)
- B) Measures concerning the acquiring and communication of knowledge (guidance, cooperation, and other relevant actions)
- C) Measures that aimed at the perseverance of the cultural offerings even during the COVID-19 pandemic (e.g., digitalization of cultural works).

The crisis' financial interventions concern the immediate response to the loss of revenues by the state and regional levels of government and were announced at the beginning of the pandemic. Precisely, a press release was published on March 20, 2020, by Sweden's Ministry of Culture, concerning the offering of 1 billion SEK to culture and sport, because of the pandemic effects. As for the simplification initiatives, those aimed at simplifying the transformation of cultural works, while the motivational ones were economic measures to stimulate cultural production, no matter the loss of income that the pandemic caused.

Lastly, the guidance measures included surveys and research about the situation, so that knowledge about the pandemic's situation would be gained, but also distributed. And the cooperation measures mean the collaboration of the CCS with all levels of governance in different policy areas.

CZECH REPUBLIC



In the Czech Republic the volume of GDP created by the cultural sector can be estimated as 78.0 billion CZK[Gal] or 1.47% of total GDP. These numbers are showing the importance of the CCS for the economy of the country. Cultural and Creative Industries 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.

The pandemic brought some substantial changes into the cultural industry of Czech Republic. First and foremost, it highlighted the sector's precariousness and the need for further development. The national government reacted on multiple levels and tried to support this fragile sector. The financial grants were given in a few rounds, however, they were difficult to obtain due to high bureaucracy 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 and culture. For example, that includes a 100 million CZK campaign in order to attract local tourists (Petrová, 2021).

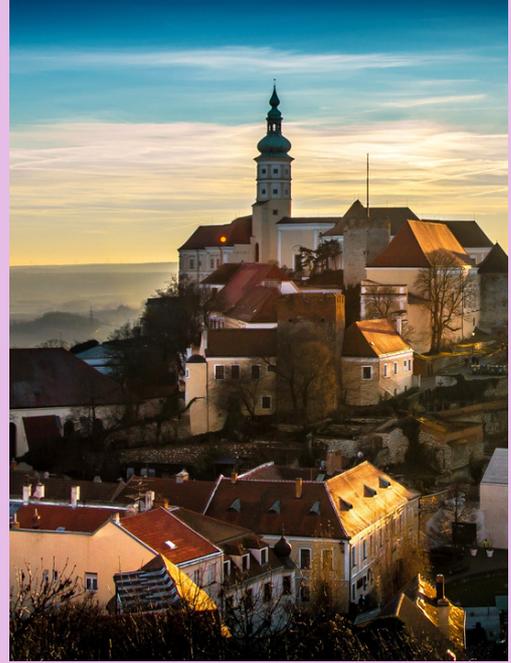
When it comes to social aspects, Czech Republic keeps implementing new projects or adapting existing ones to support social inclusion groups, mainly Roma people.

In 2021 organizers of cultural events that have a revenue drop of at least 50 percent due to the coronavirus pandemic. The Ministry of Industry and Trade in cooperation with the Ministry of Culture prepared support program. Some CZK 300 million has been set aside for the program, and each applicant can get up to CZK 5 million.

To be more precise, Pavla Petrová, in her report titled "Mapping the Impact of Covid-19 on the Cultural Sector", outlines the whole impact COVID-19 had on the country's cultural sector. In December 2020, the government approved the second call for the COVID – Culture Programme, the COVID – Culture 2, for the support of the performing arts scene, i.e., theatre, dance, music etc. The self-employed artists were to receive a lump payment up to 60 thousand CZK, and the businesses a reimbursement of about 10 million CZK.

Two more calls were announced in February 2021, according to Pavla Petrová (2021): Covid-Culture 3.1, which would provide self-employed artists from the fields of theatre, music, dance and literature with a 60 thousand CZK lump sum, and Covid-Culture 3.2, which was destined for natural persons and self-employed in the cinematography field, i.e. film crew jobs, creative film jobs etc. – with a lump sum of again 60 thousand CZK, but also for business entities – cinema operators, with a maximum of 5 million CZK.

CZECH REPUBLIC



What can be said about the impacts COVID-19 had on Czech Republic's cultural sector, in general, is that lockdowns and many other restrictions, especially concerning the cultural sector in terms of performances etc., had to be implemented, in the same way it happened in other countries as well. Nonetheless, artistic associations and alongside with the government, with which they maintained communication, managed to cooperate in the making of measures that aimed at the saving of the cultural sector.

Other relative examples were the "Call to Support Making Art Accessible through Digital Media", which, with a budget of 30 million CZK, focused on the connection between live art and the audience through new technologies, and the special call for applications for support from the 2020 State Budget, as part of the Cultural Activities for the Support of Projects in the Field of Professional Art programme with a budget of 440 million CZK, the motive of which was to help decrease the impact COVID-19 would have on the art industry.

Last, but certainly not least, we should note Czech Republic's contribution to the Culture Action Europe, a joint action from October 2020 to March 2021 which ensured that the cultural sector would be included in the NRPs as a recovery tool; Czech Republic invested in the sector a 4% of the total budget, equal to 290 million EUR (Capozucca, 2022).



ITALY

In times of crisis, the Italian cultural sector has shown remarkable resilience. According to statistics, over the last decade, art and culture have generated significant innovation and competitiveness for the national economy, generating new jobs and wealth. However, the sector was not immune to the economic consequences of the health crisis, having suffered the most from the pandemic.

In Italy the cultural sector has a huge impact on the economy of the country and is able to generate innovation and create new work positions. According to Eurostat data, in Italy the sector involves about 830,000 people, of which 46% are self-employed (Capozucca, 2020). Of course, that can mean serious precariousness of the sector and, consequently, an emphasis that must be put on the CCS when considering supporting measures during a specific period of crisis.

That leads us to the impact the COVID-19 pandemic had on the country. It is well known that Italy was one of the countries that were most severely hit after the pandemic emerged in March 2020. For this reason, the government put in place useful laws and aids to try and safeguard this sector during the pandemic. The importance of the culture in connection with other sectors like the health system is recognized.

Specifically, according to an OECD Survey, Italy suspended social security payments, welfare contributions and other dues for museums and cultural organizations, in general, as a measure to help with the continuation of the CCS practices (OECD Survey, 2020: 33). In addition, the country “set aside 10% of income from private copy levies to support artists and performers” and provided with emergency funds of 60 million EUR for songwriters and composers (OECD Survey, 2020: 35, 37). As for Italy’s contribution to the Culture Action Europe, with a 2.1% of the total, that is equal to 4 billion EUR, it is in fact the state that invested in the CCS the most (Capozucca, 2022).

However, even though the measures that were taken helped Italy’s CCS prove its resilience and generate innovation and competitiveness, especially during such a challenging period like the COVID-19 pandemic, the sector couldn’t remain immune. Precisely, The Italian Cultural and Creative Production System (CCPS) experienced a wealth-produced contraction of 8.1%, compared to the national average of 7.2%, while the cultural heritage sector was the most affected, with a 19% decrease in wealth produced and an 11.2% decrease in job creation.

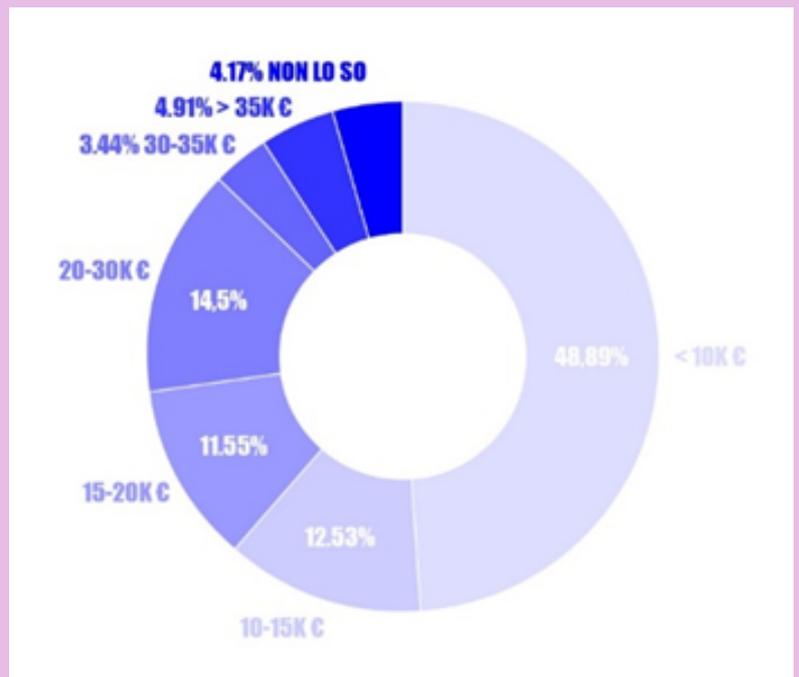


ITALY

In addition, a sector survey conducted by the association “Art Workers Italy”, published in September 2021, shows the ongoing precariousness of the sector and, especially, of the contemporary art field. In particular, the survey, which provides with both a quantitative and qualitative analysis of the sector’s working conditions, validated 440 interviews, by workers born especially in the 1980s and 1990s, with high level of professionalism, but, in most cases, with unstable contracts and limited to no protection at all. As a matter of fact, the report suggests that “almost half of the respondents made an income of less than 10,000 euros per year”, which could be imputed to the low wages and the “discontinuity” of the working conditions.

The pie chart above, taken from the survey, depicts the annual income in the contemporary art field.

The survey concludes that the difficulties that CCS still face are a result of the unstable character of the artists contracts, their payment which is often unequal compared to the time they have to devote to their work, and the inadequate welfare system, proving that contemporary artists are still underrepresented, and that no matter how many measures were taken in order to support the sector, there are still needs to be met.



GREECE



In the previous 20 years, Greece's cultural industry has made significant regional and national advancements in terms of infrastructure and cultural facilities, legislative measures, and policy directions.

Historically, the funding allocated to the Ministry of Culture has amounted to a negligible portion of the total state budget. Other Ministries (Public Administration, Public Works, Press and Media) guarantee some public investments essential to the arts and heritage. The EU's Community Support Framework, money from tourists and ticket sales at cultural attractions, and the Lottery Fund, overseen by the Ministry of Culture since the 1990s have all been more important sources of support for the arts in recent years.

While the government is still the primary funder of cultural activities, private foundations have been increasingly important over the past decade by providing resources for broadening access to the arts and funding ambitious new initiatives.

According to the country's profile, prepared by Mr. Constantinos Dallas (2013):

"Greece follows a mixed cultural policy model. The government has traditionally had a privileged interventionist role in establishing and enforcing policy priorities for culture, especially in the field of cultural heritage, but also now increasingly in supporting creativity, access, and financial exploitation of the arts."

Besides that, in 2009, a joint Ministry of Culture and Tourism was established and has been therefore responsible for implementing policies concerning these two sectors, among with the field of sport and, for a small period, the media and communication field (Dallas, 2013), proving that culture is not about a unilateral field, but rather an interconnected with others one.

In the last 20 years, the Greek cultural sector has achieved significant regional and national milestones when it comes to the CCS. But due to the COVID-19 pandemic, the state had to impose several restrictions concerning the cultural sector's operation. For that reason, a nation-wide campaign of the Greek government to protect public health in all sectors of life and work was conducted, named "STAY at HOME – MENOUME SPITI".

In these tumultuous times, for the CCS to remain alive, Greece stood out among other European countries as an example of an outstanding digital transformation in arts and culture, initiated by the pandemic. Precisely, the Acropolis Museum took the initiative, which was quickly followed by other national museums, and even theatres that digitalized theatrical performances, and it had a significant positive impact on the availability and distribution of art throughout 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-site entertainment before due to their reduced mobility, health conditions or financial restraints. In addition, the perseverance of the cultural processes had a major impact on the emotional and psychological balance of the population during the lockdowns.

GREECE



The financial support ensured by the state was also substantial, especially compared to other Member States in 2020. According to the OECD Survey (2020: 34), Greece created funds to purchase national artists' works of art, aiming at their support and employment in the CCS, due to their suffering after the cancellation of events. But initiatives outside the state's policy, with different opinions regarding the state's support to the CCS during the pandemic, shall also be mentioned, and, mainly, the Support Art Workers initiative. The latter emerged in April 2020, during the first lockdown in Greece, as a response to the fact that the cultural sector felt overlooked by the state's general support measures to the civil society.

It should be noted, however, that other than the above, the pandemic did not anyhow influence the issue of cultural centralization in the country and existing exclusion of marginalized groups from entering culture as artists or industry employees. Thus, social aspects of arts and culture remained unchanged.



NETHERLANDS

In the Netherlands artists are defined as members of a recognized artistic association (Culture Action Europe and Dâmaso, 2021: 13). The cultural sector accounts for approximately 3% of the Netherlands' total GDP, approximately 48% of the cultural employment are self-employed (OECD Survey, 2020: 9) and the status of the artist is usually addressed with the state's cultural policies (Culture Action Europe and Dâmaso, 2021: 13).

The corona crisis had a massive impact on the cultural sector. Companies and institutions had to close, assignments were cancelled and events were called off or postponed. The chain reaction of consequences can be felt throughout the sector: if a theatre closes, its usual suppliers and freelancers lose income too.

Various support measures have been announced or have already been enforced for both the economy in general and the cultural sector in particular. Although these measures partially alleviate the acute financial problems, they are less successful in evenly supporting everyone within the cultural sector.

For example, the measure Tijdelijke Overbrugging Zelfstandige Ondernemers (Temporary Bridging Self-Employed Entrepreneurs, TOZO) requires that self-employed workers spend at least 1,225 hours a year on their registered practice. However, culture makers often have a hybrid professional practice with different types of activities and they may not meet this criterion. In addition, the economic perspective and related business logic of the measure do not always match with how entrepreneurship is shaped in the cultural sector.

In 2020 the Dutch government made an additional 300 million euros available for the cultural sector. This support helped cultural institutions that are vital to the sector through the financially difficult first months of the corona crisis. It also enabled them to invest in the coming cultural season. In this way, the government supported the cultural sector and maintains the unique Dutch artistic product. This additional support also made it possible to maintain employment in this sector as much as possible. Independently of the additional support, the cultural sector can also use the general package of measures adopted by the government. These include reductions in working hours for employees, additional support for freelancers and tax measures. In addition, at the end of March 2020 a coupon package for the cultural sector was implemented. Also, a voucher scheme was introduced to ensure that money for admission tickets remains in the sector as much as possible."

All the above prove the profound impact the pandemic had on the Netherlands' CCS and the attempts made by the state to tackle the crisis. There is just one last contribution that should be noted, and that refers to SENA, a Dutch non-profit CMO managing the rights of performers and producers. SENA helped with the financial point of view, meaning that they provided compensations and reimbursements for the loss of revenues that was caused by the cancellation of events during the pandemic. And, lastly, SENA delayed payments and debt collections due to the pandemic's impact on cultural workers' financial capacity.

RESEARCH FINDINGS



RESEARCH FINDINGS



THE RESEARCH

The project's overarching goal is to assess the challenges and opportunities facing young artists in the wake of the COVID-19 pandemic. The CULTURAL FOOTPRINT project invited local institutions and personalities from the Creative and Cultural Sector to participate in the execution and organizing of local meetings in order to better understand the requirements of young artists. The post-Covid-19 period has seen all consortium members actively collecting data on the needs and gaps of young and rising artists.

RESEARCH FINDINGS



THE QUESTIONNAIRES

Stakeholders vote to move forward with two surveys. One was created for up-and-coming artists, while the other was directed at youth workers, educators, and other influential adults. There were a total of 33 questions, including both multiple choice and free-response options.

Both surveys attempt to analyze the gaps and requirements that the pandemic has highlighted for youth workers and artists. In addition, it hopes to demonstrate potential approaches and tactics for supporting young artists in the era after Covid 19.

Each question on the surveys aimed to learn more about the artist's history, difficulties during the COVID-19 period, digitization, training needs, and potential recovery scenario.

All the project's partners had surveys made in both English and their native languages. Using the EU Survey Platform, the questionnaires are distributed online and a total of **100 responses are collected**.

CULTURAL FOOTPRINT SURVEY FOR YOUTH ARTISTS



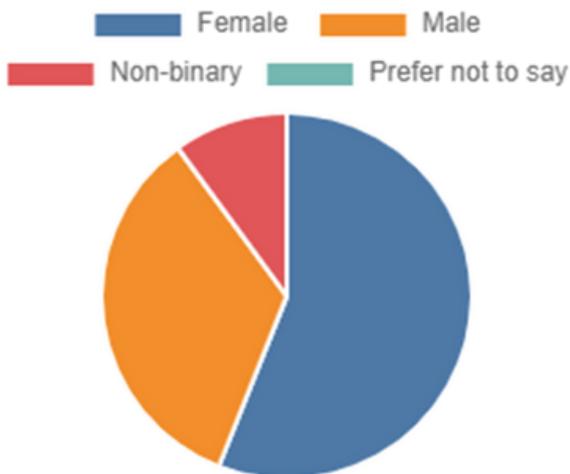
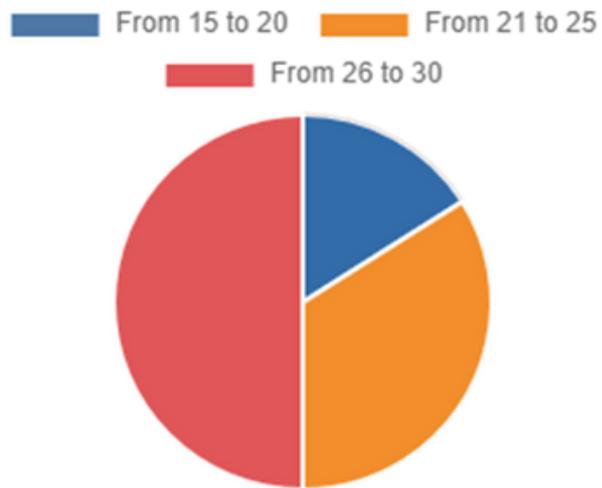
THE QUESTIONNAIRES' ANALYSIS AND FINDINGS

The analysis of the findings refers to the results occurred from the first questionnaire which was oriented to the YOUTH ARTISTS. The specific questionnaire gathered 50 answers from 50 Youth Artists, from the five participating countries, Sweden, Greece, Czech Republic, Netherlands and Italy.

The questionnaire aims to bring to the forefront the opinions, needs, and recommendations of the participants.

BACKGROUND

The first three questions of the survey concern the background and diversity of the people who responded. When it comes to the age of the respondents, an amount of 50% answered that they're aged between 26 to 30 years old. The next age group, with a percentage of 34% reported being aged 21 to 25, while there were less people aged 15 to 20 years old, constituting only a 16%. The above can be seen on the pie chart below:



When it comes to the gender of the participants, we observe that most of them reported as gender "Female", making a 56%. As for those that reported gender "Male" they were about 34% of the respondents, while 5 respondents, who represent a 10% of the total, reported "Non-binary".

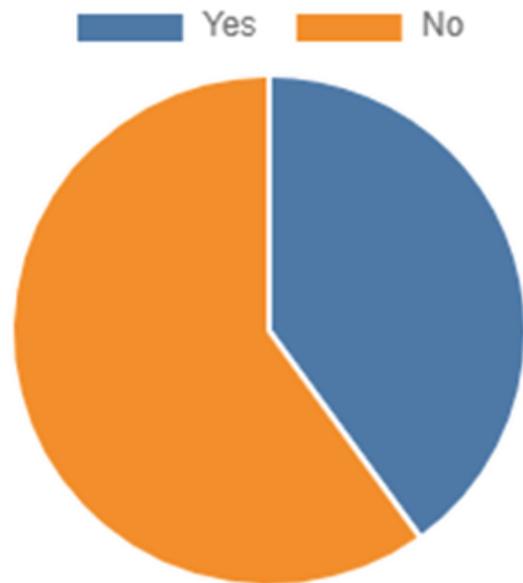
And as for their country of living, they were requested to specify, and the information is provided in the following Word Cloud:



OCCUPATIONAL BACKGROUND

The following questions concern the occupational background of the respondents to the survey. Precisely, they are asked whether artwork is their main occupation or not and what is their specific occupation, the art field they are involved in and their educational level in art.

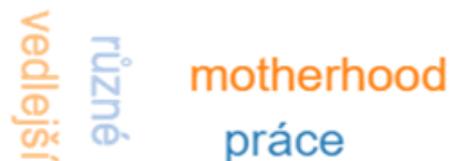
As for the results, we observe that most of the respondents didn't report artwork to be their main occupation. Particularly, only the 40% of the total answered that artwork is their main occupation, as it shows and on the pie chart below:



When asked about their specific occupation/employment situation, most of them reported "Freelancers" (34%), while some other significant percentages were those of the "Students" (26%) and those of "Under employment contract" (24%). All the responses are depicted below:

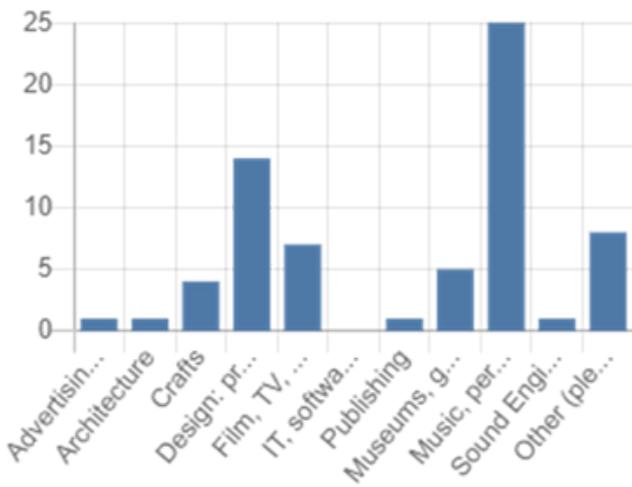


In fact, some reported other occupational backgrounds, that shouldn't be skipped. For example, there was an answer reporting as occupational background "Motherhood", as depicted on the Word Cloud below:

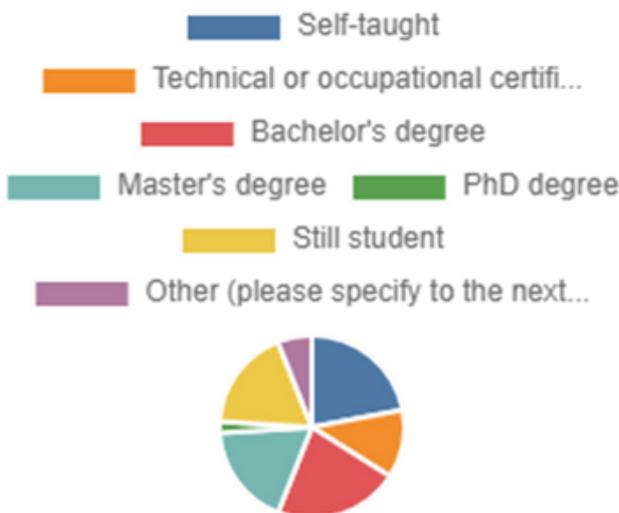


OCCUPATIONAL BACKGROUND

When it comes to the specific artwork fields the respondents are involved in, 50% of the total reported being involved in “Music, performing and visual arts”, while another significant 28% reported being involved in the field of “Design: product, graphic, fashion, etc.)” and a 16% of the respondents answer “Other”. The overall proportion of the answers is depicted on the Column Chart below, while the specific answers of those who answered some “Other” artwork field, are depicted in the Word Cloud.



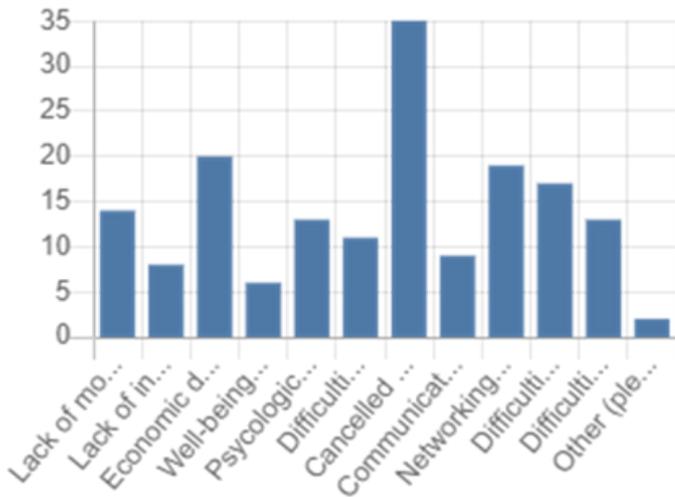
Lastly, concerning the respondents’ educational level on art, we have some similarities on the answers. Precisely, a number 22% concerns both those who responded having a “Bachelor’s degree” and those who are “Self-taught”, while a number of 18% concerns both those with a “Master’s degree” and those who report “Still student”. It is important, though, to note, that the smallest percentage concerns the acquiring of a “PhD degree” (2%, i.e., 1 person). Other specified knowledge refers to different levels: from magistrate to dropout.



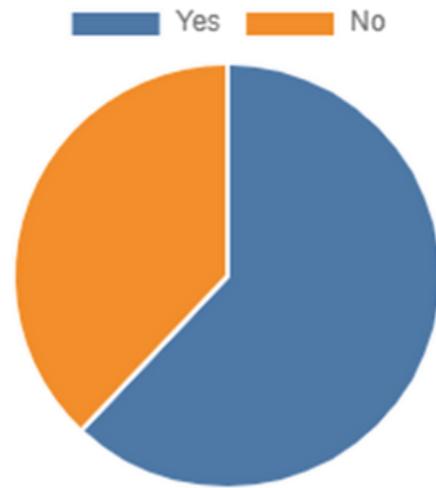
PROBLEMS IN ART MAKING PROCESS AND POSSIBLE POSITIVE ASPECTS OF THE PANDEMIC

The following responses concern the problems the respondents may have faced during their art making process, and the possible positive aspects of the pandemic they may observed, in terms of their work and life situations.

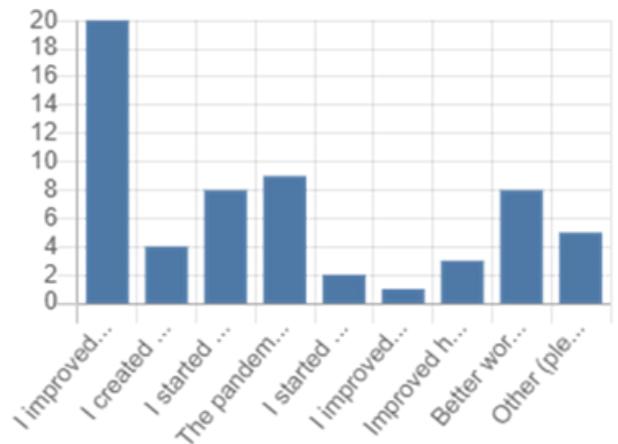
Firstly, concerning the problems the respondents face, it is notable that 70% of the total concern the main problem that the pandemic caused to the CCS, and that is the "Cancelled exhibitions, events, performances, etc.". Besides that, "Economic difficulties" (40%), "Networking/cooperating with colleagues" (38%), "Difficulties with selling/profiting of your art" (36%), and "Lack of motivation to create" (28%) should be noted as well. The Column Chart below depicts the overall image of the difficulties faced by the respondents:



Nonetheless, despite the great difficulties the participants may have dealt with, in terms of creating and promoting/selling their artwork, they seem to be rather agreeable with the idea that the COVID-19 pandemic had also some positive aspects. Precisely, 62% of the respondents answered that, yes, they believe the pandemic had also some positive aspects, on the contrary to the 38% who answered negatively.



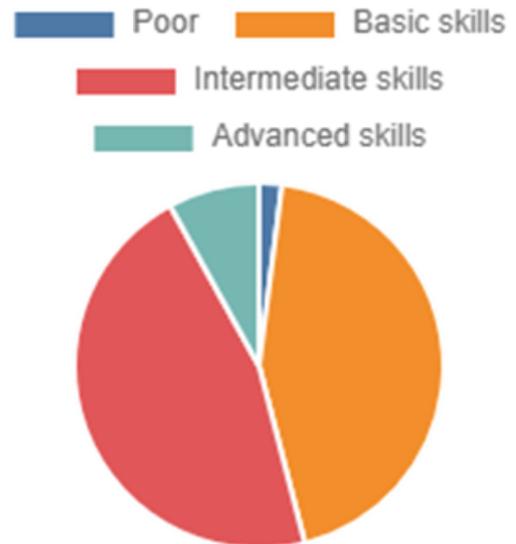
But more important is to observe what these positive aspects may have been, according to the respondents. The most common answer concerns the improvement of their digital skills (40%), and the overall digital transformation of art, due to the restrictions imposed for the limitation of the virus' spread. Other than that, a 36% of the participants decided to provide "No Answer".



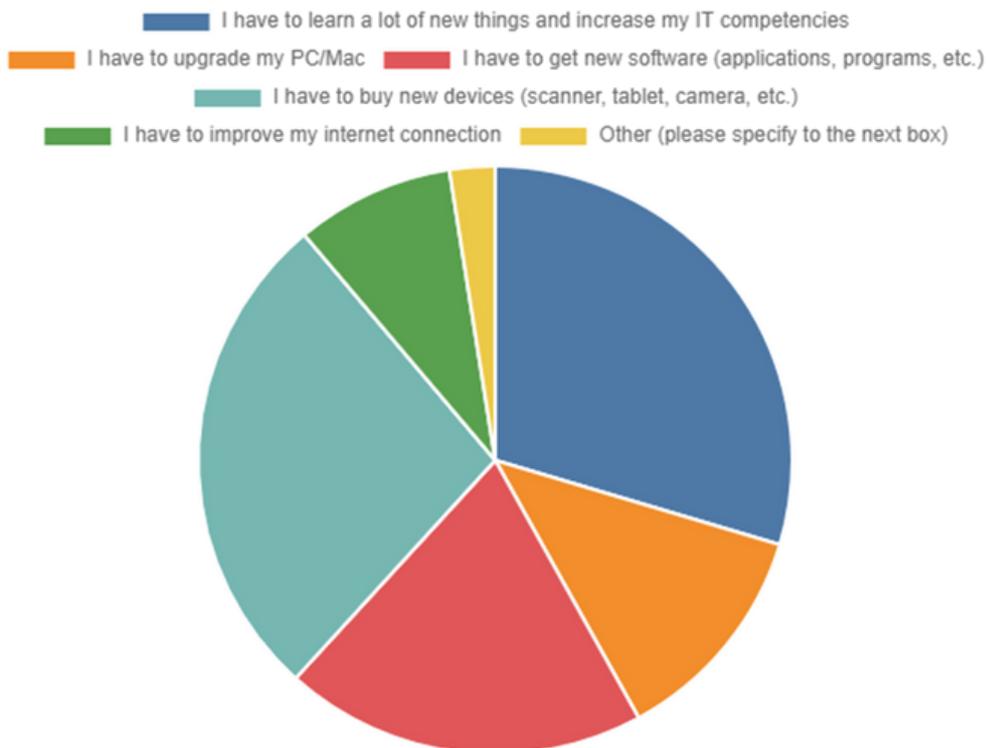
RESPONDENTS' DIGITAL SKILLS AND DIGITALIZATION OPPORTUNITIES

Lastly, the following answers concern some question about the participants' self-assessment on their digital skills, the problems they may have faced while using some digital tools in their artwork processes and the opportunities they see in digitalization.

Particularly, most of the participants reported "Intermediate" (46%) to "Basic" (44%) digital skills, while an 8% reported "Advanced" and only 2% "Poor skills".



There were several difficulties, however, in the use of the digital tools. Most of the respondents (48%) reported that a main difficulty was the immediate need for their IT competencies to be increased and, therefore, learn a lot of new things quickly. But there is another notable difficulty that concerned many of the participants (44%), and that was the need for equipment, i.e., the need to buy new devices to be able to work. The overall image of the difficulties faced is depicted in the Pie Chart below:



RESPONDENTS' DIGITAL SKILLS AND DIGITALIZATION OPPORTUNITIES

Finally, the answers concerning the opportunities that the respondents see in digitalization are interesting as well. Many (52%) reported as a great opportunity the fact that digitalization can help to reach a wider audience. Moreover, a 46% reported that digitalization is useful in terms of creating networks and connections with partners, clients etc. But other notable opportunities are mentioned as well, e.g., the transformation of the traditional forms in which art can be created and presented, the new tools provided for the sake of creation and the general information and overview about the CCS that can be reached. The following Chart depicts all the above:



CULTURAL FOOTPRINT SURVEY FOR YOUTH WORKERS AND STAKEHOLDERS



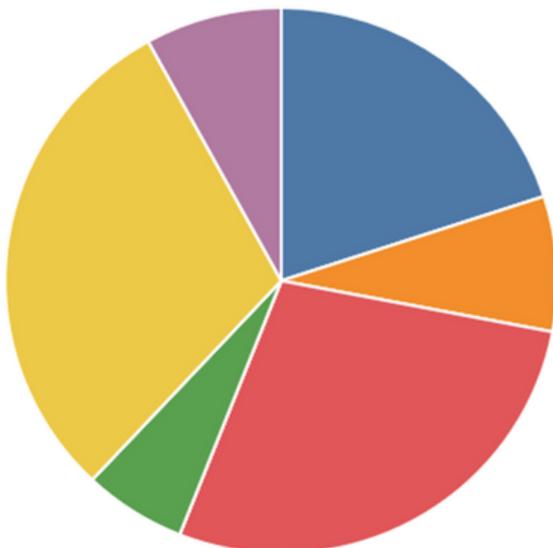
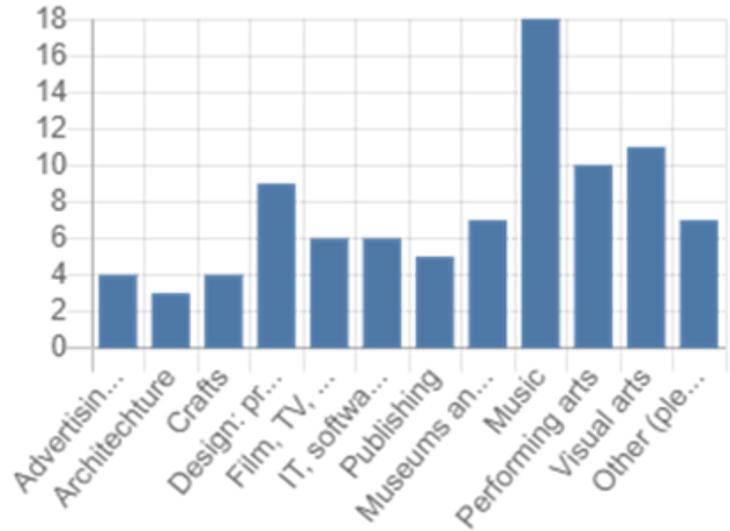
THE QUESTIONNAIRES' ANALYSIS AND FINDINGS

The analysis of the findings refers to the results occurred from the first questionnaire which was oriented to the YOUTH WORKERS and relevant STAKEHOLDERS. The specific questionnaire gathered 50 answers from 50 Youth Workers and Stakeholders, from the five participating countries, Sweden, Greece, Czech Republic, Netherlands and Italy.

The questionnaire aims to bring to the forefront the opinions, needs, and recommendations of the participants.

OCCUPATIONAL BACKGROUND

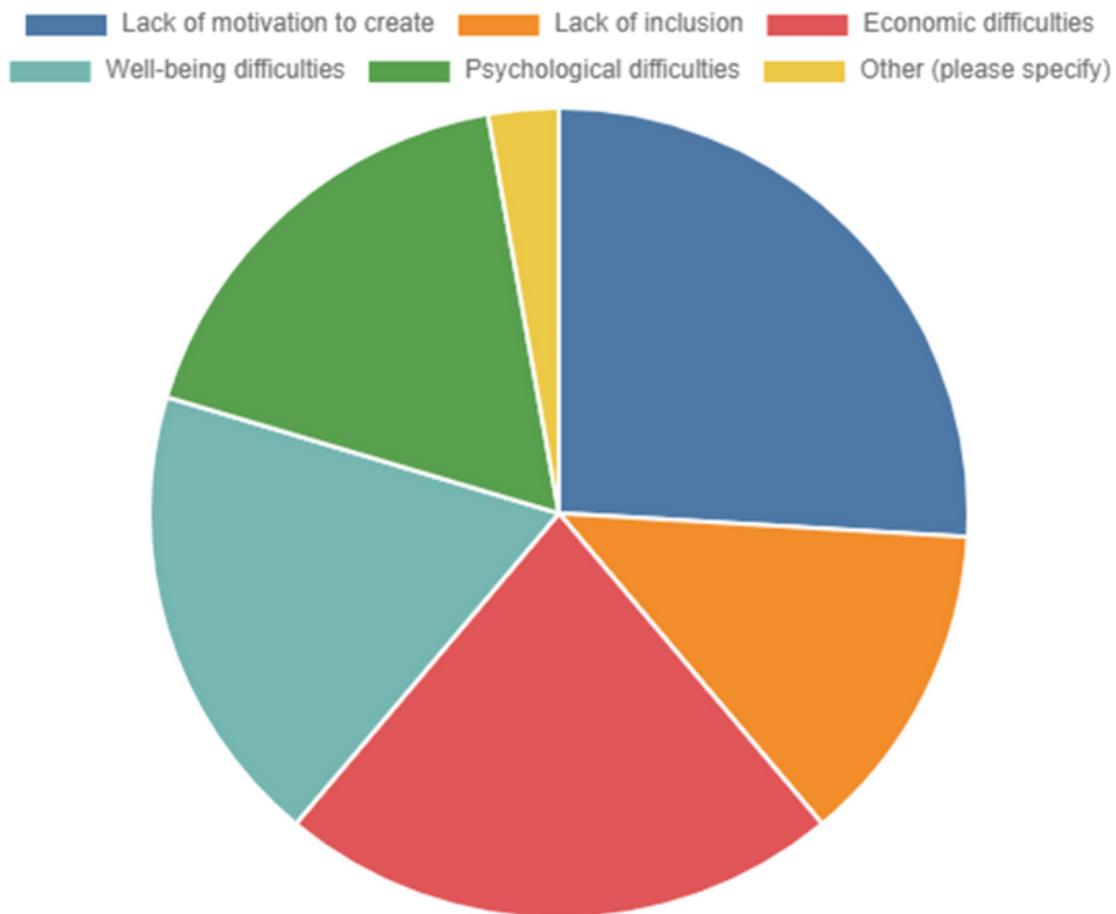
As for the occupational background of the respondents, we observe that the majority of them works in the Music sector (40,5%), and then follow the Visual Arts sector (23,67%) and the Performing Arts sector (35,83%). There is, however, a significant number of participants who reported working in some other sectors, such as engineering, literature, social field etc. (See the Column Chart and Word Cloud below).



Besides that, most of the respondents reported that they are not working under an institution (31,25%), while some reported working at Non-profit organizations (29,17%) or schools (20,83%). There also reports of other specific institutions some respondents are working under, such as chambers or commercial institutions. The Pie Chart and Word Cloud below map the overall background:

PROBLEMS FACED BY CLIENTS/PUPILS IN ART MAKING PROCESS AND POSSIBLE POSITIVE ASPECTS OF THE PANDEMIC ON THE CCS

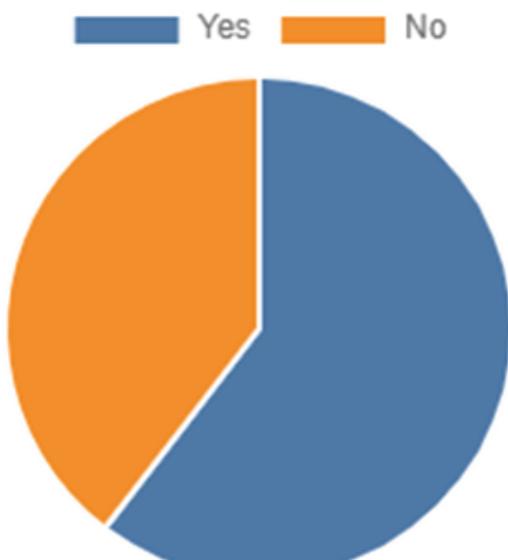
There are numerous problems faced by the clients/pupils of the respondents in their art process that should be addressed. To begin with, most of them reported lack of motivation to create (58.33%). But other problems were faced, too; 50% of the respondents reported Economic difficulties, 41,67% Well-being difficulties, and 39,58% reported Psychological difficulties. The overall image of these problems is depicted below:



PROBLEMS FACED BY CLIENTS/PUPILS IN ART MAKING PROCESS AND POSSIBLE POSITIVE ASPECTS OF THE PANDEMIC ON THE CCS

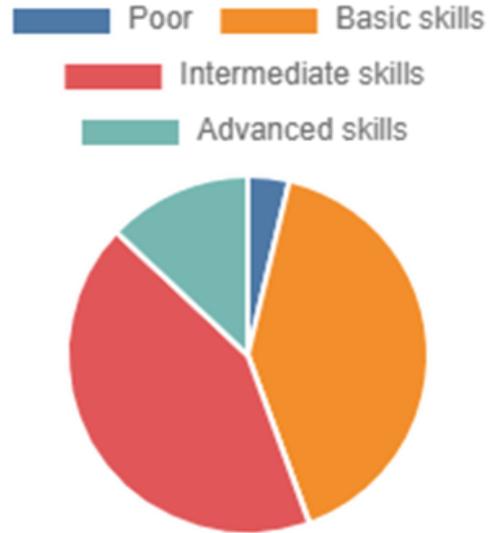
As for the possible positive aspects of the COVID-19 pandemic on the Cultural and Creative Sector (CCS), then again many of the respondents seem to agree with the idea that the pandemic may have had some positive aspects. In fact, 60,42% reported that they believe to aspects as such, while the remaining 39,58% is found to disagree with the idea.

Some specific positive aspects, which are also depicted in the Word Cloud below, include the family relationships building during the pandemic, and the digitalization era, which leads us to the following responses concerning the digital skills and opportunities.



DIGITAL SKILLS AND DIGITALIZATION OPPORTUNITIES

When it comes to the digital skills of the respondents' clients/pupils, we observe that the majority of them report "Intermediate Skills" (47,92%) and "Basic Skills" (45,83%). There is also a an almost 15% who reported "Advanced Skills", while only 6,25% reported "Poor Skills".



The opportunities they see in the digitalization constitutes another interesting part of the survey. Most of the respondents (79,17%) consider the digitalization a way to reach wider audiences, while many of them (64,58%) also reported that the digitalization can help the artists create networks and connect with clients and colleagues and get access to tools -even free of charge- for their creation as well.

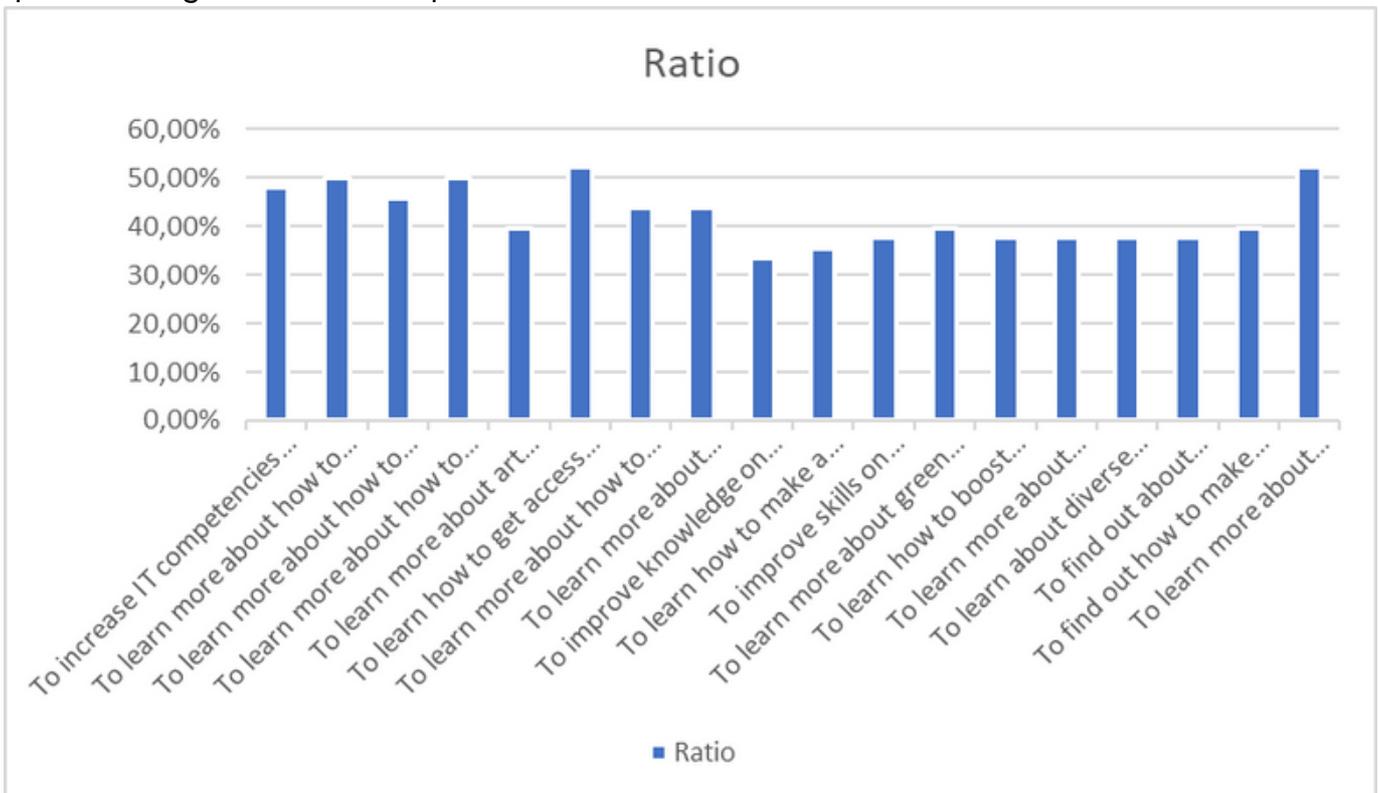
But it is important to note that many agreed with some other opportunities, too. Those refer to the new forms of art and its presentation (54,17% and 50%). The overall image can be taken from the Pie Chart below:



TRAINING NEEDS OF THE CLIENTS/PUPILS TO BE MET

The following part of the survey concerns an important issue, and that is the training needs faced by the youth workers' clients/pupils and that must be met. The question provides with several possible training needs and the answers show the extent to which the respondents agree with the respective need.

The Column Chart above depicts the needs that are considered the most important by the respondents. Most of the respondents consider that the following needs should be met, for their clients/pupils to gain knowledge and skills that would increase their chances out as artists:



a) To learn more about new/innovating tools and technologies connected to art and culture (livestream, live show, edit and publish performance, etc.); 52,08% of the participants responded that this is a high-level training need.

c) To learn more about how to reach out more clients, how to pitch artwork and boost revenue as an artist or creative practitioner; 50% of the participants responded that this is a high-level training need.

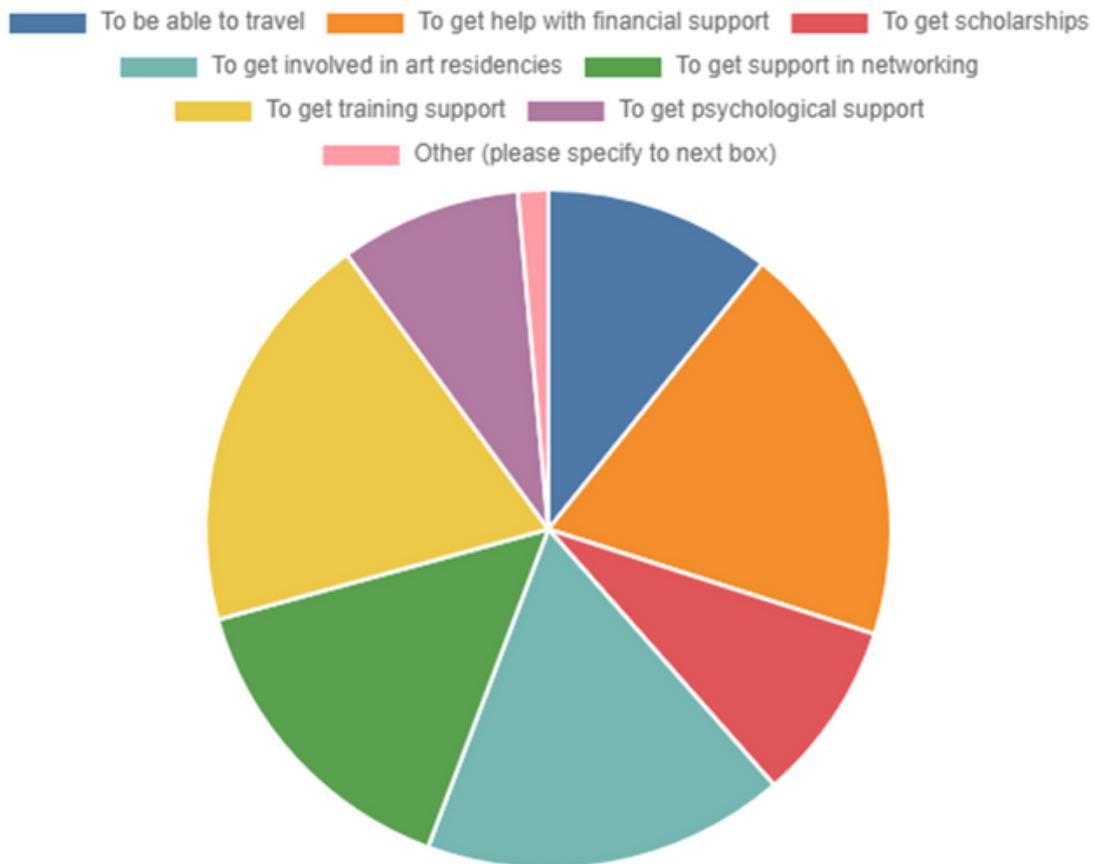
b) To learn how to get access to funding (subsidies, crowdfunding, etc.); 52,08% of the participants responded that this is a high-level training need.

d) To learn more about how to professionally present artwork. How to create my Bio, artistic profile, and press kit; 50% of the participants responded that this is a high-level training need.

e) To increase IT competencies in general; 47,92% of the participants responded that this is a high-level training need.

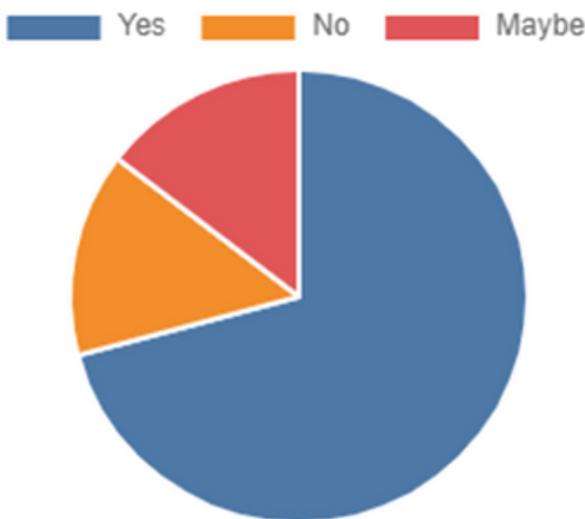
NEEDS AND SUPPORT FOR THE YOUTH WORKERS' CLIENTS/PUPILS TO WITHSTAND AS ARTISTS AFTER THE PANDEMIC

The survey concludes to some answers concerning certain needs the youth workers' clients/pupils face and shall be met for them to be able to withstand as artists after the pandemic. Precisely, the majority of the respondents (56,25%) replied that financial and training support are two needs that are important for the post-COVID-19 artists. Besides that, residencies are also reported as important by 50% of the participants, support in networking by 43,75% of the participants, while psychological support and scholarships are also considered important issues, by 25% of the respondents respectively.



NEEDS AND SUPPORT FOR THE YOUTH WORKERS' CLIENTS/PUPILS TO WITHSTAND AS ARTISTS AFTER THE PANDEMIC

The respondents also provided with specific support (aid) ideas that would seem helpful for young artists. Such ideas are certain projects and programmes and financial support immediately from national level, while the confidence's boost seems to be considered as an important factor, too. Details are depicted on the Word Cloud below:



Finally, the respondents were asked to give their opinion on whether the Cultural and Creative Sector (CCS) should be more involved in policymaking concerning their rights or not. Most of them (70,83%) answered that, yes, the CCS should be more involved in policymaking concerning cultural issues. Those who answered “No”, or “Maybe”, are represented equally by a percentage 14,59%.

THE RECOMMENDATIONS



The following section refers to the recommendations occurred from the implementation of the first part of the CULTURAL FOOTPRINT project, as well as from the analysis of the questionnaires' findings.

THE RECOMMENDATIONS

The role of arts and artists

Improve the understanding of the role of art in society, making both artist and other complementary sector professionals ambassadors of this relationship. Hence promote the sector through new financial models and cooperation, not only in the short term but also in the long term.

Recognize the vital value of the cultural sector and promote its orderly and structured revitalization, through innovation programmes, and by providing learning opportunities in this field for new generations.

Make space, for small independent, emerging artists on stage, scenes. Currently the large scale stages often do bookings for big commercial artists—since they don't want to take the financial risk of booking a smaller independent artist. The scenes need financial support so they can support small, emerging artists and take the "risk" of booking these.

Recognize the Brain-drain of young CC workers that left their work during Covid-19 crises. Many young emerging artists left the performing scene during covid-19, instead these people started working or are within the universities. To recognize and inspire these back to the CC sector are crucial for new emerging artists to develop their work and see a future within the CC sector.

It is necessary to support and lobby for a recognition of the legal status of the artist in order to make a huge step into the professionalization of the sector and their employment into other industrial areas, providing them with a European welfare scheme and a European taxation to promote mobility.

Define a single definition recognized at European level relating to artistic and cultural workers. In order that they may be legally and publicly recognized by all the states of the European Union.

Networking

Improving European online platforms to provide assistance to artists and cultural workers with an innovative system of information to enable people to move and travel and to exchange practice and experiences.

Networking opportunities Improving European online platforms to provide assistance to artists and cultural workers with an innovative system of information to enable people to move and travel and to exchange practice and experiences.

Make Connections Expand your network, take time to participate to events and talk to people. Bring awareness on the importance to participate to events and networking opportunities for young artists as a way to access information, funding scheme and potential clients.



THE RECOMMENDATIONS

Education

Long-term, cross-sectoral collaboration in the areas of education, culture, and social affairs is essential, as is their coordination. States ought to actively support and enable such cooperation by supporting special programs. Recognizing the value of creative thinking in these fields and helping people who choose to pursue it improve their employability could be a significant obstacle. Internet-based cultural and educational diffusion, for instance, will become commonplace.

In order to broaden and deepen students' understanding of the modern world, it will be necessary to adopt new pedagogical approaches in the classroom. We can only begin again in adapting the education system to the new geopolitical system, to new technologies, to the new changes that have now been put into place if we acknowledge the value of art and culture as inevitable variables for the implementation of social cohesion policies at the European level. For a more just and inclusive society to be built, it is essential that people all throughout Europe reevaluate their perspectives and work together at the state and municipal levels to reform education.

To aid in our society's recovery, it is essential that we begin with education and open up new lines of communication between the many sectors of the population and the various people that make up our society. Education not just for the emergence of new authorities in the realm of social policy but also to equip creatives with the resources they need to become active subjects in this transformation and reimagine their own professional roles. New forms of digitalization have prompted us to reevaluate our educational practices, which must be merged with more conventional forms of education in order to prevent further marginalization and social exclusion.

In light of the Covid-19 issue, the Erasmus+ programs showed to be highly adaptable. It offered educational exchanges, short-term training, and the chance to implement a project vital to the local population even before the pandemic hit. Digital, or online, study exchanges, internships, and artistic collaborations have all been encouraged by Erasmus in 2020, giving people who might not have had access to them before a wealth of new opportunities. People from disadvantaged socioeconomic backgrounds, those with physical or mental impairments, those facing language problems, and those residing in remote locations are just a few examples. Also, the participants' technological proficiency has improved dramatically as a result. The new Erasmus+ plan for 2021–2027 is an integral aspect of EU policy, and its goals are to maintain the program's commitment to diversity and inclusion, technological advancement, and sustainability.

Combat social isolation through the use of art and culture as a means of teaching. When working on school initiatives to address issues of social exclusion and marginalization, consider incorporating art into the curriculum and consulting with educators about innovative approaches to instruction. Educate educators on how to use art and creativity in the classroom as tools for solving real-world problems and nurturing introspection and reflection.

Long-term social policy awareness can be improved by increasing the number of artists present at educational institutions in the role of new professionals.

Educators should be encouraged to host more artists and cultural workers. Educators across the European Union should prioritize integrating more art-related topics into their lessons. Integration of artistic practices and critical thinking strategies into interdisciplinary subject areas. Leverage the influence and options provided by cultural institutions for instructional purposes (more physical visits and project learning in galleries, museums, theaters, etc.)

Incorporate lessons on the politics and social change scene, as well as the art business, into artist training courses.

THE RECOMMENDATIONS

Digitalization

Businesses across all industries, but especially those involved with culture and the arts, have adopted digital tools to provide virtual access to cultural activities for the general public as a result of the covid-19. Companies, small institutions, and associations have had to radically rethink their business models as a result of this shift. Whereas before their focus was on face-to-face interactions, such as with live shows, performances, exhibitions, and so on, now it is on online interactions, thanks to the pandemic. Some cultural institutions, such as museums and galleries, theaters and concert halls, have begun streaming performances in order to create virtual art collection tours, digital ebooks, and online conferences, all with the goal of ensuring that people have active access to culture even during the pandemic period. The cultural community began to rely heavily on social networks as a platform for promotion and for building professional relationships.

Indeed, these efforts have mostly shown how culture can rapidly remodel and develop to attempt to be as inclusive as possible even in a challenging time. But this digital acceleration has exposed a wide generational and social gap because many individuals lack enough education, in terms of skills, on these topics. The "forced" adoption of social networks and digital platforms by many people who were not accustomed to using them on a daily basis has resulted in their exclusion from this digital society, in contrast to the inclusion that has always been the main and fundamental characteristic of the cultural world.

Introduce appropriate copyright laws for digital art. Recognising digital cultural and artistic work with the appropriate copyright laws. In order to protect digital work/creation and facilitate the process of making it legally recognised, ensuring remuneration for the creative sector.

Improving the capacity of the artists to use digital tools for their career through new training programs to expand their presence and their influence in the digital world.

Promote digital education – a new digital training model to permit the participation of the whole society without any exclusion for a democratic social integration process.

Promote Digi-comp. To have digital competences are crucial to: book meetings through zoom, present your work online and also upload your work on different auction websites or as a musician stream and upload your work on Spotify.

Develop skills on live streaming are useful for artists, band, and musicians to be able to spread their gigs, albums and performances.

THE RECOMMENDATIONS

Digitalization

There has to be more opportunities for individual artists and cultural innovators to secure funding for their work. Lessening the complexity of the funding process.

__Capital expenditures in aid of CCI. We need to increase public funding for the arts and also promote private and public partnerships. Also, it's important to make it simpler for artists and other makers of cultural goods to get their hands on these funds.

__It would appear that private funding for the arts is nonexistent. Of course, there are crowdsourcing and other types of public fundraising. How can CCS business owners stop these potential problems? The questions of which funding to pursue and how to obtain them.

__Promote the cultural sector's orderly and structured rehabilitation through innovation programs and by giving young people access to education and training in this area.

__Coaching and mentoring. To help budding artists navigate the difficult art market and locate the correct educational and financing options, it is crucial to encourage coaching and mentorship sessions (if one cannot afford a manager).

CONCLUSIONS



CONCLUSION

CONCLUSIONS

The first survey that was just analyzed aimed at the outlining and mapping of youth artists' current occupational situation, the problems they faced during the COVID-19 pandemic, in terms of creating, but also communication their artworks, and their point of view on the digitalization process that we have witnessed over the past two years, since the pandemic emerged, and their competencies on the matter.

First and foremost, concerning the background –both personal and occupational– of the respondents, the diversity it shows needs to be noted. When it comes to the gender, for example, even though the majority of the participants reported “Female”, the existence of also “Male” and “Non-binary” respondents proves the diversity of the participants. That diversity is also enhanced by the numerous countries that participated in the survey (based on the participants' country of living) and the many different occupational backgrounds, which spread from freelance artists and students even to mothers, and from people with degrees to people who reported dropout. As a result, the diversity of the participants leads to a diversity of answers, too.

Specifically, the responses about the difficulties are interesting and show that most the people, no matter their country of origin or background, faced at least one same difficulty during the pandemic. That was the cancellation of events and the closure of venues, due to the restrictions that each state had to impose in order to limit the spread of the COVID-19 pandemic and protect the national health systems. However, besides that, the participants reported several other difficulties, as well, like the financial insecurity, which was also caused by them not being able to sell or promote their work. And that, in turn, led to lack of motivation for the whole creation process. All the above, show the precariousness that the CCS had to deal with during the pandemic, despite some positive aspects of it –which were also reported by the respondents– and concerned, mainly, the digitalization of the cultural processes.

And, to conclude, that leads us to the respondents' view on the digitalization, initiated by the pandemic. It is important to know that most of the respondents reported adequate digital skills. But, besides that, the participants reported some great opportunities the digitalization can offer, like the opportunity to reach wider audiences and enhance the collaboration between different cultural fields, through the creation of online networks – opportunities that should always be taken into account when seeking new opportunities for the CCS.

According to the second survey aimed at mapping the youth workers' overview of their clients/pupils current situation, concerning the challenges they dealt with during the pandemic, in terms of artistic creation, their digital competence, the training skills they need to undergo in order to gain specific knowledge and skills and their opinion on the place CCS should have in the policymaking concerning cultural practices and the needs of young artists today in order to stand confident in the post-COVID-19 era.

CONCLUSIONS

In terms of the respondents' background, they represented all the age groups almost equally. Besides that, most of them came from no institutional background, while others work at schools or non-profit organizations. And as for the sector/field they and their clients/pupils work at, most of them come from the Music Sector or the Visual and Performing Arts. All the above propound the idea that they represent the CCS in an adequate way, and they can provide important information about the young artists' current situation and their needs for a creative future. This information concerned, firstly, certain training needs; those who were most highlighted were the ones about the need for knowledge on new and innovative tools, e.g., live streaming etc., the access to funding support, e.g., crowdfunding investment, the information about artwork pitching and, in general, about the ways an artist can reach clients and increase their revenue, the knowledge about a professional artwork presentation, e.g., artistic profile etc., and, finally, the IT competencies.

There are also things that should be guaranteed in order to help young artists step confidently into the post-COVID-19 future. Such needs concern the financial support that should be provided to them, the residencies in order to brainstorm new ideas and create, the scholarships, and the psychological support as well. And for those needs to be met, the survey concludes that the Cultural and Creative Sector should have a firm position in the decision-making and policymaking processes when it comes to issues about the culture and art, in general.

According to the results of the surveys conducted and the conclusions gathered during the first part of the project, the need for learning new working models and acquiring knowledge about the entrepreneurial activity of young artists is evident. The immediate objective is to promote the entrepreneurial mindset through new business models that serve the needs of young artists.

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