



Erasmus+

restART for ART Project

Project Partners



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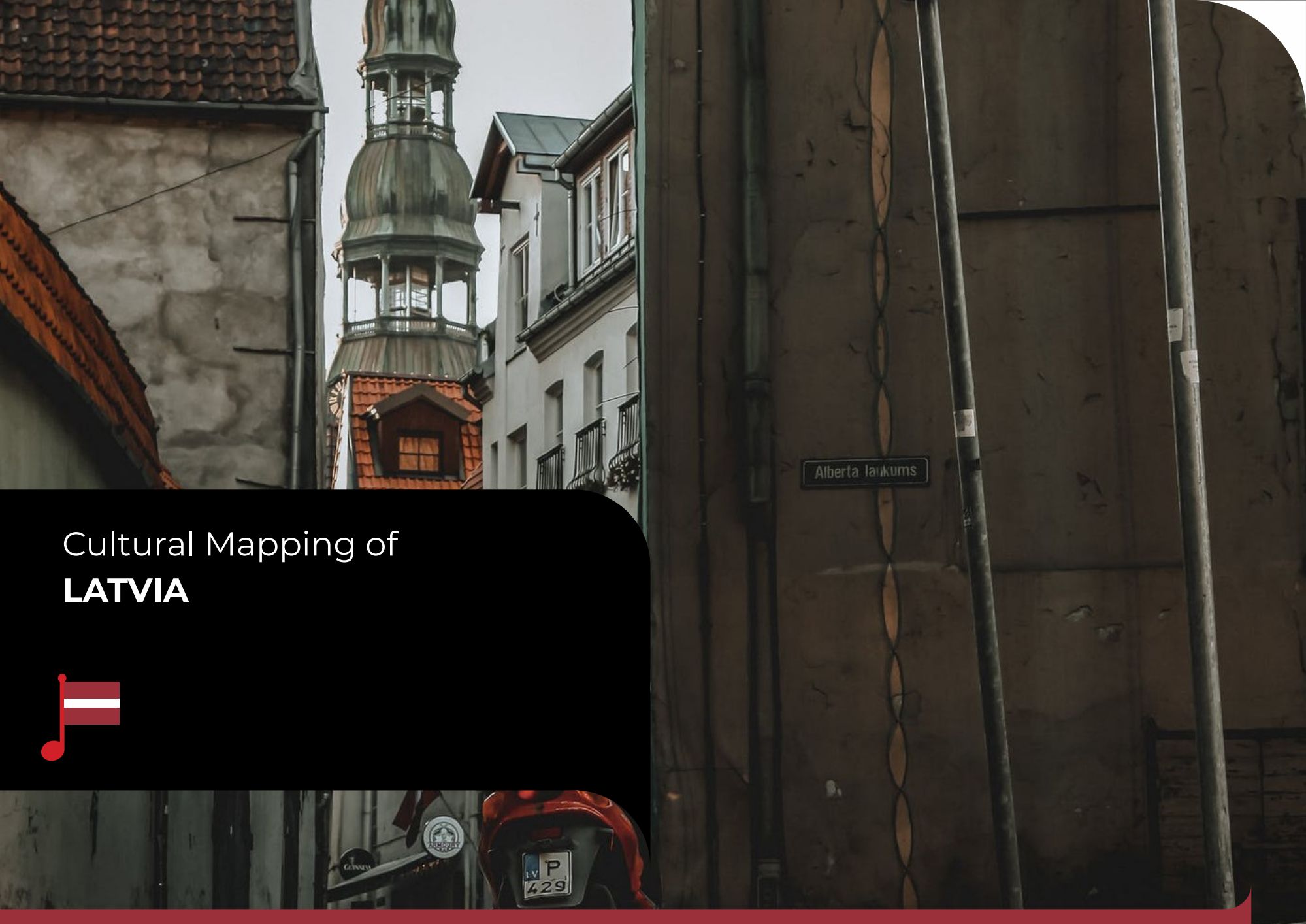
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Cultural Mapping of **LATVIA**



Conclusion of Data Analysis

The time of the COVID-19 pandemic has been difficult for all, particularly representatives of the cultural and creative industries, who have had to look for new ways to continue their creative manifestations, to maintain contacts with other artists and to reach the audience in a new but binding way.

Before the pandemic, it was clear that online communication and engagement were less effective than live events, but for a long time it has been the only way to go on. Before the COVID-19, concerts and exhibitions were scheduled, most of which were cancelled, but part took place online. Competitions were also organized online, also artists collaborated to create digital exhibitions. Music, theatre and crafts activities were also presented in the online environment. Although in smaller number, various activities were organised live during the pandemic, such as photography exhibitions, crafts markets, concerts, festivals, cinema and theatrical performances, as well as applied art exhibitions.

The majority of respondents have acknowledged that the COVID-19 crisis has affected their performance, so most of the artists surveyed have tried to adapt to the new circumstances, but, as the survey findings show, many have been looking forward to resume their activities live.

It can be said that the impact of the pandemic has been more negative, although it has led to the need for a more creative approach to the usual cases.

In the light of the above-mentioned results and facts, it is concluded that artists, who have been negatively affected by the pandemic crisis, need to provide with a variety of support instruments.

In order for artists to be able to transform their existing forms of expression by adapting them to the digital environment and online activities, it is essential to develop their general competencies, which would help to adapt more successfully to the specificities and audience engagement of the digital environment. Artists would benefit from guidelines and advices on how to organise events online or live in existing circumstances, observing restrictions in the country, so that they can take place more frequently and qualitatively. Improving the skills of artists and exchanging experience with other artists is an important factor in the exchange of information to adapt better to the new situation and to continue their creative manifestations. It is essential to support artists and to provide them with opportunities for intercommunication with other representatives of industry from different countries by learning about good practices to better adapt to the conditions of the pandemic.

When providing support to artists and the solutions mentioned above, they should be made available to the widest possible audience of the creative industry.

An aerial photograph of Madrid, Spain, taken at sunset. The sun is low on the horizon, casting a warm orange glow over the city. In the foreground, the dense urban landscape is visible, with numerous buildings and a prominent clock tower on the left. The sky is a mix of orange and pink hues. A black semi-transparent banner is overlaid on the left side of the image, containing the title and a small icon.

Cultural Mapping of **SPAIN**



Conclusion of Data Analysis

In Spain, the impact of the pandemic on the artistic sector has been terrible, and of great consequences.

The fact that the strong rules for entire subsectors generated, on the one hand, the need for the industry to look for new ways of production, and on the other, a high number of unemployed artists who needed to look for activities that they could carry out personally. But it has not always been possible: while 49% of artists have not been able to organize any live events, and most of them are linked to arts like mainly music, and a bit of theatre, whose expression can be carried out through the Internet; 72% of the people have been involved in a project related with art during the pandemic period.

This means that people have not been able to organize or participate in collective projects, but intense artistic work has been carried out individually, or linked to digital media and the internet; without having a real market or an effective way to channel it.

This, as a whole, has caused the incomes of artists in Spain to have suffered a very strong decrease, or their total disappearance.

For this reason, the possibilities of attending or organizing artistic events have plummeted; the rules of the pandemic did not allow people to come, and thus, they could not be organized either. 38% did not attend any events linked to the air, while 30% went only once every 1-3 months.

However, it mainly highlights the importance of the music sector in Spain, being the field that has starred in most of the few events carried out during the pandemic period, but because it has assumed most of those artistic activities carried out during the pandemic, and during confinement: writing songs and composing (14%), play musical instruments (21%), singing (20%), for a total of 55% of the responses obtained, and that, if we ignore the artists who do not they did or could not do anything, it represents 67% of the artistic activities that were carried out; two thirds of the total.

Consequently, we can deduce that the online activities that grew during the pandemic (create digital art (31%), and collaboration to create digital exhibition (29%)) had the music sector as their main destination and motivation.

In addition, it should be noted how the film and audio-visual products sector in general has been a protagonist of the activities carried out during the pandemic, as well as painting and writing, both in its more traditional aspect, and in its online exhibition, or in the writing of scripts for different products that can be disseminated through the network and its streaming services.

Even so, the conclusion of this study is that the impact of the pandemic on the Spanish artistic sector has very negative consequences, has destroyed many thousands of jobs, has reduced their income to totally insufficient minimums, and has made their work disappear or stop. activity to an important part of the companies and organizations necessary to structure this sector and its market in Spain. From the reading of this reality, and the conclusions provided by the affected people, we believe that we should make two types of recommendations:

- Increase initiatives for training linked to digitization in this sector, both at the production, distribution and market level.
- Take advantage of the thrust of the activities carried out in all existing areas, mainly in music, and establish initiatives and activities to support the music sector, as a champion of the artistic sector, and as one of the subsectors most affected by the activity in Spain, with a loss of activity of more than 90%.



The background image shows a high-angle view from a stone tower of a Romanian castle. The tower has a conical roof covered in reddish-brown tiles. In the distance, a city with various buildings and a church with a white dome is visible, set against a backdrop of rolling hills. A wooden ramp with railings leads down from the tower's base.

Cultural Mapping of **ROMANIA**



Conclusion of Data Analysis

Cultural sector in Romania has been severely affected by the coronavirus pandemic. After March 2020, cultural organizations and independent artists started to postpone their events (exhibitions, music concerts, film festivals). Later on, as more signs were saying that pandemic situation becomes a long-term issue, rescheduling resulted in cancellations due to the lack of certainty.

Our study concludes a surprisingly state-of-play for the independent artist sector during COVID-19 pandemic. 85% of the respondents in Romania have been affected by the pandemic. As expected, the highest impact was on freelancers (61% of the respondents). A striking 78% did not organize any event during the pandemic, while 67% did not participate in any form of art. These numbers show a strong negative impact in the field, with the most vulnerable part (independent artists and freelancers) being the most affected.

Online tools and social media channels helped to soften the negative impact of the pandemic over independent artists up to a certain extent. Adaptation level to social media was well received, especially the rather low age interval of the respondents (majority below 35 years old). It is worth mentioning here that Facebook, WhatsApp and Instagram were used mainly for communicating across groups of independent artists, while YouTube was mainly used for delivering artistic content to the consumers. Cultural activity partially moved from offline to online during the COVID-19 pandemic, and the digital environment acquires an important role not only in promoting, but also in carrying out the cultural act.

However, the partial migration to online did not fully compensate the negative impact on the independent artists' sector. Public intervention and authorities support were limited during the pandemic. Certain measures helped to a certain extent (e.g. technical unemployment benefit supported by the government), but granted limited access to the artists that were engaged with a different type of contract except employment contract. In Romania, independent artists activate mostly as freelancers or intellectual property rights contract, which made this measure hard to access. Other support measures and financing tools were put in place for the field (e.g. RO-CULTURA), but were made available only in 2021.

Data analysis shows a need for a better predictability and preparedness of the independent artists sector in Romania for future imbalances. On one hand, it requires a better preparedness of the artists, including digital skills for reaching larger target groups. Also, a lesson learned from this crisis is the need for a better communication and representation between independent artists' branch. This could lead to a common voice in advocating their priorities to the authorities, as well as a discussion forum within the branch. On the other hand, authorities should consider better tailored forms of support in the field and a faster reaction when a crisis affects the sector.



Cultural Mapping of **TURKEY**



Conclusion of Data Analysis

A total of 77 people from Turkey, 49 women and 28 men, participated in this survey. When the age group distribution of the participants is evaluated, the 45-54 age range is the age group with the highest number of participants. There are no female participants among the participants over the age of 65. The participants mostly deal with music and the least with graphic design. After music, the participants mostly deal with photography, crafts, dance, painting and theatre, respectively. Most respondents voluntarily described their work status in the field of art. The high number of volunteers reflects that the participants love art in their lives and want to be interested in art.

Participants think that the COVID-19 pandemic period negatively affects their art work. Most of the participants (49) stated that they did not organize during the COVID-19 pandemic. 21 participants stated that they did not earn any income during the pandemic period. However, most of the participants (33) stated that they were interested in art voluntarily and therefore they were not affected in terms of income.

It is seen that the participation rates of the participants in local activities during the COVID-19 pandemic period are in the majority compared to men. Most of the participants (44) did not participate in any activity during the COVID-19 pandemic. However, some participants attended photography, crafts, theatre, concert and music events individually. Most of the participants (46) stated that they played a musical instrument and done crafts during the COVID-19 pandemic.

Most artists (29%) use Instagram and WhatsApp (24%) to communicate with other artists during COVID-19 pandemic period. 18% of them prefer to use YouTube and 14% of them use Facebook to communicate. There is nobody to use LinkedIn. Most of the participants are again interested in artistic activities and want to participate in the activities.

However, although their number is small, some participants stated that they were not willing to participate in your activities. From the opinions of the participants (58), they stated that they wanted to get information about Erasmus+ “restART for ART” project to be organized and that they were willing to participate in the project.

In summary; it has been concluded that the artists wanted to continue activities voluntarily during the pandemic period, but they participated in existing events rather than organizing events online in the new process. In addition, although the participants state that they want to carry out artistic activities again, some participants do not want to do a new activity by being affected by the process they have been through. In short, the pandemic period has negatively affected the activities and incomes of the artists. However, they argue that they are willing to deal with art again with their souls. Based on this research, the following can be recommended:

- Studies describing the effects of the pandemic process on art can be increased.
- Support for the economic difficulties experienced by the artists during the pandemic
- Organizations that will enable the art to continue online can be organized.
- After the pandemic, new events can be organized for artists and society to adapt to the process.
- Large international art festivals can be organized with the power that unites art and society.



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