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restART for ART Project

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Cultural Mapping of **LATVIA**



Introduction

Description of LATVIA

Latvia is one of the three Baltic States, which is located next to the Baltic Sea, in Eastern Europe. Latvia is a member state of both European Union and NATO. Latvia declared its independence on November 18, 1918, however in the time period from June 15, 1940 to August 21, 1991 it was occupied by two countries — Germany and Soviet Union.

Latvia shares borders with Estonia, Lithuania, Belarus and Russia, and because of its location Latvian culture, historical events, ethnic composition and religion has been influenced. Latvia is divided in four regions: Vidzeme, Zemgale, Kurzeme and Latgale.

According to the surveys, only 14% of Estonia's population consider themselves religious, most of the Lithuanians identify as Catholic, but in Latvia both Lutheran and Catholics are in large numbers, and this is related to historical aspects. In Latvia the third largest religious group is Orthodox, which was affected by historical events and on the country's geographical location.

Latvia has 1.9 million inhabitants (of which 62,5% are Latvians, 24,7% —Russians), the only official language is Latvian.

The time of Sweden's reign (16th-18th century) is considered to be golden times in the country's history, and both part of Latvia – Vidzeme – and part of Estonian territory was under it. In so-called Swedish times, Tartu University was founded in Estonia (1632) — in the context of the Baltic States, a prestigious higher education institution that played a major role in the cultural development of Latvia in the 19th century.

In the 18th century, as a result of the fighting between the major powers prevailing in the Baltic region, the territory of Latvia was included in the composition of Tsarist Russia.

Chronologically, it happened in three stages: Russia, by winning Sweden in the Great Northern War (1700-1721), included Vidzeme and Riga in its territory, after that - in 1772 - Russia added Inflanty (Daugavpils, Rezekne, Ludza and Vilaka counties; nowadays in Latgale region) as a result of the division of First Rzeczpospolita (Poland-Lithuania). In 1795 Russia also added the territory of Kurzeme and Zemgale as a result of the division of Third Rzeczpospolita¹. It should be mentioned that during Inflanty, Catholic faith was strengthened in Latgale, which nowadays is also the most common religion in the region.



Speaking of 19th century, in the cultural aspect of the Baltic region must clearly mention so-called Young Latvians ("jaunlatvieši" - in Latvian). Young Latvians was a group of politically active people, educated at Terbata (now - Tartu) University, which, in the context of the idea of Western liberalism and nationalism, actively contributed to the formation of national identity and to the modernisation of the Baltic socio-economic facility. The national movement initiated by Young Latvians determined the direction of Latvian further development by creating and disseminating the notion of a united nation with a common language, origin, experience and development interests².

The political articles by Young Latvians in German and Russian languages expressed the ideas on desired transformation of the Baltic provincial facility and the national development objectives of the Latvian people. In the time period from 1862 to 1865 the Young Latvians were responsible for issuing the newspaper "Newspapers of St. Petersburg", and with the help of this newspaper, extensive layers of peasants were informed about the ideas of Young Latvians. Among the New Latvians there were literates such as Juris Alunans, Auseklis, Andrejs Pumpurs, as well as publicist Krisjanis Valdemars³.

After the 1905 Russian revolution, the idea of attending a mandatory 6-year-old elementary school was raised, as well as the possibility of learning in the mother tongue. The supposedly radical demand for school separation from the church was also supported. During the revolution, significant material values accumulated over several generations were destroyed, as well as artworks, historical documents and human resources; many people were repressed, many emigrated and formed Latvian diaspora in many countries around the world. It was the first fight of the Latvian nation against a self-governing machine to establish a democratic state⁴.

Latvia declared its independence on November 18, 1918. The declaration of independence allowed the Latvian Provisional Government to be established and the state apparatus to be established as well.

On May 15, 1934 a coup was organised and as a result Prime Minister Karlis Ulmanis established an authoritarian regime in Latvia—so-called times of Ulmanis ("Ulmanlaiki" - in Latvian). During the regime there was an industry booming, butter and bacon export expanded (which greatly improved economy of the country), the national consciousness was raised, national values and traditions were highlighted. Nationalism also manifested itself in the distribution of state budget, because the economic aid was mainly applicable to Latvians.

On June 15, 1940 the regime changed again, when Soviet Union invaded the territory of Latvia and occupied it.

Until 1941, when mass deportations of the nation took place, regime representatives took care of Latvian intelligence and the wealthy part of the nation to be eradicated, for example, landlords, border guards, nationally-minded individuals. Arrests and listing of undesirable persons took place. The occupation regime also affected the cultural sector, because any national or religious expression could be criminally sanctioned, which was taken care of by the National Security Committee.

In June, 1941 Latvian territory was occupied by Germany and that regime remained until the end of 1944. Under this regime Latvia lost much of its intelligence again, as well as many cultural and historical buildings and almost all major economic facilities were bombed.

In the time period from 1944 to 1945 Soviet Union occupied Latvian territory for the second time. It was determined that theatre, literature, music and art can only be with socialist content. During this period, all authors and works that did not meet the criteria of proletarian and class fighting were excluded from the heritage of Latvian cultural history. All cultural manifestations which were found unacceptable by the ideologues of the Communist Party, or whose representatives themselves refused to cooperate with Soviet power, were subject to persecution. A second phase of mass deportations was organised in 1949, affecting both the composition and consciousness of Latvian residents⁵.

The Soviet regime in Latvia ended only on August 21, 1991, but the last military units left on 1994.



Chapter 1 | National culture and cultural influences

Considering the geographical location and the historical events described above, intangible cultural heritage of Latvia shows the impact of different cultures. It is expressed, for example, in the country's border area – there is a change in colour and ethnography (in the patterns and colours of mittens, blankets, socks).

The intangible cultural heritage is also influenced by religion. For example, on May in Latgale next to the outdoor crosses there are May Services ("maija dziedājumi" - in Latvian) — songs dedicated to Holy Virgin Mary. This tradition is inherited from generation to generation. During Soviet occupation, the crosses were broken, so they were not available in all villages, in which case the singing took place in the cemetery⁶.

The Nationwide Latvian Song and Dance Celebration (hereinafter – the Celebration) is considered as important component of Latvian culture. The beginning of this festival is in 1873. It is a celebration of Latvian folklore heritage with the underlying goal – to unite the nation and strengthen national identity. The Celebration, held every 5 years, brings together tens of thousands of participants from all over Latvia and worldwide. This global gathering of Latvians and unique cultural expression of the Baltics is included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



The Nationwide Latvian Song and Dance Celebration. Publicity photo.


Hundreds of amateur-level choirs, folk dance groups, as well as orchestra musicians, folklore groups, amateur theatre troupes, members of applied arts and fine arts studios and other artisans involved in upholding ethnic traditions converge on the capital city, Riga, to take part in the Celebration. Its purpose is both to highlight the classics in Latvian choral and folk-dance traditions as well as to showcase new works by contemporary Latvian composers and choreographers.

In the context Celebration, Soviet regime described above must be mentioned, during which the main task of the Celebration was to acknowledge the flourishing of Latvian national culture in the Soviet Socialist Republic of Latvia⁷.



In terms of folk music, it should be noted that the skills associated with it are mainly inherited orally. Since the second part of the 20th century folk music also includes the music and singing of folklore groups⁸. The most familiar instruments of folk music are *kokle* (plucked string instrument) and *trideksnis* (percussion instrument with short wooden handle, used by shaking).

Trideksnis.



Ceramics or pottery production is most common in two regions of Latvia – Latgale and Kurzeme. Latvian pottery creators make two types of ceramic dishes: black and glazed. The creation of glazed ceramics has started around 1930⁹. Black or reduced ceramic is also common in Estonia and Lithuania, but it is most commonly developed in Latgale region of Latvia. Variations in black ceramics are based on archaeological digs, but creativity is also being developed. It is believed that nowadays black ceramics is more demanding because it does not use industrial glaze and modern technologies — the only components are clay, kiln and wood. The production of this ceramic type firstly preserves and promotes ancestral skills, secondly, the creation process is environmentally friendly, which is important for a large part of society in the 21st century. Pottery traditions of Latgale are inherited both from the family and by learning to the potting grandmasters, also in various specialised schools, for example Pottery school (“Pudniku skola” - in Latvian) in Krāslava county. Most commonly, pottery creators make candlesticks, whistle birds (clay whistle in the form of an animal or a bird), plates, bowls and mugs.

Historically, Latvians are the people of peasants, so national food has also formed in a rural environment. By using natural local ingredients, several dishes specific to Latvia and the Baltic have occurred over time. By the middle of the 19th century, Latvian farms were natural - the people ate what they had grown themselves. During this period the meat wasn't every day, but just celebration food¹⁰.

Knowledge of local recipes and the ability to make them are also considered to be a part of the intangible heritage. During Ulmanis authoritarian regime the most skilled wives were called mistress ("saimniece" - in Latvian), and they earned their livelihood by taking care of different family honours and setting up a holiday table, i.e., cooking. The main household school in Latvia was „Kaucminde" in Zemgale region. Until today, these school graduates are seen as an important national value. In this household school for women only there were taught skills like crafting, kitchen and table culture, management of gardening, livestock farming and farming. Kaucminde existed as a sovereign unit between 1923 and 1943¹¹. During Ulmanis authoritarian regime butter and bacon exports were promoted and sugar factories were built, which influenced the cooking habits, for example, the tradition of baking so-called rural cakes was developed, where local rural raw ingredients were used.

During Soviet occupation, in Latvian menu rasols (vegetable salad with meat) strengthened its positions. Nowadays, it is still a popular dish in Latvia, especially during celebration. Considering the large territory of Soviet Union, in Latvian cuisine there is also impact from far-off Soviet republics, for example, shashlik and solyanka.

Nowadays, the concept of national food has become marginal due to globalisation, but there are still individual dishes which are considered to be an important part of the Latvian gastronomic heritage. For example, grey peas with bacon, sklandraušī (a sweet pie, made of rye dough and filled with potato and carrot paste), Jāni cheese (sour milk cheese with caraway seeds), kvass (a slightly alcoholic beverage made from fermented mixed cereals) and smoked fish.



*Sklandraušī. Photo by
Reinis Hofmanis*

Chapter 2 | Local Culture, cultural events and manifestations

In total 99 cultural components of Latvia are included in Latvian Culture Canon, which, like other European countries, has been created as a set of artworks and cultural values and gathers the nation's all-time major achievements in culture.

In Latvian Culture Canon from traditional culture there is included Liv culture, cemetery culture and Office of the dead, Midsummer's Eve, Latgalian pottery, rye bread, the Lielvārde belt, kokle playing, multipart Latvian singing, Latvian folksongs ("Latvju dainas" – in Latvian), folk costumes, The Nationwide Latvian Song and Dance Celebration, Suiti cultural space and May services.

A special manifestation of cemetery culture is Cemetery Festival ("kapu svetki" – in Latvian language), which includes both public and individual commemorative rituals, which unites different communities through remembrance, demonstrate and maintain values and maintain a sense of identity. Latvian tradition of Cemetery Festival began to form in the first half of the 19th century¹².

The unique Catholic tradition of chanting Latgalian psalms, called Office of the Dead ("mirušo oficijs" - in Latvian language) is still practiced today in the eastern regions of Latvia – Catholic parishes of the left coast of Daugava river and Latgale. Although it may sound quite ominous, the purpose of it is benign – to pray and intercede for the souls of deceased relatives, initially during the first days immediately following the death of a relative and before the funeral, and also a year after their passing. The tradition is an important part of the grieving process. It is also increasingly considered a symbol of Latgalian identity¹³.



*Cabinet of dainas.
Photo by Didzis Grodzs*

The dainas (Latvian folksongs) were most extensively collected and documented from all over Latvia by Krišjānis Barons at the turn of the 20th century. He wrote down the dainas, which ultimately amounted to six volumes, titled "Latvju dainas", published between 1894 and 1915, containing around 300 000 texts. To aid the collation of the texts in a systematic manner, Barons created a wooden cabinet with 70 compartments to catalogue the dainas. In 2001, this cabinet was included in the UNESCO Memory of the World Register. The source material that was sent in to Barons by thousands of informants from all around Latvia consists of over 350,000 small hand-written bits of paper, only 3x11 cm in size, complete with Barons' annotations and editing notes. This cabinet is now located in the National Library of Latvia in Riga¹⁴.

Several Latvian writers are included in the literature section of the Latvian Culture Canon – Imants Ziedonis, Ojars Vacietis, Karlis Skalbe, Rainis, Rudolfs Blaumanis, brothers Reinis Kaudzite and Matiss Kaudzite, Regina Ezera, Uldis Berzins, Vizma Belsevica, Eriks Adamsons, Janis Poruks, Janis Jaunsudrabinš, Aleksandrs Čaks and their works.

“Sometimes I suspect God is working out with me as if I were a soccer ball. Hauls back his leg and hoofs me in the ribs. (How does God get his kicks after all!) Who knows where the goal is, how do I know who he plays with? He could've suited me up with the devil or Firsov or Pelé, or with the boys over there in the yard, but him - no, he's off playing one-on-one with himself.”

Imants Ziedonis
“Epiphanies”, 1970s

15 individual specific works selected in the visual arts section of Latvian Culture Canon, for example, Monument of Freedom (1931-1935) by Karlis Zale, three landscapes (1910, 1934) by painter Vilhelms Purvītis, painting "After the Service (Leaving the Church)" (1894) by Janis Rozentāls and others.

12 movies have been selected in the film sector of Latvian Culture Canon, marking important milestones in Latvian film art regardless of their popularity, for example, „A Limousine the Colour of Midsummer's Eve" (1981), „The Swamp Treader" (1966) and "Breathe Deeply" ("Four White Shirts") (1967).

In the section of performing arts of Latvian Culture Canon there are highlighted 15 individuals and forms of art created by individual personality, which have determined and still determines the professional stage art of Latvia, for example, Olgerts Kroders' Associate theatre, Alvis Hermanis as the director of New Riga Theatre, Eduards Smilgis as a founder of Daile Theatre, actor Uldis Pucītis and others.

The architecture and design section in the Canon consist of a diverse set of 18 different values. It includes both widely noted and universally appreciated values and their authors, and lesser-known works and local values, for example, Latvian national currency – Latvian Lā, Minox camera (designed by Valters Čaps), Rundāle Palace, Salaspils Memorial, the building of the National Library of Latvia, also referred to as the Castle of Light (Gaismas pils), which was included in the UNESCO Register, and its architect Gunars Birkerts.

The music section of the Canon consists of 12 values, composed of both composers and musicals, for example, song "The Castle of Light" (1899) for mixed choir by composer Jazeps Vītols, opus "Musica dolorosa" (1983) for string orchestra by composer Peteris Vasks, composer Raimonds Pauls and „The 4th Symphony", (1973) by composer Imants Kalnins.

The Baltic Way must also be mentioned, because until nowadays, it is seen as one of the most important manifestations in the history of the country, also it is included in UNESCO Register. It was an action organized by Baltic nations on August 23, 1989, which has demonstrated internationally the unity and determination of the Baltic nations to fight for the restoration of the national independence of the Baltic States. The aim of the action was to draw the attention of the local and international community to the illegal conditions in which the Baltic States were annexed to the Soviet Union.

Millions of people gathered through all three Baltic states. It was also a visible acknowledgement to the international community that the ideas on the independence of the Baltic States have broad popular support¹⁵.

The Baltic Way. Photo by Anatolijs Kindzulis



Photo by Diego Delso



Chapter 3 | Cultural local partners, description and activities

The organization "Creative Minds for Culture" is registered in Seja municipality, Seja district which is located in the southwestern part of Vidzeme, in the Riga planning region. The recognition of Seja county is based on more than 450 years old Seja Oak. Seja oak and cultural heritage of regional significance - Seja manor complex, Jaunkrimuldas manor building complex, Seja school, "Brankšu udensdzirnavas" and former parish house "Birzes" – are based on the identity of the county. Cultural life in the county is organized by two culture houses and three libraries.

Seja county Culture house

Seja county culture house is the municipal structural unit. The institution is in charge of the cultural work of the whole region. It prepares and coordinates cultural events in the region, organizes and supports the activities of folk art and creative amateur groups, involving them in the cultural events of Seja region, Pierīga region and Latvia. Latvian National Day events, memorial days, annual customs, educational and entertainment events, concerts by self-employed and professional artists are organized with the support of Seja county culture house. Reconstruction of the Seja Culture House is currently underway, therefore cultural events are taking place in the Pabaži Culture House.
<http://www.seja.lv/kultura>

Pabaži Culture House

Pabaži Culture House is an institution of the county council, which operates in accordance with the Regulations of the institution. The Pabaži Culture House has organized national and traditional holiday events, educational events in various fields, and screened Latvian films for the centenary of Latvia. The House of Culture co-operates with the structural units, institutions, public organizations of the county council, as well as with similar institutions of other counties. Ensures the diversity of cultural services in accordance with the public demand, including the development of cooperation with other cultural, educational and sports institutions in the region, non-governmental organizations. Supports and presents amateur art groups and their activities. Document and analyze the creative activity of cultural activities. The women's vocal ensemble "Zustrenes" has been operating in the Pabaži Culture House for 8 years, the line dance group "Assorted" has been operating for 10 years, the ladies' club "Baltā" has been engaged in adult interest education for 20 years, and the gymnastics interest group has been actively exercising for 6 years.
<https://www.facebook.com/sejasnovadapasvaldiba>



Music and art school of Seja County

The founder of Seja Music and Art School is Seja County Council. The school started its operation on December 1, 1995. The aim of the school is to improve and implement the content and forms of the cultural and educational process, orienting them to the formation of self-confidence and creative self-expression in the acquisition of licensed professional education programs and interest education programs in the inhabitants of the region. The main activity of the school is educational activity in Seja municipality. The school implements both professional and interest education programs. Together with teachers, students also participate in various art and music festivals, competitions and concerts, which enrich the students' professional experience and broaden their horizons in the fields of art and music. School students and teachers are actively involved in the county activities. The mission of the school is to strive for the development of the cultural environment in general, to create interest in art and music in children and adolescents, to help develop their scale of values, to raise children's self-confidence, to develop their ability to work independently and creatively. <https://www.facebook.com/sejasmms>

The main role of the stakeholders will be to support dissemination of information to the target group about the project activities and possibilities to become a part of the project. Their contribution will be on dissemination of the projects' results.

Chapter 4 | Cultural situation in COVID-19 context

During pandemic of COVID-19 the state of emergency was announced, during which both public and private events were prohibited. Considering that in Latvia the emergency was in place for five months — from November 9, 2020 to April 6, 2021 — at national level, digital culture began to develop.

In collaboration with „the Fund of Boriss and Inara Teterevi” there was a continued broadcasting of theatre play recordings on television within the framework of “Teatris. zip”, during the state of emergency showcasing particularly popular shows whose tickets have long been problematic due to high interest. Libraries, archives, museums and other cultural spaces have been closed since 21 December 2020, until the end of the state of emergency.

Despite copyright limitations, on April, 2020 the National Library of Latvia began to provide free access to newspapers and books that previously could have only be viewed in the library –10 000 books and 1400 newspapers in total.

On February 27, 2021 Latvian social media awards in culture were handed out– “Kilogram of Culture 2020”–, which was broadcasted live. Two metres distance was not observed during this event, participants didn't wear face and nose masks, shook hands and hugged. The organizers of the event indicated that COVID-19 tests had been carried out on the broadcast team and that they had an agreement with Center For Disease Prevention and Control (hereinafter –CDPC)¹⁶.

On March 16, 2021 Latvian musician award event “Golden microphone 2021” was organised, where the audience sat at the tables, without observing the distance of two metres. The organizers of the event indicated that access to this award event was possible only with a negative COVID-19 test, in addition, it was said that the „Golden microphone” should be considered an event of national importance for the music industry. Also, the organizers said that the event could take place because of the agreement with CDPC¹⁷.

Museums actively published records in their social network accounts, electronically showing museum units to the public in different thematic groups. A very large stake on Facebook expanded on April 1, 2021, when museum specialists, using hashtag #muzejsjoko, joked in the accounts of cultural institutions about COVID-19 influence in the cultural sector and about possible scenarios after the end of the state of emergency.



12. Latvian School Youth Song and Dance Celebration was scheduled to be organised in 2020, however, due to the COVID-19 pandemic, they were transferred to 2021 without looking at the possibility of transferring the celebration for another year. At the moment, festival organizers are thinking about how to organize the event in a different format. The biggest difference between the traditional and this year's festival concept is that festivals will not be concentrated in one place, in Riga, and in a big crowd of people. Celebration is scheduled to be distributed – in different regions, outdoors, with a reduced number of participants joining each of the concerts. There will be changes in the repertoire as well — reduced concert repertoire, the procession will not take place as usual, on the other hand, in option B, concerts are intended as TV records or broadcasts¹⁸.

Latvian government anticipates state aid for businesses and their employees, including the self-employed in the cultural field by determining the amount of the aid: 50%- 70% of the average gross salary of the employee (not less than €500, but not more than €1,000 for the full month)¹⁹.

In 2020 The Ministry of Culture (hereinafter – the Ministry) provided material support of EUR 8.6 million to cultural institutions under the authority of the Ministry (theatres, circus, museums, libraries, The National Archives of Latvia), which has been affected by the pandemic.

Also, in 2020 the Ministry granted EUR 4.7 million to the organisers of the event to cover maintenance and remuneration costs, as well as for the development and documentation of digital culture and sustainability of Celebration. In 2021, the Ministry also supported the distribution of digital cultural products by allocating EUR 430 000²⁰



Chapter 5 | Data centralization and study analysis

In Latvia, the impact of COVID-19 started on March 2nd, 2020²¹, when the first case was detected. On March 12th, 2020, the Latvian government first announced the state of emergency in the country²².

According to data provided by the Official Statistical Portal, in the third quarter of 2020, 21,3 thousand people were employed in creative industries, or 2.4% of all employees (61,9% of women, 38,1% of men).

In 2020, the impact of the state of emergency is seen as a result of the decline in annual pay growth rates. The annual growth rate for second quarter of 2020 was only 1,7%, while the average wage rate fell to € 955.

In second quarter of 2020, the impact of COVID-19 crisis became more pronounced when, compared to first quarter, average monthly gross wages in creative industries decreased by 1,9% overall²³.

In a survey on the impact of COVID-19 pandemic on the cultural sector, where 3222 respondents participated and which was carried out by the Latvian Academy of Culture in 2020, in cooperation with the Ministry of Culture, the Latvian Creative Union Council and the Association of Non-Governmental Organisations of Contemporary Culture, it was concluded that 66% of cultural sector organisations and companies have been forced to stop their ongoing projects and activities, 25% of organisations have been suspended. The crisis has also affected individuals – creative people – 26% of creative people are unemployed, while 17% cannot continue their creative activities due to restrictions. Opera, theatre, contemporary dance, music sector representatives have been affected the most by COVID-19²⁴. For example, until November 2020 in seven state theatres number of visitors fell 55% compared with attendance between March 2019 and November 2019²⁵.

The results of a study carried out by the Latvian Academy of Culture show that creative people in Latvia are in a very precarious situation – only 23% of creative people have mentioned that their income has not changed, another 28% of respondents say that income has fallen by half compared to previous income. On the other hand, about half of respondents' incomes have decreased a lot – 20% say they do not have any income at the moment, while another 22% – that income has declined by more than half. The sector is also expected to undergo significant changes in the future: 16% of the cultural and creative industries believe it may be necessary to retrain and leave the creative sector. Only 20% of creative industry representatives believe that they can continue their creative activities entirely, most often those connected with architecture, design, literature, media and visual art²⁶.

In the survey of impact of COVID-19 on creative professionals, which was implemented under this project, there were 37 respondents from Latvia (48,6% men and 51,4% women) involved, aged between 25 and 54.

The field of activity of the cultural and creative industries involved in this survey is quite wide: musicians, theatre workers, painters, stage artists, photographers, video and graphic designers, dancers, craftsmen, visual arts teachers and project coordinators participated.



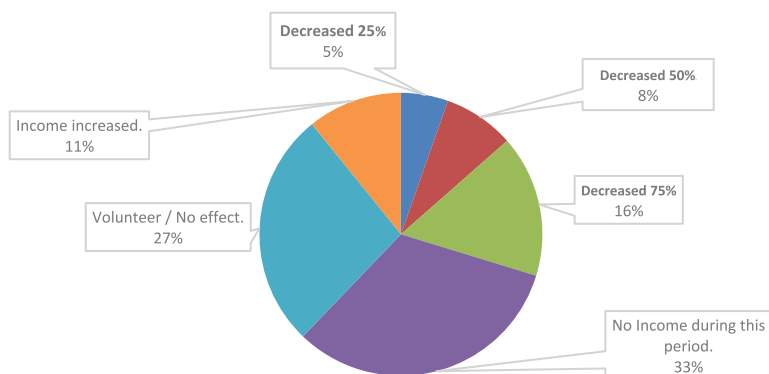
Interpretation of COVID-19 situation for artists

As mentioned before, COVID-19, and in particular the protracted state of emergency, have affected the professional activities of cultural and creative industries. 94.6% of respondents found that COVID-19 had an impact on their work in the creative sphere, while the remaining 5.4% indicated that they had not felt the impact of the pandemic.

76.9% of respondents pointed out that during the COVID-19 pandemic they had not organised live creative events which were most likely to be affected by the government's restrictions on gathering and organising events. While 12.8% of respondents indicated that they had held a live concert during the pandemic, 5.1% of respondents held a photography exhibition, 2.6% a theatrical show, and in summer 2020, when national restrictions were reduced, a printing-press workshop.

In terms of the incomes received during the pandemic, the situation is not as clear as, for example, in the survey conducted by the Latvian Academy of Culture described above. 5.41% of respondents have indicated that income from the cultural and creative industries has decreased by 25%, 8.11% of those surveyed have halved, while 16.22% of the respondents' income decreased by 75%, while 32.43% said that during the COVID-19 pandemic did not generate any income at all (Graph 1).

Graph 1. Income status of participants during the COVID-19 pandemic process

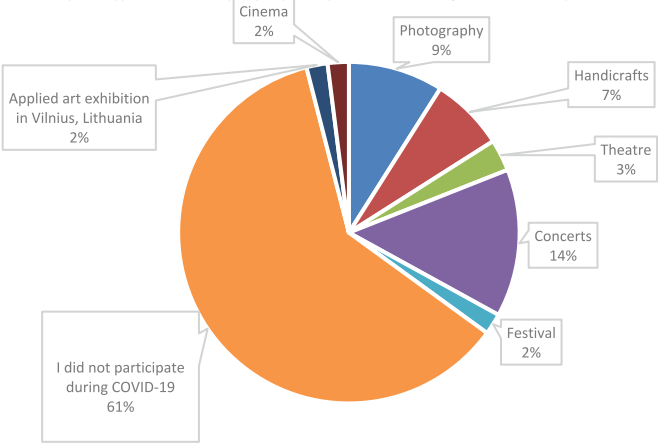




In response to the question of involvement in an art-related project during the pandemic, only 37.8% of respondents have noted that they have been involved, while 62.2% of respondents have indicated that they have not participated in arts projects, which suggests that some representatives of the cultural and creative industries have wanted to receive a finished art product rather than participate in the process of creating it.

In response to the question of attending creative manifestations during the pandemic, the majority, or 61% of respondents, indicated that they had not gone to live events. 14% of respondents said they have attended a concert, while 9% - photography exhibition and 7% - crafts market. 2% indicated that they had attended a theatre, festival, cinema and exhibition of applied art in Vilnius, Lithuania.

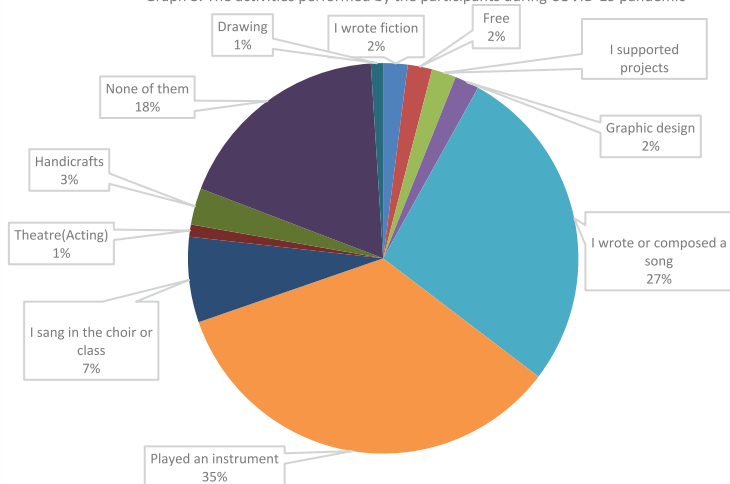
Graph 2.Types of art that people participate in live during the COVID-19 pandemic



67.6% of respondents have noted that during the pandemic they have never visited performing arts events (theatre, dances, concerts, festivals). First of all, it could involve restrictions imposed in the country for a long time. Secondly, it could be that some of these respondents have watched these events online. Thirdly, perhaps the low turnout is justified by reduced income.

16.2% of the respondents indicated that the performing arts activities were visited once every 10-12 months, so, most likely, when the national restrictions were reduced. Although all public and private events were banned during the repeated emergency period from November 9th, 2020 to April 6th, 2021 and were only allowed to take place from June 15th, 2021, 2.7% of those surveyed indicated that they had been visited events every 7-9 months, 5.4% every 4-6 months. 8.1% say that once every 1-3 months.

Graph 3. The activities performed by the participants during COVID-19 pandemic



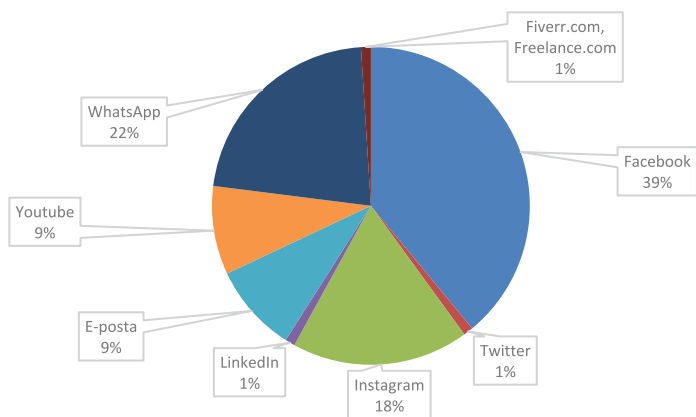
The survey shows that the majority of respondents have committed themselves to individual musical expressions during the pandemic—34% of respondents have indicated that they have played a musical instrument, while 27% have written songs or composed music. Among those surveyed, a relatively popular activity during the pandemic has been choir singing or lessons - noted by 7% of respondents. 3% of respondents have made craft products, while 2% have engaged in drawing, fiction writing, graphic design, project promotion and freelance staff. Only 1% of those surveyed indicated that they had performed in the theatre. 18% of respondents have not carried out any of the above-mentioned activities without specifying what their creative manifestations have been during the epidemiological crisis (Graph 3).

COVID-19 pandemic has created conditions encouraging a change in the form of relations with the audience, so 75.6% of those surveyed online have taken various activities, such as 12.2% have organised online contests and worked with other artists to create a digital exhibition, 14.6% have participated in an online concert. 17.1% of respondents have created digital art such as music, theatre, artwork, while 24.4% of respondents have not participated in the organisation of online events during the pandemic.

During the pandemic, it has become widely known that a large part of society is, so to say, thirsty for culture and events, and this is also confirmed by the survey results: 94.6% of respondents have indicated that they are interested in visiting arts activities on site (of which 56.8% are extremely interested). Only 5.4% of participants in the survey have indicated that they are not particularly interested in participating in the live arts event.

The survey shows that during the pandemic, social networks have been used to ensure mutual communication between artists. Most were used Facebook (39%), WhatsApp (22%) and Instagram (18%) (Graph 4).

Graph 4. The rates of participants using social media during COVID-19 pandemic period



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.

Photo by Alex Azabache from Pexels



Cultural Mapping of **SPAIN**



Introduction

Description of SPAIN

“Three Spaniards, four opinions”
Spanish proverb.

This proverb means a lot when we are talking about Spanish culture. Far from being a one-dimensional culture, or one that sticks to the usual topics most provided by marketing, Spanish culture is structured around a wide and deep diversity, unusually powerful, due to:

1) Spanish culture can be fairly considered as a reflection of its unique position at the crossroads of Europe, Africa and the Mediterranean; adding contributions from all these origins, and contributions from all the stages in which these or other different cultures or influences were predominant in Spain.

It should not be forgotten that, in addition to the contributions of pre-Roman Celtic and Iberian culture; of the Greek, Phoenicians, Carthaginians, and Roman civilization, or the European, African, Mediterranean influence, Spain also has strong influences from northern Europe, including in the northwest a region with strong Celtic roots; it has strong influences from its colonial past in Central and South America; at the same time that the southern two-thirds of the country was a caliphate of the Islamic empire for more than 600 years.

2) Spain was from the Middle Ages an important empire of global reach, becoming for a long time the most important empire in the world, so great that, in the times of King Felipe II it was said that the sun never set in Spain, because it always there were territories of Spain in which it was daytime. Most of South America, Central America, a part of North Africa, and some countries in Southeast Asia were part of Spain. Both due to its territorial scope and its economic power, Spain was a center of business, of cultural effervescence, influences and exchange, of great value, and historical consequences at a cultural level.



Photo by Tetyana Kovyryna from Pexels

In fact, it must be taken into account that the economic strength, and the rivalry with other territories, mainly Italy, France and England, led Spain to be the patron of numerous historical artists in all areas, bringing the most important cultural artists from other countries.

As an example, it should be noted, in relation to the local culture that we will detail later, that the Sain James Way, which flows from France (Roncesvalles) and other places an countries to Santiago de Compostela, in Galicia, northwestern Spain, was the "internet" of that time, where his journey was populated by religious - the main recipients of knowledge at that time - from anywhere in the world willing to walk to Santiago, and participate in a fabulous exchange in living with other people for several months.

This as a whole generated for many centuries not only an important circulation and cultural exchange from very different territories, cultures and civilizations, but also, applied to a country that already had great diversity from the beginning, has made that internal differences and variety are bigger and more enriching.

This variety, and the sum of multiple influences, mark great differences not only in art, but also in customs, traditions, even in language or food in the different regions of Spain.

We can say without a doubt that Spain is a country with a sum of cultures, different, heterogeneous, complementary, with a common substratum; but not a country with a uniform and homogeneous culture in most of its territory.

Starting from this, and assuming that Spain is the third largest country in Europe, we can assume that it also has a turbulent past marked by imperialism, civil war and fascism. Since the death of General Francisco Franco in 1975, Spain is a member of the European Union, the Organisation for Economic Co-operation and Development, as well of the World Trade Organization; making possible to have experienced rapid and remarkable cultural, political and social changes; fixing and applying these multiple cultures that make up Spain in a modern and updated way and perspective.

The country is composed of 17 autonomous regions (autonomous communities), including Andalusia, Catalonia, Galicia, the Basque Country, the Canary and Balearic Islands. In addition, two autonomous cities (Ceuta and Melilla) and small islands off the coast of Morocco collectively known as Places of Sovereignty are also being official territory of Spain.

Spanish language is the mother tongue of 480 million people around the world, according to the latest data by the Instituto Cervantes. It's the official language of Spain and 19 Latin American countries, as well as African Equatorial Guinea.



Cultural Mapping of SPAIN

In order to understand the diversity inside Spain, it's necessary to take into account that, for example, Catalonia, Galicia, Basque Country and Valencia have their own cultures and even official languages. Every single province has its own customs, proverbs and even humour; which is reflected in the music, architecture, gastronomy, and popular traditions of each place.

Spaniards identify themselves strongly with their home region, including what it can imply at a cultural level.

It's also easy to notice the influence of Christian traditions in Spanish culture – from street names to local celebrations, city monuments. Most of the shops are generally closed on Sundays, which also is a reflection of the religious traditions; although these traditions and its importance are very different in these different autonomous regions.

Local and regional festivities play an important role in Spanish life, and they represent strong elements of pride and a sense of identity for each community.

Spanish cuisine is separate and independent part of culture. It has typically Mediterranean character, where olive oil, garlic, onions, tomatoes, peppers, and seafood add some taste and sound to the food character. Still, it is very different in the north and south; the north, with a colder climate, tends to have an abundant and stronger food culture, while the south tends to be milder.

Every region is proud of their cuisine, while restaurants and taverns treat every guest as the most important person of today's life. In the Spanish culture the exchange is very important, and Spaniards like to meet people, to talk and observe the life, which is walking on the streets.

It is very common when the bar tender or restaurant owner knows the names mostly of all visitors. Food places are always noisy, colourful and every tourist can enjoy listening how tables share their news between each other's.

Spain's architecture ranges from prehistoric monuments in Menorca in the Balearic Islands to the Celtic ruins in Galicia, Roman ruins of Merida and Tarragona, the decorative Lonja in Seville, Mudéjar buildings, Gothic cathedrals, castles, fantastic modernist monuments, and Gaudí's intricate sculptures in Barcelona. They are all representative of the culture of Spain.

Still, again, history and exchange condition architecture, where in the south there is an important heritage of Arab architecture; while in the north the influence is much more European.



*Photo by Mati Mango
from Pexels*

Another important part of the culture in Spain is music. The classical guitar was invented in Andalusia in the 1790s when a sixth string was added to the Moorish lute. It gained its modern shape in the 1870s. It is in this part of Spain where the traditional flamenco originates, in the inherited culture of the old Islamic empire; while in other parts of Spain the musical culture is totally different, as, for example, in Galicia, and the closest territories of other regions that were previously part of Galicia; where the influence of the British peoples and other peoples of northern Europe has characterized a Celtic musical culture, where the classical are the bagpipes, and the own dances are linked to this type of music.



At present, the habitual influence of Latin America due to the advantages of a common language has led to the prevalence of Latin music as a common element throughout Spain, and, in general, in Hispanic countries. In this way, we call Latin music includes Spain's pop without a doubt and today's reggaeton can be heard almost in every street and dancing club. Especially popular it became among the younger generations.

In definitive, Spanish culture is a common substratum, the fruit of inertia and a great history of many centuries of cultural development and intense exchange, applied to an internal reality of great differences, and heterogeneous development that, far from being a problem, reinforces even more the potential and cultural wealth of Spain.



Photo by Mark Neal from Pexels

Chapter 1 | National culture and cultural influences

Spain has played an important role at a cultural level throughout history. Its geographical position in early stages of civilization, its position and political weight from the middle ages to the end of the traditional empires age, and the cultural effervescence that has been unleashed to the work of the different industrial revolutions in the last 150 years, they offer great and important examples of culture and arts reaching the top in their respective areas.

This is clearly influenced by a strong inertia that comes from that past, when Spain was one of the most important countries in the world, promoting and/or follow the most important trends in European culture. It must be added the very valuable and influent inheritances received from cultural exchange with territories and cultures that were part of Spain in any moment of history (South America, Central America, some territories in Europe or East Asia...), as well an important flow of immigrants and emigrants in different moments of the twentieth century. These are some examples, linked with the meeting of a deeply European tradition, and the Spanish permeability that led to its social and cultural modernization in the last century.

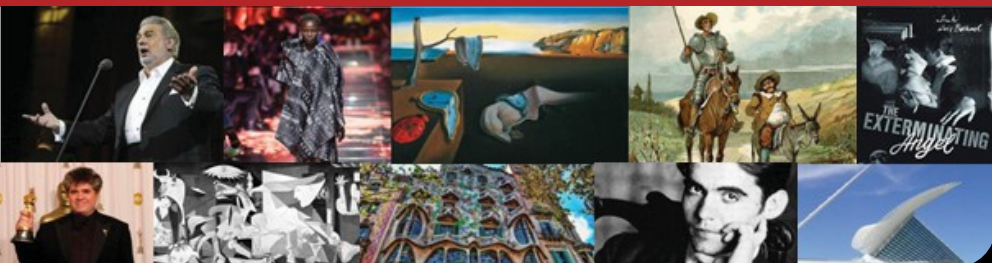
Painting

Since the Paleolithic era, when some of the most world important cave paintings were in Altamira, a long list of Spanish painters has created historical masterpieces. Velázquez, Murillo, Goya, Picasso, Dalí, Miró, or Sorolla, are iconic known examples, continued today in artists such as Antonio López, or Antoni Tàpies. Both in the past and in the last hundred years, the talent of Spanish artists has had a relevant influence on pictorial trends at an international level. In each and every one of them there have been Spanish artists promoting new styles and new forms.

Literature

Without forgetting "El Quijote", by Miguel de Cervantes, Spain has had a long list of great relevance and influent writers throughout history, such as Federico García Lorca, Miguel de Unamuno, Benito Pérez Galdós, Jacinto Benavente, Juan Ramón Jiménez, or Vicente Aleixandre, adding several Nobel prizes writing only in Spanish language.

The influence of Spanish literature has always been very important, setting today a global influence given and received across all the Spanish-speaker countries. This has contributed important works and flows of influence in genres such as the novel or poetry, and trends like modernism, surrealism, avant-garde, symbolism, romance, crime novels, picaresque and a long etcetera.



Cinema

Numerous artists from Spain have achieved very important milestones in their work over the years. Luis Buñuel, Luis García Berlanga, Pedro Almodóvar, Alejandro Amenábar, Julio Médem, or Víctor Erice, as examples of directors; besides Antonio Banderas, Javier Bardem, Francisco Rabal, Fernando Rey, Sara Montiel, Penélope Cruz, or Carmen Maura, in the role of actors and actresses; with an outstanding group of technical professionals who have won recognition and some of the most important international awards in production design, executive production, photography, sets, costumes, makeup, music, or special effects. Gil Parrondo, Javier Aguirresarobe and Alberto Iglesias are known examples of Spanish artists present in outstanding international projects. Their influence come from the European tradition, and has provided an own point of view, and an author's position that strongly links Spanish culture and universal histories.

Music and Dance

Spain has traditionally offered a large number of people who have excelled in music, both classical music and modern music, including composers such as Manuel de Falla, or singers such as Plácido Domingo, Josep Carreras, or Montserrat Caballé, up to modern groups and singers of recognized international success at present; at the same time that an important development and international successes have been achieved both in classical ballet and in the development of other dance and dance modalities.

The Spanish influence has materialized through the technical, scenic and musical contributions of musicians and dancers from Celtic folk, Flamenco, and many other folk varieties across Spain, linked to the geographical and cultural variety of their territory; as well receiving a strong influence from Latin culture, and the migrants contributions. Likewise, there have traditionally been great singers and modern music groups in Pop and Rock style very influential in many Spanish-speaking countries.

Fashion and design

Spanish artists have had a prominent role in the fashion world, with names like Cristóbal Balenciaga, Manuel Pertegaz, Paco Rabanne, Armand Basi, Elio Berhanyer, Jesus del Pozo, Adolfo Domínguez, Pedro del Hierro, or Manolo Blahnik,. Likewise, Spanish creativity has triumphed not only in the area of design, but also in industrial production and distribution, creating some of the most important multinationals in volume and presence in the world, such as Inditex. Its influence, linking the Spanish tradition with the Spain modernity since its entry into the European Union, and influences both haute couture and casual clothing from major brands.

Cooking

Spain has a long cooking tradition, in a country that loves food, and chefs have stood out during the 20th century for their fame and influence, as well as for having designed some of the most famous and influential dishes and trends, with the most acclaimed restaurants in the world. Juan Mari Arzak, Pedro Subijana, Martín Berasategui, José Andrés, and Ferrán Adrià are some of the exceptionally talented and notoriously professionals who have given an international influence to Spanish cuisine.

Architecture

artists from Spain has triumphed in many places of the world through the presence of the works of renowned architects such as Antoni Gaudí, Rafael Moneo, Santiago Calatrava, or Ricardo Bofill among many others.

Photo by Tomáš Malík
from Pexels



Chapter 2 | Local Culture, cultural events and manifestations

Galicia is a region considered "historical nationality" by the Spanish Constitution due to its defined and singular characteristics. Which are those elements that make Galicia unique.

Language

Galician belongs to the family of Romance languages, and it was the result of the evolution of Latin language introduced by the Roman Empire. The historical records assure that, since the 9th century, Galician become a differentiate language²⁷.

Nowadays, it is widely spoken in the region: it's the usual language for 40% of the population, while 35% use Galician and Spanish equally. Statistics indicates that 98% of Galician citizens understand the language²⁸.



Literature

Galician literature is a very prolific area both in narrative and poetry. We include in this section a selection of contemporary authors as well as acclaimed writers from the XIX and XX, started by Rosalía de Castro, who is considered the Galician poet par excellence, along with Castelao, Valle-Inclán, Curros Enríquez, Pardo Bazán, Eduardo Pondal, and Cabanillas to mention some of them²⁹. Contemporary authors are Cunqueiro, Xohana Torres, Blanco Amor, Ánxel Fole, Miguel Rivas, Suso de Toro, Fina Casalderrey³⁰.



*Good-bye rivers, good-bye fountains;
Good-bye, little rills; Good-bye, sight of
my eyes: Don't know when we'll see
each other again.
Sod of mine, sod of mine, Sod where I
was raised, Small orchard I love so,
Dear fig trees that I planted,
Meadows, streams, groves, Stands of
pine waved by the wind,
Little chirping birds,
Darling cottage of my joy,
Mill in the chestnut wood,
Clear nights of brilliant moonlight,
Cherished ringing bells Of the tiny
parish church,
Blackberries in the brambles That I
used to give my love,
Narrow footpaths through the cornfields,
Good-bye, for ever good-bye!
Good-bye, heaven!
Good-bye, happiness!
I leave the house of my birth,
I leave the hamlet that I know
For a world I haven't seen!*

*Poem by Rosalía
de Castro*

Dance

The muñeira and the xota galega are the two most representative types of Galician dance, linked with its Galician music. The muñeira is dancing to a 6/8-time signature, accompanied with the gaita (Galician pipe) and followed by aturuxos (shout of joy)³¹.

We cannot resist of including here two vibrant videos of Galician dancing:

https://www.youtube.com/watch?v=kSZcP_ed60E&list=RDkSZcP_ed60E&start_radio=1&t=0

https://www.youtube.com/watch?v=vBNwZY5w_as

Music

The traditional music instruments are the gaita and the pandeireta. The gaita is a celtic wind instrument (similar to the Scottish pipe) which, nowadays, is mixed with other contemporary music styles such as rock and electronic. The pandeireta is a hand musical instrument, between 13 to 28 cm, which is widely used to accompanied female signing.

This music, strongly linked to Celtic music, with which it has many things in common, has its own characteristics, linked both to its land and to its own musical expressions, with special presence as celebration or lament music in the daily acts and traditions of the many small towns that are in Galicia.



Galician Cultural Heritage

Galician cultural heritage is quite extensive, highlighting the Castros –fortified settlements in the Iron Age, mostly on the top of cliffs–, the Roman Walls of Lugo built in the third century and the Tower of Hercules in A Coruña, both declared World Heritage by UNESCO.

Two other Galician treasures were also received that denomination: the old town of Santiago de Compostela in 1985, and the Routes of Santiago de Compostela (French Way and Routes of Northern Spain) in 1993³². The dry stone construction technique was also awarded with the distinction of Intangible Cultural Heritage by UNESCO in 2018³³.

Throughout the territory, there are stone constructions, mainly churches, hórreos (silos) and cruceiros (crosses in crossroads). Furthermore, Galician underlines for its relevant oral tradition allowing us to preserve the Galician language and the customs. Traditional festivities are the Entroido (carnival) with the famous Cigarróns, the Magosto (a pagan tradition linked with the harvest season and the chesnut), and multiples romerías. As a craftwork, we could not forget the bolillos (bobbin lace). Finally, to mention the food culture as something important in Galicia.



Cigarróns. <https://www.sientegalicia.com/blog/personajes-carnaval-galicia/>

Chapter 3 | Cultural local partners, description and activities

Cultural local partners in each country of the partnership are key for both the dissemination of the project and its intellectual outputs and to fully achieve the project's objectives.

Spain has a great variety of culture with different origins according to each region. Although we are located in the north west of Spain we will try to contact different entities from all the country to cover as much Spanish culture as possible.

Previous to the start of the project we contacted different local cultural associations to present the project and offer the possibility to collaborate with us as local associated partners. In this first stage various entities have been reached showing great interest for the project development and also Erasmus+ program, which most of them did not know about.

Our plan for the whole life of the project is to keep contacting different entities related to culture in order to increase our range of associated local partners boosting project's dissemination as well.

In our first round of contacts, we got in touch with different entities related to dance, traditional Galician folk music, orchestras and music associations, and also singing.

All of them showed clear interest in the project and will also be happy to help us with the dissemination activities.



Arte&Danza: It is a multidisciplinary space where dance, art, photography and theatre cohabit giving each person the opportunity to explore and learn from the others while enjoying a fully environment of culture and art.

Its students have participated in different contest both at national and international level.

<https://www.instagram.com/arteydanzavigo/?hl=es>



Orquesta y coro Gaos: It is an association which counts with an orchestra and a Choir for anyone who enjoys music.
<http://www.orquestagaos.com/>

The orchestra

It started in 2009 and is made up of about 80 members. More than 450 musicians from Galicia have participated in it: students from higher conservatories and teachers have passed through the symphonic group. It develops an important concert activity offering more than 80 concerts and more than 35 Galician musicians participating as soloists, some of which already have a long career.

In 2010 they have recorded CDs with Galician songs orchestrated by Juan Durán together with the soprano Cristina Gallardo-Dômas. Since 2011 it has offered the traditional Christmas concert of the IBS Padre Rubinos, inviting consecrated artists together with the Gaos Choir. In addition to their own concert season, both in A Coruña and in the rest of the Galician community, they have invited important musicians to take care of the training and improvement of its members, such as David Grimal, violinist and director of Les Dissonances or David Ethève, main cello of the GSO. Likewise, it performs contemporary music concerts, premiering works by new composers, collaborates with the Galician composers' association, promotes the formation of different unconventional groups and ensembles within the orchestra itself, and offers symphonic concerts with artists of other genres such as Los Secrets or Raphael.

The Choir

It started in 2010 and is made up of 55 voices and all of them have extensive experience in different community choirs. Its activity is divided between repertoire "a cappella" and symphonic - choral music, with a special emphasis on opera.

They have participated in the Festival of Friends of the Opera, and, subsequently, in the Lyric Season of A Coruña, working on productions with important batons, stage directors and singers, among which the conductors such as Gómez Martínez stand out, Ramón Tébar or Keri-Lynn Wilson, stage directors like Mario Pontiggia or Alfonso Romeu and singers like Celso Albelo, Gregory Kunde, Juan Jesús Rodríguez or Marianne Cornetti.

In 2011 and 2012 they participated in the I and II Series of Cathedrals singing the Requiem Mass by WA Mozart and the Messa dei Gloria by G. Puccini together with the Gaos Orchestra on the occasion of the celebration of the 800th anniversary of the Cathedral of Santiago de Compostela. Since then, they have participated and won different contests at National level. In September 2015 a new project was launched: the minigaos, two children's choirs with which to install a passion for music and choral singing from the grassroots.

Fernando Briones is the artistic and musical director of the Gaos Choir and Orchestra, whose honorary member is Maestro Cristóbal Halffter. The main role of our stakeholders will be to contribute with their feedback to all the materials developed, supporting the project's dissemination activities and participating in the 4 training activities which will take place throughout project's live. After the project, stakeholders will be able to disseminate and use the IOs produced and also disseminate project's results.

Chapter 4 | Cultural situation in COVID-19 context

In Spain, the cultural sector is suffering a lot from the coronavirus crisis and yet, during the quarantine, citizens have consumed more culture than ever. To understand this paradox we have to think that cultural action is a diplomatic action and turn the idea of the cultural sector around. We not only have to talk about the state of cinema, new technologies, theater, book production, music, events.

Since July 21, a new perspective has been opened for cultural cooperation in Spain thanks to the European Recovery Fund. This fund will be issued by the European Commission to the countries most affected by the coronavirus, such as Spain. Therefore, we have the opportunity to access very powerful funding for cultural cooperation.

This European recovery fund is being debated in Parliament and will need to be approved by the Commission. Spain will receive more than 140,000 million euros. This sum will be awarded according to the projects that are presented and will give the MEPs the opportunity to present interesting projects to strengthen external action. At the same time, new instructions have recently been sent to embassy cultural departments indicating the change in the role of 'cultural advisor' from 'programmer' to agent or facilitator. This is an acknowledgment of the need for updating to adapt to the needs of cultural creators.

The economic challenges and the change of paradigm after the coronavirus crisis.

Culture is a business and, in one way or another, it seeks to be profitable within the national economy. We have to realize that although we think that ideas and knowledge cost nothing, life is not free for creators, and that is why culture has a price and society must pay it.

The most important challenges addressed in the cultural sector are gender equality, the development of an artist statute and the creation of a new, more cooperative copyright document where the most innovative measures will be Tax Policies, VAT reduction in culture, obligations to fulfill for digital platforms and systematic support for a harmonious digital transition within cultural sectors.

The main weaknesses that persist in our country stem from the lack of private financing. Cultural activities have been progressively reduced over the last decade, with an average of 682.5 euros per household and year spent on culture in 2018 (718.3 euros in 2017). To this we must add that public funding for culture has collapsed, especially after the coronavirus crisis.



On a commercial level, the figures have improved slightly. The economic and cultural fabric of the country was driven by 122,673 companies (112,643 in 2008) that represented 3.7% of all Spanish business entities. During this same year, 690,300 jobs were created, 3.6% of the Spanish total (706,300 in 2008). We have to question the dynamics that make it difficult to improve these figures.

The dynamics are changing. Now, with COVID-19, things have changed. It is no longer the visitors who move to the events, but the events that arrive at people's homes in a virtual way. Cultural life in our societies, despite crises, maintains the interest to continue living.

The cultural sector is visibly upset and culture is stagnant economically. And even so, we are capable of dynamizing processes and reactivating them in crisis situations since exchanges of cultural flows have increased. The State does not control these flows, but there are more and more actors and agents who act with an international logic.

An alternative view, to better grasp the effect of the COVID-19 crisis over the cultural sector, notably in terms of employment, is the analysis of the last 4 quarters available of employment data derived from the Economically Active Population Survey (covering the last quarter of 2019 and the three first quarters of 2020). During those four quarters, average cultural employment was estimated in 683.5 thousand people, accounting for 3.5 of the total employment in Spain during that period. Male employment represents 58.7%, while the male proportion for total employment is 54.3%. 71.1% of people with a cultural employment have a high education degree and 67.7% of the workers are paid-workers – meaning not self-employed (45.1% and 84%, respectively, for total employment). Full-time arrangements cover 88.6% of cultural employment and part-time 11.4%.

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

Overall, comparing current cultural employment with the estimations of 2019, the biggest decreases in employment have affected paid workers, workers with a temporal contract and those working part-time³⁴.

The Ministry highlights the increase of budgetary funds foreseen in the State General Budgets for the Year 2021 (37% more). During 2020, there were two Decrees with extraordinary actions to support the cultural sector after the COVID-19 crisis. The Ministry acknowledges the commitments to develop the Special Statute of the Arts (see the 2019 Spanish Profile highlights for more information about the agreement in the Spanish Parliament during 2018), the consolidation of an audiovisual HUB and the creation of the National Centre of the Dissemination of Dance³⁵.

Chapter 5 | Data centralization and study analysis

The Spanish artistic context starts from a situation of stagnation before the pandemic; The strong recovery momentum after the 2008 economic crisis had slowed down, and although there was no crisis, there was no growth either.

In 2019, live music generated 382 million in Spain, but the "Union of Professional Musicians" stated in November 2020 that three out of four professionals who were active in 2019 due to the pandemic had reduced their activity by more than 90%, and this forecast has not improved in 2021, where 75% have not had any concert in the first half of the year.

According to the Spanish Academy of Performing Arts, theatre in Spain is now in a critical situation, including all its professionals; and only a small part has been recycled in the thriving sector of television fiction. The National Institute of Performing Arts and Music, on which the National Dramatic Center and the National Ballet of Spain depend, has recorded losses of 7.5 million euros in collection, a drop of 64.25%. The functions have gone from 1,792 to 933 and there have been 62.75% fewer viewers.

Creative and performing artists totalled 68,800 people employed in 2019, and a year later 14,700 were left on the road, down to 54,100. Archivists, librarians and curators grew slightly by 4,000 people employed and the chapter that was most reinforced was that of writers, journalists and linguists: from 72,100 to 82,500 employees (12.6% more).

In this context, the good news is scarce, and it focuses on two very specific areas: 1) The video game sector in Spain has not stopped growing, despite delays in launches and the cancellation of large fairs. Consumption through the internet has also grown, which has benefited other platforms and business areas such as mobile gaming or e-sports. 2) v The Spanish television audio-visual sector is growing and promoting employment, from an average 7.5% increase in consumption, producing content for all Spanish-speaking countries.

For its part, during the pandemic the fashion sector has seen its figures plummet: current figures are 42% lower, that is, business has decreased by 10,611.79 million euros; and thus, about 24% of businesses (39,592) that employed professionals in this sector have had to close. In addition, the consumption of the creations of Spanish designers has been retracted to a minimum and companies have lost a business of 400 million euros since March 2020.

In summary, in Spain culture suffers the greatest job destruction in a year due to the pandemic: 42,100 fewer workers, which represents a 6% drop compared to the 710,200 people who worked in the sector in 2019, a figure at which it did not come even in the worst years of the financial crisis of the past decade.

In fact, the forecast is that in 2021, the number of jobs lost this year in the artistic field will exceed 42,100 jobs lost in the first year of COVID-19.

And although cultural employment is characterized by an academic training much higher than the Spanish average (higher education reaches 71.9%, and in the national group it is 45.5%), it does not avoid the precariousness of the sector. Since the beginning of the pandemic, this burden has increased: salaried workers decreased by 9.4%, while self-employed workers are the same.

Employees with a permanent contract are holding up better than temporary ones: the former just fell 3.1% and the latter fell 24.3%. It is important to remember that 66.8% of cultural and / or artistic employment in Spain is salaried, a figure much lower than that of the total in Spain, which stands at 83.9%. The employment of self-employed workers in the artistic field in Spain is double that of the rest of Spain. The age group that has suffered the most from the cut is between 25 and 34 years old. In the only section that has created employment is that of those over 55 years of age.



By sex, discrimination continues, and although the pandemic has caused the loss of activity of men and women in the artistic field, even today 58.6% of employment is in the hands of men.

However, despite this negative situation caused by the pandemic, in Spain it is assumed that artists, creators and professionals of artistic activities, as well as associated organizations, play a fundamental role in promoting the well-being and resilience of women, people and communities, being essential to move towards prosperous societies.

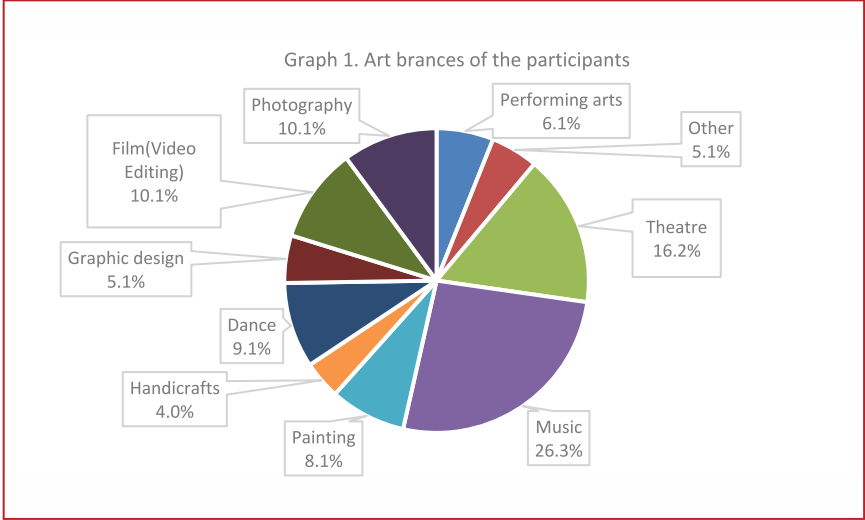
In the analysis of the situation of people who carry out artistic activities in Spain, the composition of the analyzed target group of 50 people has provided the following data: 58% of the participants are women, while 42% are men.

The age composition is as follows:

Age	Percentage
25-34 years old	62,00%
35-44 years old	22,00%
45-54 years old	12,00%
55-64 years old	4,00%
65 and over	0,00%



The art in which the participants involved are given in Graph 1



The employment situation is as follows

Situation	Percentage
A full-time employee	12,96%
A part-time employee	14,81%
Self-employed (Freelance)	18,52%
Volunteer	18,52%
Retired	1,85%
Unemployed	33,33%

The future outlook around professionals and organizations linked to some art in Spain are positive, since a positive explosion of consumption is expected, and an environment in which people will want to return to carry out and participate in activities that until now they had not due to the rules of the pandemic.

However, despite this, the forecast is that in 2021 the improvement will still be very small, and that it will be from 2022 when the situation of the artistic sector begins to improve, since the fact of increasing consumption will attract the need for more organizations, more production, and therefore more professionals and more creativity.

In any case, the artistic sector must first assume the consequences of the pandemic, in terms of the work paradigm shift, where digitization has reached unexpected segments and activities before the COVID-19 era, and where the network is no longer just a advertising medium, but an essential tool for the development of the activity, and a market in itself.

Any positive perspective involves assuming the recovery of the destroyed or abandoned productive fabric, as well as the recycling and recovery or prior guidance of professionals and artists who have been severely affected by the consequences of the pandemic.

Interpretation of COVID-19 situation for artists

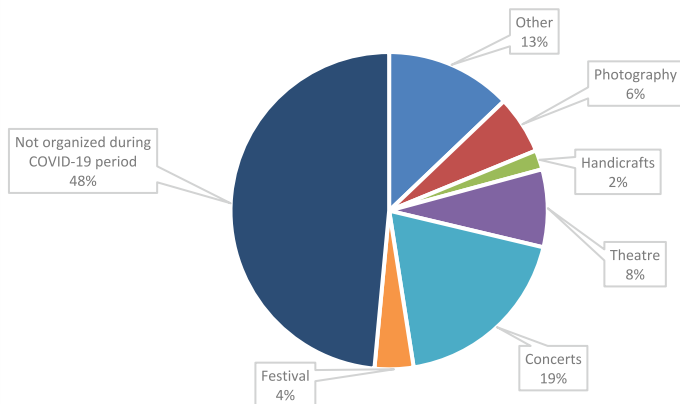
Next, we are going to analyse the results of the research around 50 people linked to artistic activities in Spain, focused on the individual activities carried out during the pandemic.

Has COVID-19 pandemic affected your works for the arts?

The answer is resounding: 88% of artists in Spain have seen their artistic activities affected by the pandemic. It is an expected response in a national context of strong effects of the pandemic, having been one of the countries most affected by the pandemic almost from the beginning.

What forms of arts did you organize live during COVID-19 pandemic period?

Graph 2. Art branches of the participants which organized live during COVID-19



Once again, the strong consequences of the pandemic in Spain, with hard rules and long periods of lockdown or semi-lockdown in some parts of the country, have materialized its consequences on the artistic sector with real forcefulness. Almost half of the 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.

It also highlights that there have been activities related to cinema and filming, or to pictorial exhibition; the first related to the specific rise of the audio-visual sector in a pandemic, and the second as a representation of traditional activities to which the impulse experienced in the digitization of tools has opened a new window to the world through the network.

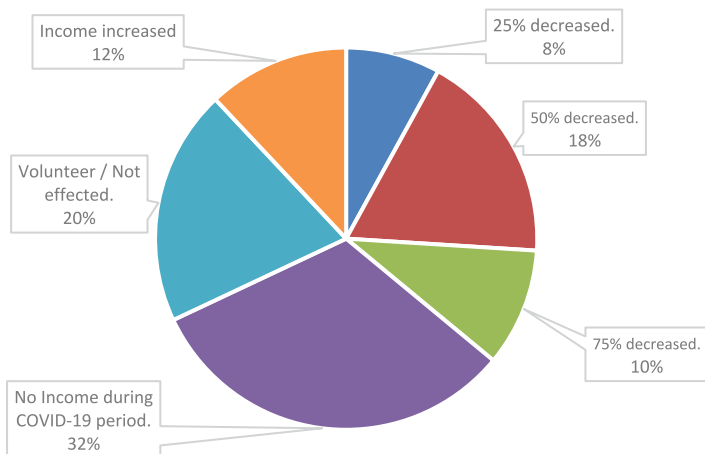
It should be noted that there is no type of mathematical correlation between age, or gender, and the answers obtained to this question.

This is caused because the strong consequences of the pandemic in Spain did not distinguish between ages or gender, being an absolute phenomenon.



How has COVID-19 pandemic affected your income for the arts?

Graph 3. The participants' income status during COVID-19 pandemic



From the data obtained, it can be deduced that 60% of artists in Spain have had no income during the pandemic, or have seen their incomes decreased by 50% or more. This denotes the terrible situation that most of the participating people have experienced at work during the pandemic in Spain.

If we add to that that 20% of the people surveyed work as volunteers and are not affected by this issue, we obtain that only 20% increased their incomes or decreased a maximum of 25%; while 80% of the population linked to art suffered directly or indirectly the consequences of the situation of strong crisis and impact detailed above. Again, age and gender are irrelevant, and no correlation has been detected with the results obtained in this question.

Have you been involved in a project related with art during COVID-19 pandemic period?

72% of the people surveyed have been involved in a Project related with art during the pandemic period. This percentage, in a place that was very hard hit by the pandemic almost from the beginning, is very high.

If we take into account that 49% of them had previously declared that they had not organized any live event, and that most of the people who did organize any activity were linked to artistic activities whose dissemination is feasible through the Internet, it can be deduce that most of the artistic activity carried out was carried out in a lockdown situation or in a context where artists have continued to do their work, developing their products or artistic expressions, without these having an adequate channel for their dissemination, or a real market during the pandemic.

A vast majority of artists in Spain have continued to develop their artistic projects, their products, compositions, or future plans, without having a way to bring them to a real market that could provide them with the necessary inputs.

Now we are going to analyse the participation of people linked to artistic activities in Spain, in activities and events that may have been carried out during the pandemic.

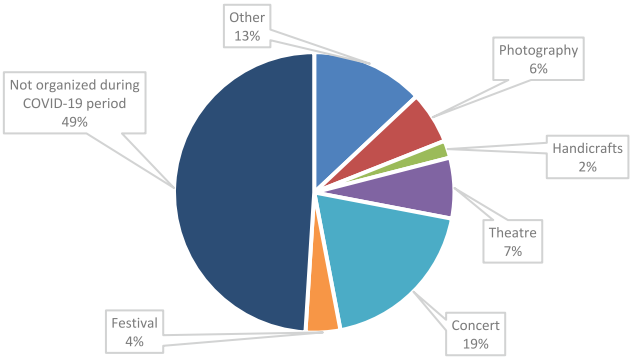


Photo by cottonbro from Pexels



What forms of arts did you personally attend live during COVID-19 pandemic period?

Graph 4. Forms of art which personally attending live during COVID-19 pandemic period



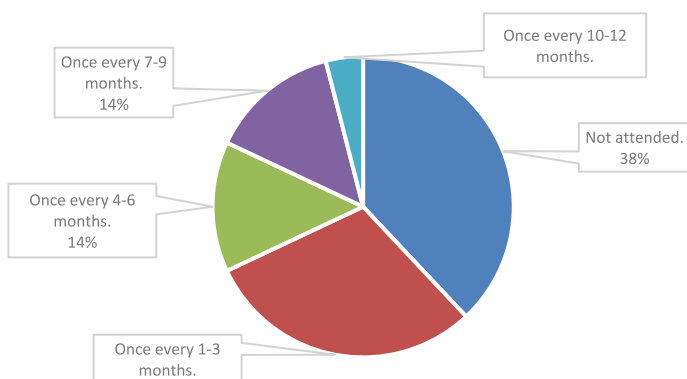
Almost a quarter of the people involved in artistic activities in Spain did not attend a live event during the pandemic period, while two thirds of those who did, went mainly to concerts, and to a lesser extent to the theatre.

This clearly shows us the effects of a harsh pandemic, where even people linked to artistic environments have not wanted or been unable to attend live events, while those who did, mostly attended music-related events.



Once again, no representative correlation is observed between the answers obtained to this question, and the age or sex of the people surveyed.

Graph 5. Participation rate of participants in arts events during COVID-19 pandemic period



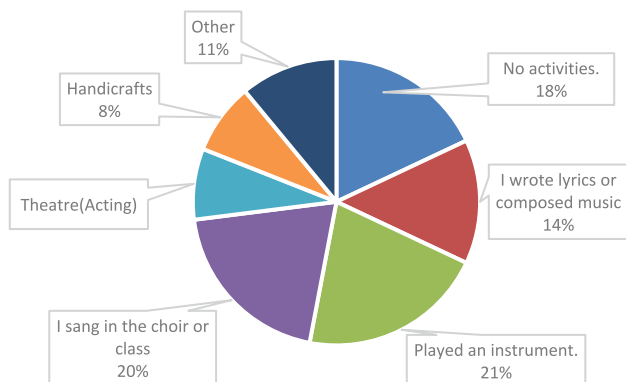
How often did you attend performing arts (theatre, dance, concert, festival) live?

The results obtained around this question make it clear that not only are there many people linked to artistic activities who did not attend events in Spain, but that most of the people who did so - or were able to do so - very rarely.

38% answered "Never", while 30% went only once every 1-3 months. This clearly shows us that 60% of the people linked to artistic activities in Spain hardly attended events or performing arts activities,

Have you done any of the below during COVID-19 pandemic period?

Graph 6. The activities performed by the participants during COVID-19 pandemic



Up to 55% of the activities carried out during the pandemic period are linked to the music sector, or musical activities; while practically all the responses obtained are linked to activities that can be done at home, in small settings, or that do not necessarily need a context of face-to-face exposure.

Activities that do need a face-to-face and collective context to be materialized, such as acting in a theatre, have been reduced to 8%.

It is also striking how many people have carried out artistic activities that can be carried out in confinement, such as writing -literary or scriptwriting- or audio-visual activities (filming, coin video experimentation, etc.) supported by new technologies; and reflected as a whole in this 11% of other activities done during the pandemic period.

No correlation is observed between the answers obtained to this question, and the age or sex of the people surveyed.

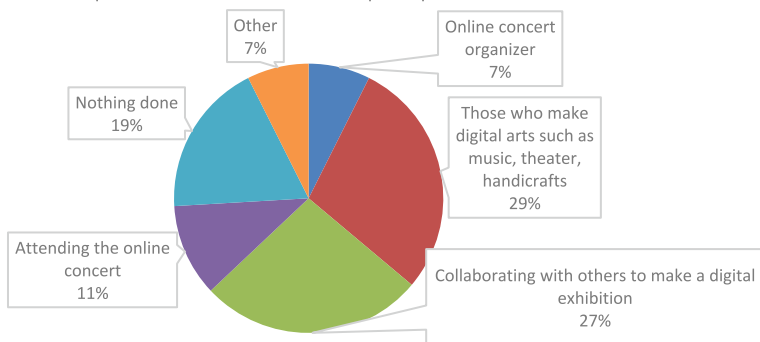
The pandemic has driven the digitization of many services, but also of our work habits and our consumption habits. In this section we try to analyse the effect of online on traditional live in this field.

Which of the following have you done online during COVID-19 pandemic period?

Online activities have grown during the pandemic, 60%, mainly in two fields: create digital art (31%), and collaboration to create digital exhibition (29%). The rest of activities are linked with music.

Even so, a wide variety of activities carried out have been detected, included in 20% of "Other", and which mainly promote the creation of resources for the dissemination of different arts on-line: creation of classes for YouTube, magazines digital, or web pages.

Graph 7. The online activities of the participants



This responds to the fact that in Spain the digitization driven by the pandemic has allowed us to see that in many artistic fields there were not enough and adequate digital resources, and part of the most popular activities carried out have tried to compensate this, and generate digital resources linked to each art and each field.

It should be noted that age has not been an impediment for people linked to artistic activities in Spain to collaborate with others or participate in activities in an online environment.



How interested are you in attending arts events live nowadays?

People linked to artistic activities in Spain express a great desire to participate in art live events, including 80%, while people who are not very interested are only 2%, and there are no people who are not at all interested.

This reveals a context where the pandemic has brought changes in terms of digitalization, and market collaboration modes, but does not alter the desire of people to attend arts events live. In fact, rather than having diminished, the pandemic, the lockdown and its consequences, have made people in Spain even more eager to live events, face to face, and to develop an artistic coexistence in general.

Situation	Percentage
Extremely interested	40,00%
Very interested	40,00%
Somewhat interested	18,00%
Not so interested	2,00%
Not at all interested	0,00%

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:

1) Increase initiatives for training linked to digitization in this sector, both at the production, distribution and market level.

2) 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%.



Photo by Julia Volk from Pexels

Cultural Mapping of **ROMANIA**



Introduction

Description of ROMANIA

Romania is a state (covering an area of 238,391 km²) located in south eastern Central Europe, on the lower Danube, north of the Balkan Peninsula and on the north western shore of the Black Sea. On its territory is located almost the entire surface of the Danube Delta and the southern and central part of the Carpathian Mountains. It borders Bulgaria to the south, Serbia to the southwest, Hungary to the northwest, Ukraine to the north and east, and the Republic of Moldova to the east, and the Black Sea coast to the southeast. Throughout history, different parts of today's Romanian territory have been part of or under the administration of Dacia, the Roman Empire, the Ottoman Empire, the Russian Empire, the Austrian Empire and the Austro-Hungarian Empire.

Romania appeared as a state, led by Alexandru Ioan Cuza, in 1859, through the union between Moldavia and Wallachia, maintaining the autonomy and the status of a tributary state towards the Ottoman Empire, which the two principalities had. It was recognized as an independent country 19 years later. In 1918, after the First World War, Transylvania, Bucovina and Basarabia united with Romania forming Greater Romania or interwar Romania, which had the largest territorial expansion in the history of Romania (295,641 km²).

During World War II (in 1940), Greater Romania, under pressure from Nazi Germany, ceded the territories of Hungary (north eastern Transylvania), Bulgaria (the Quadrilateral) and the Soviet Union (Bessarabia, Herta, and Northern Bukovina). After the abolition of Antonescu's dictatorship on August 23, 1944, Romania withdrew from the alliance with the Axis Powers, siding with the Allied Powers (United Kingdom, United States, France and the Soviet Union). By the Peace Treaty of Paris signed on February 10, 1947, from the ceded territories of the former Greater Romania, Northern Transylvania was recovered.

After the overthrow of the communist regime installed in Romania (1989) and after the collapse of the Soviet Union (1991), the state initiated a series of economic and political reforms. After a decade of economic problems, Romania introduced new general economic reforms (such as the single tax rate in 2005) and joined the NATO alliance on March 29, 2004 and the European Union on January 1, 2007.



Romania's culture

Romania's culture is the set of material and spiritual values produced on the Romanian territory. Romania has a unique culture, which is the product of its distinct geography and historical evolution. It is fundamentally defined as a meeting point of three regions: Central Europe, Eastern Europe and South-Eastern Europe, but it cannot really be included in any of them. The Romanian identity was formed on a substrate from the mixture of Dacian and Roman elements, with many other influences. In antiquity and the Middle Ages, the most important influences were from the Slavic peoples who migrated to the Carpatho-Danubian area and formed in its vicinity - in Bulgaria, Serbia, Ukraine, Poland and Russia, the Greeks of the Empire Byzantine and later, under Turkish protection, from Fanar, of the Ottoman Empire, from the Hungarians, as well as from the Germans living in Transylvania. Modern Romanian culture has emerged and developed in the last approximately 250 years under a strong influence from the cultures of Western Europe, especially the French and German culture. In addition, under the influence of the Byzantine and Slavonic tradition, the Romanians are also the only Orthodox Christian people among the Latin peoples.

A contribution to the Romanian identity or culture was also brought in various periods by other smaller or larger ethnic communities, established over the centuries on the Romanian territory, such as, for example, in ancient times the Cumans, later the Roma, Jews, Armenians, etc. also repatriated representatives of the Aromanian branch of the Romanians.

Ethnic communities in Romania

In Romania, different ethnic communities live with the Romanian community, with specific cultural, linguistic and religious traditions. The regions with the greatest ethnic diversity in Romania are Transylvania, Banat, Bucovina and Dobrogea. In areas with lower ethnic diversity, such as Oltenia and Moldova, there is the least openness to ethnic pluralism, but also to political pluralism.

According to the 2011 census, the minority population represents a percentage of about 11% of the total population of 20.1 million. The most important minorities in Romania are the Hungarian one - 1.23 million inhabitants (about 58.9% of the total minorities), followed by the Roma - 0.62 million (29.8% of the minorities), Ukrainians - 50.9 thousand inhabitants (2.44% of minorities), Germans - 36 thousand (1.73%),

Turks - 27.7 thousand (1.33%), Russians-Lipovans - 23.49 thousand (1.13%) and with less than 1% share (each) of minorities (20 thousand inhabitants or less) - Tatars, Serbs, Slovaks, Bulgarians, Croats, Greeks, Jews, Italians, Poles, Czechs and other minorities. Also in Romania there are communities of Arabs, Afro-Romanians, Chinese, Vietnamese, Indians, Pakistanis, etc.



Religion in Romania

Romania does not have a state religion (according to art. 29 (5) of the Romanian Constitution, religious cults are autonomous from the state). The Romanian Orthodox Church is the religious institution in Romania with the largest number of believers. The Orthodox Church, with traditions from almost two millennia, has deep roots in the cultural and social field in Romania. It is an autocephalous church that is in communion with other Orthodox churches.

According to the 2011 census, 16,307,004 citizens, representing 89.45% of the population, declared themselves Orthodox, 870,774 declared themselves Roman Catholics (4.62% of the population), 600,932 Reformed (3.19%), 362,314 Pentecostals (1.92%), 150,593 Greek Catholics (0.8%), 112,850 Baptists (0.6%), etc.

In Dobrogea, there is an Islamic minority (0.34%), composed mostly of Turks and Tatars. There are also a small number of atheists (0.11%), agnostics, people who are non-religious (0.1%) and people without a declared religion.

Chapter 1 | National culture and cultural influences

The folklore culture from the Romanian space works mostly as a synthesis of the elements borrowed from other populations, its originality consisting in the way of combining and selecting them. In antiquity and in the Middle Ages, the most important influences were from the Slavic peoples who migrated to the Carpatho-Danubian area and formed in its vicinity - Bulgaria, Serbia, Ukraine, Poland and Russia - from the Greeks in The Byzantine Empire and later, under Turkish protection, from Fanar, from the Ottoman Empire, from the Hungarians, as well as from the Germans living in Transylvania. Modern Romanian culture has emerged and developed in the last 250 years under a strong influence from Western European cultures, especially French and German. In addition, under the influence of the Byzantine and Slavonic tradition, Romanians are also the only majority Orthodox Christian people among the Latin peoples.

The UNESCO World Heritage Site of Romania currently includes in its list six cultural sites (churches in Moldova, Horezu Monastery, villages with fortified churches in Transylvania, Dacian fortresses in the Orastie Mountains, historic center of Sighisoara and wooden churches in Maramures) and two natural sites (Danube Delta and the secular and virgin beech forests of the Carpathians and other regions of Europe).

Romania also has seven elements on the Intangible Heritage List (the Căluș ritual, the doina, the Horezu pottery, Men's group caroling - Christmas-time ritual, the Lad's dances, Traditional wall-carpet craftsmanship and the cultural practices associated with March 1). November 16 was declared UNESCO World Heritage Day in Romania by Law no. 160/2013.

The UNESCO List of Intangible Cultural Heritage was officially created in 2008 and was the result of the Convention for the Safeguarding of the Intangible Cultural Heritage, signed in Paris on 17 October 2003.

The Căluș ritual

(included in the UNESCO patrimony in 2005)

The Căluș ritual represent the participants in Căluș dance, a traditional Romanian dance, present in ancient times in Moldova, Oltenia and in Transylvania

The Căluș ritual is a Romanian custom practiced during the period popularly called Rusalii, more precisely in the nine days between the Orthodox feast of the Ascension and the one called Rusalii. Similar traditions exist throughout the European empire of the former Roman Empire, from the Moorish Dance in Britain or the Pauliteiros in Portugal.

Doina

(included in the UNESCO patrimony in 2009) Doina is a lyrical, vocal or instrumental creation, specific to the Romanian people, in which the unknown author directly expresses his/her feelings of longing, mourning, alienation, revolt, sadness, love, hatred against oppressors, regret, etc. Doina is also called a species of popular literature, belonging to the lyrical genre, in which the author expresses his/her feelings and beliefs towards some problems of life, towards time and nature and towards himself/herself.

Classical doines are predominantly vocal and monophonic and have an interpretation that varies by region. The vocal doines contain interjections (mai, hey, dui-dui, iuhu), it also contains sighs, cries, mourning sounds, etc. Instrumental doines are usually performed on instruments such as the flute, but can also be performed on strings. The folk song Doina is a non-ceremonial song and is usually sung in solitude, having a significant psychological impact on a person.



Horezu pottery

(included in the UNESCO patrimony in 2012)
Ceramica de Horezu is a type of Romanian ceramics typical of the Oltenian city of Horezu. A dominant symbol in the painting of Horezu vessels is the rooster with which, however, we meet other figures such as stars, snakes, trees, people, flowers, fish, double spiral, straight line, wavy line, leaf, belt, sun, spike, the tree of life and the peacock's tail. There are also two specific colors of the area: red and yellow Horezu.

Men's group caroling

(included in the UNESCO patrimony in 2015)
Men's caroling is a very old traditional winter custom in Romanian culture, being found in the space of the Republic of Moldova, in Romania, but also in the territories related to the Romanian space.
The Romanian Christmas caroling ritual in the male crowd, supported from generation to generation by young people from villages in Romania and the Republic of Moldova, who go from house to house and perform ritual songs (carols), receiving in return symbolic gifts and money, has an important function to preserve the social identity and to ensure the cohesion of the communities in which it is practiced.

The Lad's dances

(included in the UNESCO patrimony in 2015)
The Lad's dances is an archaic dance, with movements specific to the old traditions, which are danced in Transylvania, being inherited and perpetuated from father to son. It is practiced only by men, with different festive occasions, the specialists characterizing it as one of the most difficult Romanian dances, from a technical point of view. The custom contributes to the spread of social and intercultural dialogue, between participants being Romanian dancers, but also Hungarian or Roma. Boy dancing is a good opportunity for young men to strengthen their status in the community, especially among young girls and their families, for marriage.

Traditional wall-carpet craftsmanship

(included in the UNESCO patrimony in 2016)
Traditional wall-carpet craftsmanship is spread all over Romania and the Republic of Moldova. Bark weaving was practiced in the peasant household, in specialized workshops in Orthodox monasteries of nuns and in family associations. In ancient times, the bark was used mainly for wall decoration or in funeral rituals. It was also in the dowry of brides, the tissue having initiatory valences, girls who did not learn the craft had little chance to get married. Now, the bark is considered mostly a work of art. The barks were made with the help of horizontal and vertical weaving warp, by intertwining the wool thread. After the wool was spun, it was dyed with vegetable pigments, then warped and threaded.

The cultural practices associated with March 1

(included in the UNESCO patrimony in 2017)
The origins of this cultural practice are not known exactly, but its presence in both Romanians and Bulgarians (under the name of Martenita) is considered to be due to the common Daco-Thracian substratum, prior to Romanization in the former and Slavization in the latter, although popular legends give it other origins. It is also considered that the feast of martisor appeared during the Roman Empire, when the New Year was celebrated on the first day of spring, in the month of Mars. He was not only the God of war, but also of fertility and vegetation. This duality is noticed in the colors of martisor, white means peace, and red - war. The New Year was celebrated on March 1 until the beginning of the 18th century. Currently, martisor is worn throughout March, after which it is caught by the branches of a fruit tree. It is believed that it will bring abundance to people's homes. It is said that if someone makes a wish while hanging the martisor tree, it will be fulfilled immediately. At the beginning of April, in a large part of the villages of Romania and Moldova, the trees are decorated with martisoare. In some counties of Romania, martisor is worn only the first two weeks. In Transylvanian localities, martisoare are hung on doors, windows, and the horns of domestic animals, as it is considered that this can scare away evil spirits.



Chapter 2 | Local Culture, cultural events and manifestations

Main feature of the Romanian local culture is the special relationship between folklore and the learned culture. This is mainly determined by two factors. First, the rural character of the Romanian communities resulted in an exceptionally vital and creative traditional culture. Folkloric creations (the best known is the ballad Miorita) were a trademark of the Romanian culture. They were both a source of inspiration for citizens from rural and urban areas. Second, for a long time learned culture was governed by official and social commands and developed around courts of princes and boyars, as well as in monasteries.

Folkloric music is one of the oldest types of Romanian musical creation, defined by its great vitality. Even nowadays it represents a source for modern musical creation. Conservation of Romanian folkloric music has been supported by a large audience, as well as by numerous performers who helped further develop the folk sound. For example, Gheorghe Zamfir is famous throughout the world today and helped popularize a traditional Romanian folk instrument, the pan flute (ro: 'nai').

The religious musical creation, born under the influence of Byzantine music, adjusted to the intonations of the local folkloric music. This saw a period of strong increase between the 15th and 17th centuries.

Traditional Romanian music reflects a confluence of sounds similar to Central European, as well as Balkan traditional music. In Romanian folk music, emphasis is on melody rather than percussion, with frequent use of the violin for melody and often only the cimbalon for percussion. The melody itself and especially the melodic embellishments are reminiscent of music from further south in the Balkans and of a distant Turkish influence.

There is a great variety of local particularities of the culture in Romania, depending on the geographical position and the influences over time:

Moldavia

(ro: Moldova) is well known for brass bands, quite similar to the those we can find in Serbia. A famous song from this region composed after 1990 is 'Rose from Moldova'. The song starts by introducing the main protagonist, "Moldavian Rose". The vocal lead asks "Moldavian Rose" many questions, while the replies describe life in Romania and dreams. The song has received criticism for exacerbating Romanian stereotypes describing women "wearing head scarves and people farming geese".

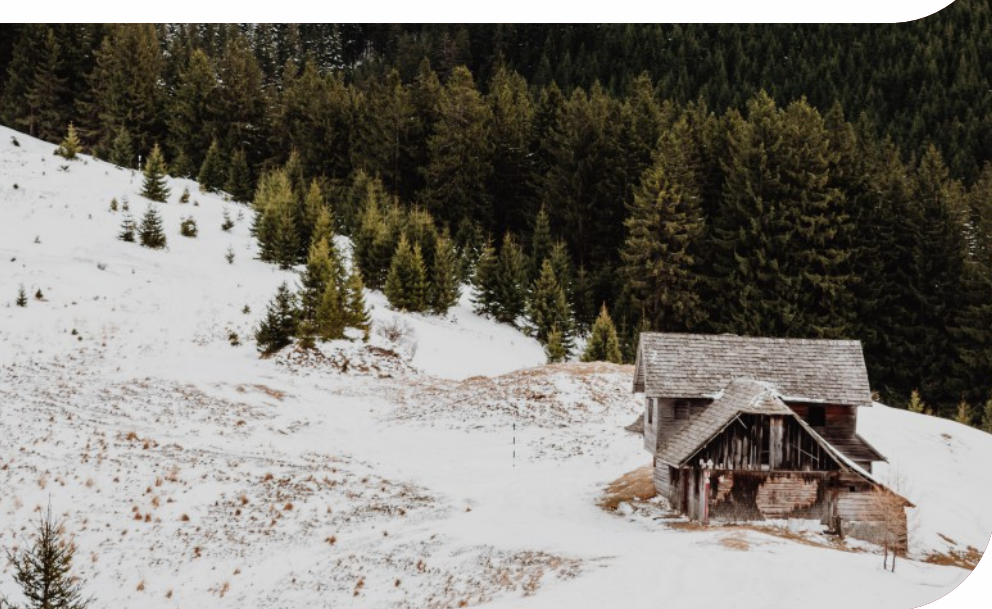
Wallachia

Consisting of Oltenia and Muntenia, is home to the 'taraf' bands, which are perhaps the best-known expression of Romanian folk culture. Dances associated with tarafs include sarba and hora. The fiddle leads the music, with the cimbalon and double bass are accompanying it. The cobza, once widespread in the region, has been largely replaced by the cimbalom. Lyrics are often about heroes like the 'haidouks'. 'Taraful de Haidouks' is an especially famous taraf and have achieved international attention since their 1988. Haidouks first attained visibility as 'lautari', traditional entertainers at weddings and other celebratory occasions.



Transylvania

Has been historically and culturally more linked to Central European countries than Southern or Balkan Europe, and its music reflects those influences. The province is tied historically to the smaller western regions of Maramures, Crisana and Banat, and they are often referred to collectively as Transylvania. In the end of the 1990s, the Maramuzical music festival was organized to draw attention to the indigenous music of the area.



Dobrogea

Dobrogea's traditional music is characterized by Balkan and Turkish rhythms. The population here is ethnically mixed, while the music has a heavier Turkish, Bulgarian and Makedonian import compared to the rest of the country. The most popular dance from Dobrogea is the 'geamparale', which is very much different from the other traditional dances of Romania.

Bucovina

Is a remote province in north part of the country, where its traditions include some of the most ancient Romanian instruments: "cobza". Pipes (ro: fluieraç or fluier mare) are also played, usually with accompaniment by a cobza (more recently, the accordion). In modern times, violins and brass instruments have been imported in modern times.

Banat

In Banat, the violin is the most common folk instrument. Other instruments include the 'taragot' (today often the saxophone plays the taragot role in bands).

A special category is Suburban Folk or "Manele". Anton Pann had the first few transcriptions of a new style that was present in the suburbs of Bucharest in the 19th century. The new style flourished and grew, being promoted by ordinary musicians playing in suburbs called 'Mahala'. This musical style combined the Balkan and Gypsy styles into a new style that we call today Manele. After the 1989, this genre was booming in certain categories of population. The performers are mostly from the Gypsy (roma) minority in the country. This style often represented the lower-educated musicians and addressed a lower-educated audience. There are a few subjects described in those songs, mainly: money, enemies, loved ones or power/qualities.

Etno music is a popular Romanian style, which keeps somehow the typical ethnic sound of Romanian traditional folk music. It is adapted to the modern sound of music, as employs frequently synthesizer effects, along with the typical traditional instruments. It emerged in the early 1990s as a revival of Romanian traditional folk music and maintained a constant popularity until nowadays.

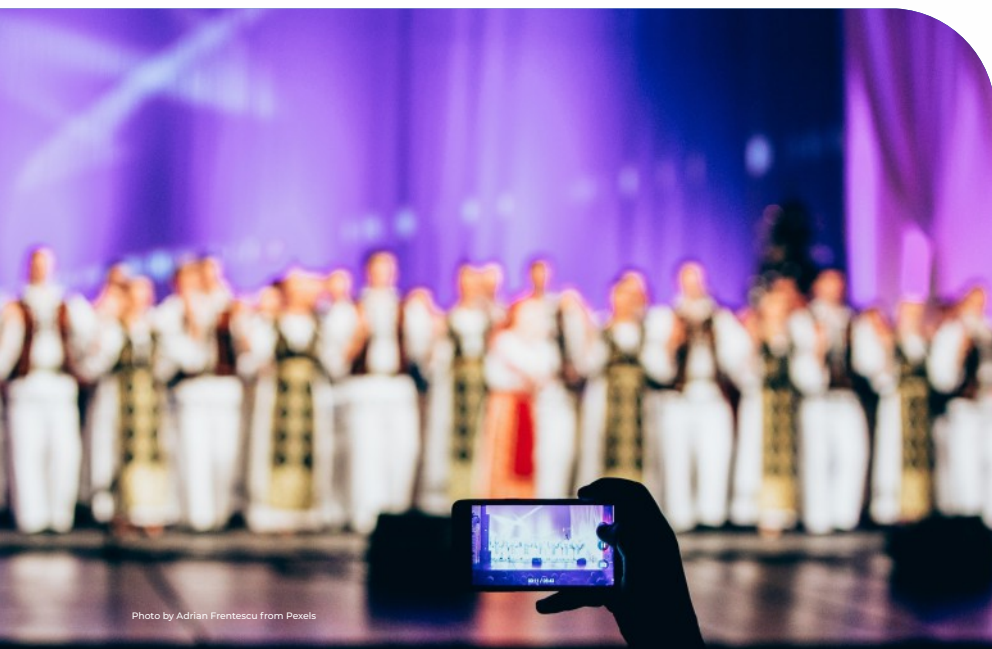


Photo by Adrian Frentescu from Pexels

Local cultural events and manifestations.

Romania is a country where centuries- old traditions and crafts are strongly rooted in the local culture. There is nothing unusual to see people dressed in traditional costumes going to church, carts filled with hay pulled by horses, or shepherds marching in the mountains with their flock. Most authentic events and celebrations across the country are:



Maiden Fair on the Găina Mountain

(ro: Târgul de Fete de pe Muntele Găina). It is the oldest and the biggest traditional celebration in Romania, taking place in the Avram Iancu village, in the Apuseni Mountains on the closest Sunday to the Saint Elijah celebration on 20 July. In olden times, this festivity was a gathering of the locals, where family and friends were reunited and it was also a matchmaking festival. The young women came with their parents and their trousseau and, if a match was made, the marriage was celebrated on the spot by the local priest. The event is animated by folk shows and a ceremony dedicated to Romania's national hero Avram Iancu.

Shepherd's Festival.

Autumn is the season when shepherds descend from the mountains and return home with their sheep. The end of the pastoral year is celebrated all over the country, marking a centuries-old practice. In the Brasov region, in the village of Tohanu Nou, the descent of the sheep from the mountains is commemorated at the end of September. During the festival, dance and music shows are performed and a local produce market is organized, where both locals and tourists can buy dairy products.

Long Way to the Merry Cemetery.

Organized at the end of July, in the Maramures region, the Long Way to the Merry Cemetery is not only a festival, but a national campaign aiming to promote the traditional Romanian village as a universal heritage. The festival is organized in two different locations: during the first week, the activities take place in Tara Lapusului, while in the second week they are run in Tara Maramuresului. The festival ends in Sapanta, at the Merry Cemetery. During the whole event, craft workshops, folk music concerts and meetings with the elders of the villages to share their life stories are organized. Every day ends with a party with local dances

Hora de la Prislop

Hora de la Prislop is a one-day festival held at the end of August in the Prislop Pass in the northern Carpathian Mountains. In the morning, the participants attend the service in the Prislop Monastery. Once the liturgy is finished, the parade of the traditional costumes follows as each participant wears folk habits representative for the area. This represents the official opening of the festivities, followed by dances, folk music and local dishes



Junii Brasovului Parade

Junii Brasovului Parade is held on the first Sunday after Easter and is an event marking the revival of nature and the beginning of spring, but also a celebration of the new year of the Dacians, Romania's ancestors. Junii are young people who used to reside in the Schei neighbourhood, where the medieval Romanians lived when they were not allowed to dwell inside Brasov's citadel. Today, the festival re-enacts the juni descending from the mountains on their horses, wearing traditional clothes and carrying batons, sceptres and flags. They are spread in seven groups, each having its own costumes and approaching from a different quarter of the Schei district.

Chapter 3 | Cultural local partners, description and activities



The stakeholders that we are involving in this project are the following:

Association Center for Dialogue Bucharest

Is an association established by the Bucharest City Hall. Association Center for Dialogue Bucharest comes to the support of the Bucharest Municipality, bringing to the same table three broad categories of actors: public institutions, economic organizations and civil society, so that we can organize public debates in which citizens and other stakeholders can participate, in order to conduct an exchange of views on certain topics. Association Center for Dialogue Bucharest aims to develop the community, social dialogue, promoting civic and social values, art, stimulating mass sports, developing a suitable environment for carrying out educational, social, sporting, cultural and scientific activities, promoting volunteering, citizen participation and promoting European democratic values.

Site: <https://www.dialogbucuresti.ro/>

Facebook: <https://www.facebook.com/CMDBUCURESTI/>

The European Cultural and Youth Center UNESCO "NICOLAE BALCESCU"

Is a public service subordinated to the Local Council and City Hall of Sector 4 of Bucharest, whose main activity is the development of local, national and international cultural projects. The European Cultural and Youth Center UNESCO "NICOLAE BALCESCU" intends to initiate and develop links with public institutions, cultural associations and other non-governmental structures, in order to diversify the local cultural offer, to promote the cultural identity of sector 4 and of the city of Bucharest. Our aim is to establish and develop a collaborative relationship with the public institutions in the Sector and not only, but also with cultural associations and other non-governmental structures in order to diversify the cultural offer, to promote cultural identity of the sector as well as the promotion at international and national level of the Romanian values.

Site: <https://ccunb.ro/>

Facebook: <https://www.facebook.com/CentrulCulturalNB/>



The Bucharest Metropolitan Library

Is a network of public libraries for all Bucharest residents. Its mission is to facilitate free and non-discriminatory access to fundamental cultural rights, serving as a community center that actively supports information, research, education and recreation of the inhabitants of Bucharest and Ilfov County and that actively contributes to improving the quality of life of Bucharest residents through its innovative and the integrated program of public services.

Site: <https://www.bibmet.ro/> Facebook:

https://www.facebook.com/BibliotecaMetropolitanaBucures-ti/?ref=page_internal

Art Museum Craiova activities:

- organizing temporary exhibitions with the best contemporary artists;
- publish monthly articles connected with art and cultural events;
- organizing concerts in the saloons of the museum

Art Museum Craiova has a long-term partnership regarding children's education (especially art education providing information to the local community)

Key staff:

Mr. Emilian Stefarta, director of the Art Museum in Craiova, as background being architect has one of the institution's important goals for the coming years is to identify and acquire valuable new exhibits for the benefit of the visiting public.

Mr. Lucian Florin Rogneanu implemented good projects and has partnerships in Romania in this sector field (art and creativity). The main short-term objective remains the reopening of the Art Museum, after the extensive rehabilitation works of the building in which the institution operates.

Their expertise is to develop and to build a better future for people by making changes to the lives of people in the local community through art.

Site: <https://muzeuldeartacraiova.ro/>

Facebook: <https://www.facebook.com/muzeuldearta.craiova>



House of Culture "Constantin Brancoveanu" from Horezu

Founded in 1968, was and is the nucleus around which all local cultural events revolve. The house of culture fulfils the following objectives:

- organizing and carrying out cultural - artistic and permanent education activities;
- preservation and transmission of moral and artistic values;
- organizing and supporting amateur artistic groups;
- organizing or supporting the documentation activity, the permanent and temporary exhibitions, the elaboration of monographs and public information works;
- organizing scientific and technical circles, folk and plastic arts;
- organization and development of continuous professional training courses.

In capitalizing on the artistic heritage of folk creation, Horezu has a special merit by organizing, for 41 years, the Romanian folk pottery Fair "Hurez Rooster", which brings together, at the beginning of each summer, clay artists from all over the country. By collecting the ceramic objects donated by the potters at each edition of the fair, the patrimony of the Gallery of Contemporary Folk Art from Horezu was established. Organized in a space built especially for this purpose, at the "Constantin Brancoveanu" House of Culture, in Horezu, the Gallery houses several thousand pieces of Romanian folk pottery, highlighting them, protecting them and keeping them for posterity.

Unique of this kind in the country, the exhibition in Horezu offers a representative image of this craft on the entire Romanian territory.

Site: <https://www.orasul-horezu.ro/casa-de-cultural>

Prahova Valley Folklore Association (Asociatia Folclorica Valea Prahovei)

Promotes and maintains the beauties of Romanian dance, song and traditions. Facebook: https://www.facebook.com/AFVPh?ref=page_internal

Chapter 4 | Cultural situation in COVID-19 context

Cultural sector in Romania has been severely affected by the coronavirus pandemic. The state of emergency was declared in Romania on 16 March 2020, when the country exceeded the threshold of 101 individuals infected with the COVID-19 pandemic, which provided for an even more drastic restriction on the possibility of individuals to participate to group events. Cultural, scientific, artistic, religious, sporting and entertainment activities, involving more than 50 individuals, were restricted.

After March 2020, cultural organizations 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.

Thus, in the cultural field the following consequences were manifested:

- Suspension of activities with the public
- Cancelling or postponing events with the public
- The independent cultural sector remained without its main financial resources

Among other things, these measures have affected the activity of independent performing artists in Romania and not only, because they have restricted the mobility of the consumer public: the movement of individuals was restricted and the formation of groups was limited.

Artists in Romania generally work under two forms of contracts: 1) full-time individual contracts with cultural institutions or organizations (state funded theatres, opera houses, museums, libraries); 2) seasonal contracts varying from project to project and depending on the availability of funds.

Artists working on a full-time contract were better secured financially because institutions paid their salaries during the pandemic period, while independent artists found themselves in a critical situation due to the cancellation of events and the ban on any public gathering. The situation has severely affected their revenues, on which they are very dependent. The wave of suspensions of employment contracts, technical unemployment and the prospect of an economic crisis in the near horizon have contributed to a redefinition of the priorities of individual expenses.

However, solidarity initiatives have appeared with the mission to support the cultural sector in Romania, but also to involve the cultural sector in supporting the efforts of hospitals in the current context.



Radio Romania Cultural Station gave priority to broadcasting of Romanian music to support the artists affected by the state of emergency.

In Bucharest, an initiative of several independent cultural entities generated the Pay the rent of an independent artist platform: the organisers called on the public to buy tickets to an online theatre performance. The money from the tickets were donated to independent actors.

Theatres provided online videos of both shows that were scheduled to be premiered this season and shows from previous years.

Music institutions adapted their activity using digital platforms such as Facebook or YouTube to broadcast recordings of music shows and concerts from the previous years. A part of these institutions also initiated cultural and educational programmes for children and, in some cases, they have been directly involved in producing protection equipment for the volunteers in the hospitals.

Country-level cultural centres, popular schools for arts and crafts, centres for conserving and promoting culture – these types of institutions have used digital tools to adapt and continue their activity with the public. Thus, some of these institutions have offered virtual tours of their patrimony, some of the teachers continued their lessons online, new online workshops have been set up for the public, and the students of these institutions have been invited to take part in contests or to display their talent along with their teachers.

Essentially, cultural activity moved from offline to online during the COVID-19 pandemic, and thus, the digital environment acquires an important role not only in promoting, but also in carrying out the cultural act.

Chapter 5 | Data centralization and study analysis

The crisis generated by the COVID-19 pandemic forced the implementation of some restrictive measures — primarily of physical/social distancing — aimed at reducing the spread of the virus. The measures taken to protect the health and safety of Romanian citizens in this context have affected the whole society, destabilizing the economy, the functioning of institutions and the private sector. Thus, in the cultural field the following consequences were manifested:

- Suspension of all activities with public
- Cancelling or postponing events with public
- The independent cultural sector remains without its main financial resources

Compared to 2019, the number of institutions and companies of shows and concerts registered in 2020 was lower by 8 units, the decrease being determined by the decrease in the number of artistic ensembles, dance and entertainment groups that operated in the context generated by COVID-19 pandemic.

The performances supported by the institutions and companies of shows and concerts, in 2020, were attended by 1506 thousand spectators, representing 18,7% of the total number of spectators registered in the previous year. Depending on the type of institutions and companies of shows and concerts, in 2020, most spectators were registered at theatres, their performances being watched by 825 thousand people (54,8%) and at performances performed by artistic ensembles, bands dance and entertainment, where 226 thousand spectators were registered (15,0%).

However, in 2020, compared to 2019, the number of spectators at the performances supported by theatres decreased by 77,1%, and that of the spectators at the performances of artistic ensembles, dance and entertainment groups decreased by 89,2%.

Photo by Dids from Pexels

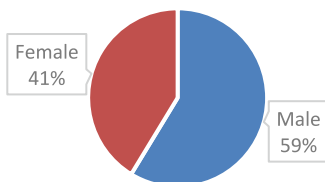


Taking into consideration the data from the current research and analysing a number of 63 Romanian respondents from their demographics point of view, we can underline as following:

The number of respondents to the survey by gender:

- 37 Females (58,7%)
- 26 Males (41,3%) (Graph 1).

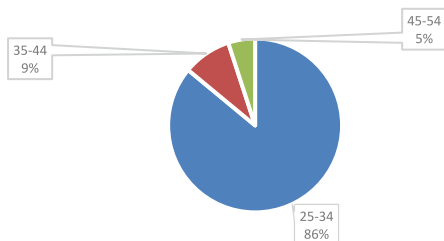
Graph 1. Gender distribution of the participants



The number of respondents to the survey by age:

- 54 people between 25 and 34 years old (86%)
- 6 people between 35 and 44 years old (9%)
- 3 people between 45 and 54 years old (5%)

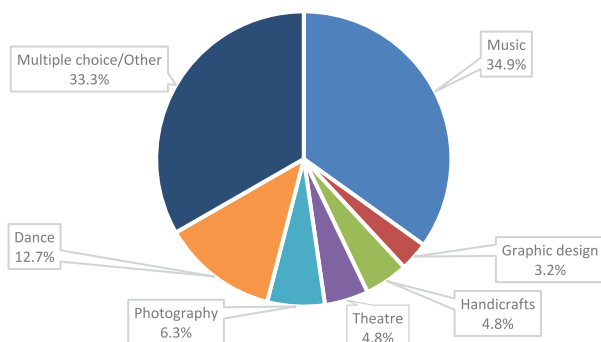
Graph 2. Age distribution of the participants



The number of respondents to the survey by type of arts:

- 22 for Music (34,9%)
- 21 for Multiple Choices & Others (33,3%)
 - 3 for Theatre and Music & Others (4,8%)
 - 3 for Music and Film (video editing) (4,8%)
 - 2 for Theatre, Music, Film (video editing) and Photography (3,2%)
 - 1 for Theatre, Music & Others (1,6%)
 - 1 for Graphic Design, Film (video editing) and Photography (1,6%)
 - 1 for Theatre and Dance (1,6%)
 - 1 for Painting and Crafts (1,6%)
 - 1 for Make-up (1,6%)
 - 1 for Architecture (1,6%)
 - 1 for Music, Painting and Photography (1,6%)
 - 1 for Music and Dance (1,6%)
 - 1 for Theatre, Photography and Writing (1,6%)
 - 1 for Film (video editing) and Photography (1,6%)
 - 1 for Music and Photography (1,6%)
 - 1 for Theatre, Music and Graphic Design (1,6%)
 - 1 for Theatre and Film (video editing) (1,6%)
- 8 for Dance (12,7%)
- 4 for Photography (6,3%)
- 3 for Theatre (4,8%)
- 3 for Crafts (4,8%)
- 2 for Graphic Design (3,2%) (Graph 3).

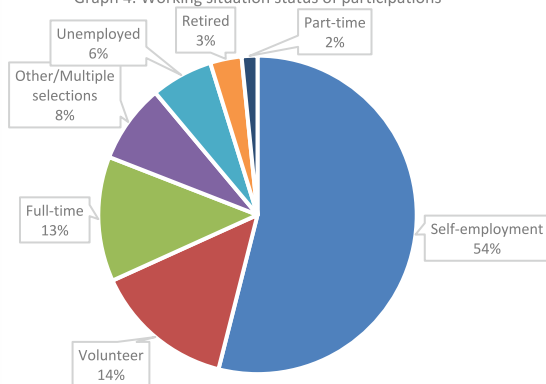
Graph 3. Art branches of the participants



The number of respondents to the survey by current working status for the arts:

- 34 for Self-employed (54,0%)
- 9 for Volunteer (14,3%)
- 8 for Full-time employee (12,7%)
- 5 for Multiple Choices (8,0%)
 - 3 for Self-employed and Volunteer (4,8%)
 - 1 for Volunteer and Retired (1,6%)
 - 1 for Full-time employee and Self-employed (1,6%)
- 4 for Unemployed (6,3%)
- 2 for Retired (3,2%)
- 1 for Half-time employee (1,6%) (Graph 4).

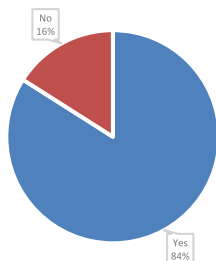
Graph 4. Working situation status of participations



Interpretation of COVID-19 situation for artists

Taking into consideration the data collected within the survey based on the answers of 63 Romanians, the interpretation goes as following:

Graph 5. Frequency rates reflecting thoughts of the participants for COVID-19 pandemic period

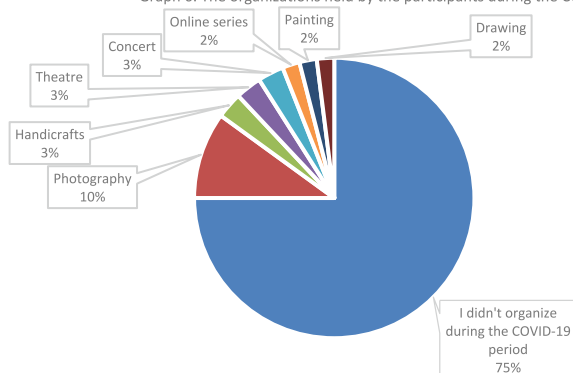


53 people (84%) acknowledged the fact that the COVID-19 pandemic affected their works for arts, while 10 people (16%) claim that the situation did not affect their works (Graph 5).

In terms of organizing live some forms of arts during the COVID-19 pandemic period, the answers were split as following:

- 7 people did photography (10%)
- 2 people did crafts (3%)
- 2 people did theatre (3%)
- 2 people did concerts (3%)
- the majority of them, 50 people did not organize anything in this period (75%)
- 1 person did online series (2%)
- 1 person did paint (2%)
- 1 person did drawings and sketches (2%) (Graph 6).

Graph 6. The organizations held by the participants during the COVID-19 pandemic

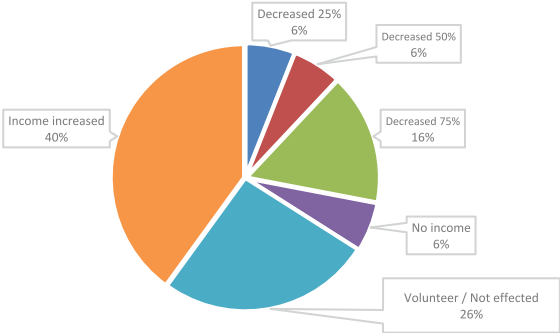




In terms of any effect on the incomes generated by arts, the answers go as following:

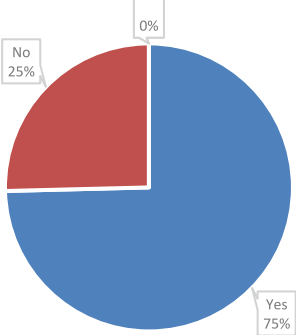
- for 4 people it decreased with 25% (6%)
- for 4 people it decreased with 50% (6%)
- for 10 people it decreased with 75% (16%)
- for 3 people it has increased their income (6%)
- 17 people volunteered in the arts, so their income was not affected (26%)
- 25 people had no income during COVID-19 pandemic period (40%). (Graph 7).

Graph 7. The participants' income status during COVID-19 pandemic



During the COVID-19 pandemic period, according to the survey, 47 people (75%) were not involved in local art projects, while 16 people (25%) were involved (Graph 8).

Graph 8. The participation rates of local community arts during the COVID-19 pandemic period

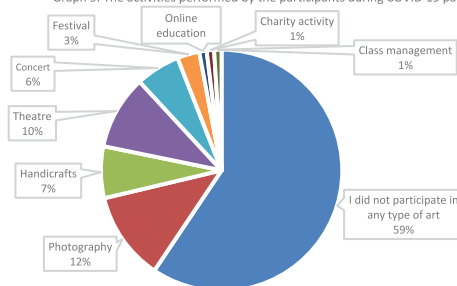




Based on the survey findings from 63 Romanians, we can highlight the following: people attended live during the COVID-19 period the following activities

- 9 people did photography (12%)
- 5 people did crafts (7%)
- 7 people did theatre (10%)
- 4 people attended a concert (6%)
- 2 people attended a festival (3%)
- 43 people did not attend any form of art during the COVID-19 pandemic period (60%)
- 1 person attended online show (1%)
- 1 person attended charity concert at an old people's house (1%)
- 1 person taught online (1%)

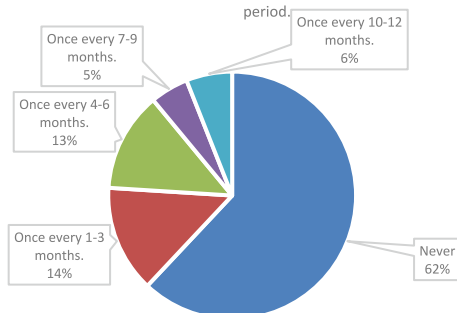
Graph 9. The activities performed by the participants during COVID-19 pandemic



In terms of frequency of attendance, the survey answers go as following:

- 39 people have never attended any spectacles or shows (62%)
- 9 people attended once every 1-3 months (14%)
- 8 people attended once every 4-6 months (13%)
- 3 people attended once every 7-9 months (5%)
- 4 people attended once every 10-12 months (6%) (Graph 10).

Graph 10. Participation rate of participants in arts events during COVID-19 pandemic period.



In terms of actually doing any art related activities during the COVID-19 pandemic period

- 25 people wrote lyrics or composed music (29%)
- 23 people played a musical instrument (26%)
- 3 people sang in a choir or in a class (4%)
- 2 people played in theatre (2%)
- 5 people did crafts (6%)
- 23 people did none of the proposed answers (26%)
- 1 person did online dances (1%)
- 1 person did an architectural magazine (1%)
- 1 person did drawings (1%)
- 1 person recorded (1%)
- 1 person did paintings (1%)
- 1 person did choreography (1%)
- 1 person did recordings (1%)

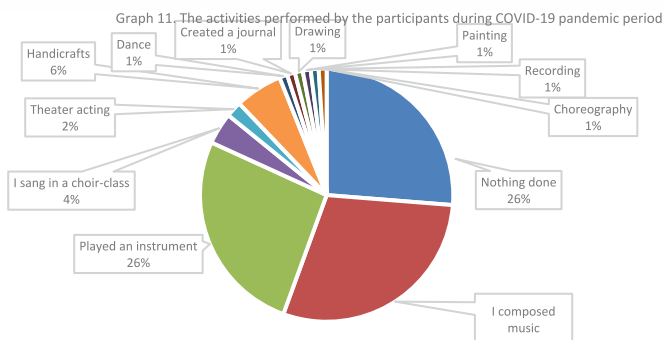
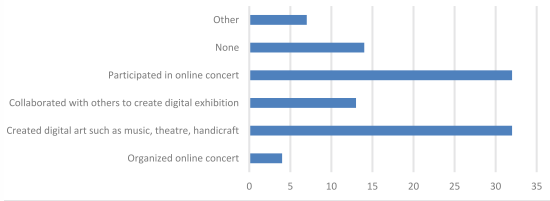


Photo by Monica Turlui from Pexels



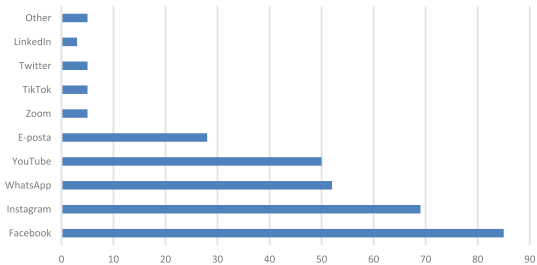
Data analysis regarding the adaptation of artists to the online environment shows a moderate adaptive response to the COVID-19 pandemic. Out the total sample of 64 respondents from Romania, 75% organized or took part in at least one type of online event regarding arts. Significant number of respondent respondents (33%) indicated their involvement in an online concert, while 31% indicated their participation in a form of digital art (e.g. music, theatre, handicrafts) (Table 1).

1. The online activities of the participants during COVID-19 pandemic period



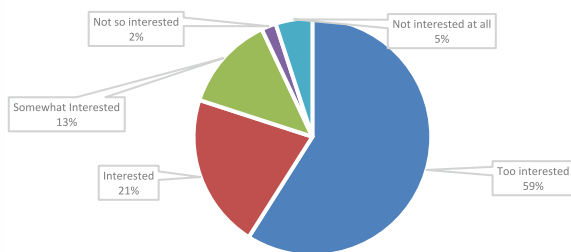
Regarding the usage of social media for independent artist visibility and promotion, data shows that Facebook and Instagram are the online environments with the highest success in the field (84.4%, respectively 68.8%). The analysis shows that these online media tools are used with predilection for connecting with other artists. YouTube also has a strong share (51% of total responses), but the data interpretation shows that this online media tool is mainly used for promoting content rather than interaction with other artists (Table 2).

2. The rates of participants using social media during COVID-19 period (%).



It is seen in Graph 12 that most of the participants (59%) are interested in attending arts events live nowadays.

Graph 12. Participants' willingness to participate arts events



Qualitative data interpretation shows a rather fast adaptation of artists to the online environment. This is influenced by the age distribution of independent artist sector in Romania, with an overwhelming 86% of the respondents aged 25-34 years old.

However, the COVID-19 pandemic and the “forced” independent artist migration to online did not significantly changed the perspectives. An overwhelming 94% of total respondents mention that that are willing to participate to physical events, if the situation would allow it. Qualitative analysis shows that difficulties occurred by artists during pandemic did not irreversibly changed the paradigm in the field. Even though online environment offered a good temporary way for the people in this field to keep performing, the appetite for physical performance and events remained unchanged.

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 benefits 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.



Photo by Alex Azabache from Pexels

Cultural Mapping of **TURKEY**



Introduction

Description of TURKEY

Turkey occupies a unique geographic position, lying partly in Asia and partly in Europe. Our country has a north-south extent that ranges from about 300 to 400 miles (480 to 640 km), and it stretches about 1,000 miles from west to east. It is bounded on the north by the Black Sea, on the northeast by Georgia and Armenia, on the east by Azerbaijan and Iran, on the southeast by Iraq and Syria, on the southwest and west by the Mediterranean Sea and the Aegean Sea, and on the northwest by Greece and Bulgaria. The capital is Ankara, and its largest city and seaport is Istanbul³⁶.

Turkey is situated at the crossroads of the Balkans, Caucasus, Middle East, and eastern Mediterranean. It is among the larger countries of the region in terms of territory and population, and its land area is greater than that of any European state. Nearly all of the country is in Asia, comprising the peninsula of Asia Minor—also known as Anatolia (Anadolu)—and, in the east, part of a mountainous region sometimes known as the Armenian Highland. There remains Turkish Thrace (Trakya), which lies in the extreme south-eastern part of Europe, a tiny remnant of an empire that once extended over much of the Balkans³⁷.



Turkey has a very diverse culture that is a blend of various elements of the Oğuz Turkic and Anatolian, Ottoman, which was itself a continuation of both Greco-Roman and Islamic cultures, and Western culture and traditions which started with the Westernization of the Ottoman Empire and continues today. This mix is a result of the encounter of Turks and their culture with those of the peoples who were in their path during their migration from Central Asia to the West.

In the beginning of the republican Turkey, our country transformed from the religion-based former Ottoman Empire into a modern nation-state with a very strong separation of state and religion. This state led to an increase in the methods of artistic expression. During the first years of the republic, the government invested a large amount of resources into fine arts, such as museums, theatres, and architecture.

Because of different historical factors playing an important role in defining the modern Turkish identity, Turkish culture is a product of efforts to be "modern" and Western, combined with the necessity felt to maintain traditional religious and historical values³⁸.



Fine Arts



Theatre



Architecture

Islam is the religion with the largest community of followers in the country, where most of the population is Muslim, of whom over 70% belong to the Sunni branch of Islam, predominantly following the Hanafi. Over 20% of the population belongs to the Alevi faith, thought by most of its adherents to be a form of Shia Islam; a minority consider it to have different origins. Closely related to Alevism is the small Bektashi community belonging to a Sufi order of Islam that is indigenous to Turkey, but also has numerous followers in the Balkan peninsula.



Bektashi music and dance: Sema



Architecture: Mosque – Islam

Foreign trade has played an increasing role in the Turkish economy since World War II. Until the 1960s most exports were derived from agriculture, and most of the remainder consisted of minerals and raw materials; imports were mainly limited to machinery, transportation equipment, and manufactured goods.

The development of the manufacturing sector provided a new source of exports, and basic and miscellaneous manufactures together now contribute more than half the total. The leading exports are textile fibres, yarns, fabrics, and clothing, iron and steel, fruits and vegetables, livestock products, tobacco, and machinery. About half of all trade is with Europe.

Chapter 1 | National culture and cultural influences

First impressions of Turkey reveal a society much more European than one expects, but echoes of a strong, proud, and decidedly oriental heritage shine through in the arts, culture, music, and folklore.

From the time the Turkish tribes spread through Anatolia in the 11th century until the end of the Ottoman Empire, the Turks had incorporated decorative and architectural styles from the Sassanids (a pre-Islamic Persian dynasty), the Romans, the early Christians, the Byzantines, and Renaissance-era Europeans.

Art & Crafts

Byzantine art featured elaborate religious interiors and the use of luxury materials such as gold and silver whereas Islamic art favoured plain items such as ceramics, woodcarvings, and inlay. Additionally, Islam prohibited the images of living creatures in art, so Turkish decorative arts were channelled into such alternative features as flowers, geometric forms, and Arabic script.



Turkish decorative art



Byzantine art



Carpet weaving



Marble Art (Ebru)



Tile decoration

The Selçuks introduced the use of glazed bricks and tiles in the decoration of their mosques, and by the 16th century, the Ottomans had developed important centres of ceramic production in some cities. Spectacular uses of tile can be seen all over the country, in mosques, palaces, hamams (Turkish baths), and even private homes³⁹.

The art of carpet weaving has a complex heritage that goes back for thousands and thousands of years. As tribes migrated and integrated, designs and symbols crossed over borders as well.

The art of marbled paper is another traditional Anatolian art that flourished under the Ottomans. Known as ebru, the art of marbling calls for natural dyes and materials, and a precise hand to create a collection of spectacular, one-of-a-kind designs.

Gastronomy

Turkey is a crossroads between Europe, Asia, and the Orient. This unique location combined with the migration of Turks from Central Asia to Europe has shaped the identity of its gastronomy over the centuries. Because of six centuries of Ottoman regional domination and the reciprocal influence between Turkey and its neighbouring countries (Greece, Bulgaria, The Balkans, Irak, Syria Iran, Armenia...) is the reason why we find so many common dishes in those cuisines such as dolma, börek, kebab, mantı (Turkish ravioli), and so on.

Seafood is abundant and enjoyed in any season in the Western and Turkish Aegean cuisine. The cuisine of the Black Sea is also heavily based on sea products and finds its influence in the Balkans and Slavic cuisines.

Anatolian and South East of Turkey's Cuisine is known for its kebabs (grilled meat in Turkish), its mezze, spices, and desserts including the famous baklava.



Meze



Dolma



Mantı



Photo by Lovefoodart from Pexels

Music & Dance

Different combinations of styles and genres have given rise to countless new sounds that, despite being modern, still sound unfamiliar to a Western ear untrained in Eastern modes. Folk music endures in the rural villages of Turkey and is a regular feature at wedding celebrations, circumcision ceremonies, and as part of a bar or cafe's line-up of live music.

Turkish classical music has its origins in the Persian and Arabic traditions, and eventually, the music of the Mevlevi became a major source as well. Pop music took hold of Turkey in the 1950s and 1960s, much as it swept the Western world.

In the 1970s, as the rural population began to migrate to the cities in search of their fortunes, a widely disparaged form of music called arabesque swept the nation off its feet, with the sounds of unrequited love, sentimentality, and even fatalism. Arabesque was a fusion of the new pop, folk, and traditional music. Today, these both exotic and catchy phrases blare from every taxicab, long-distance bus, and disco.

With colourful costumes and vibrant figures, folk dances in Turkey are important components of people's entertainment culture and assume an important role in preserving a heritage. Folk dance groups take the stage in almost every occasion, festivals. Halay, horon, zeybek, çiftetelli are essential dances of both marriage ceremonies and entertainment venues.



Horon



Zeybek



Photo by Engin Akyurt from Pexels

Chapter 2 | Local Culture, cultural events and manifestations

Hatay, situated in the south of Turkey, is a city of peace, brotherhood and tolerance, which has hosted many civilizations with its rich cultural heritage. It is one of the oldest settlements in the world with its 8,500 year history. Every century and every civilization have left their mark here. It has unique tastes, cultures, uniquely seen for the first time in Anatolia and the world.

Expo 2021

The EXPO 2021 event with the theme of "Garden of Civilisations" was to be held in spring in Hatay but the Municipality has decided to hold this international organisation between December 10, 2021 and May 30, 2022, due to the second wave of the COVID-19 pandemic. Antakya EXPO Site and Iskenderun EXPO Site are to areas arranged to host many events, indoor concerts, fairs and congresses during the Expo.

City of Gastronomy



Künefe



Kebap

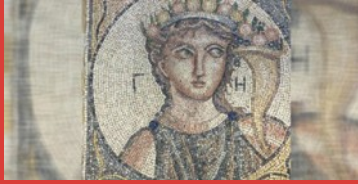


Turkish coffee

Hatay's rooted cuisine offers a delightful range of dishes that blend ancient and modern techniques. Now, the city's cuisine is again in the spotlight after being included in the UNESCO Creative Cities Network (UCCN) as a "city of gastronomy."

Hatay's cuisine is a fine mixture of their signature Mediterranean vegetable recipes mixed with meat-heavy Arabic dishes. For those with a sweet tooth, künefe is considered Hatay's crown jewel in desserts and was also famous in Ottoman-era kitchens. Turkish coffee is an indispensable drink bringing together the families or neighbours. There is a saying in Turkish that means a cup of coffee has forty years of memory and respect, which means; if you drink a cup of coffee with someone, you have a bond that is unforgettable. This also shows the hospitable part of the community⁴⁰.

City of Mosaics



Mosaics



In Hatay Museum, which is the first in the world in terms of mosaic collection, M.S.2-5. The mosaics belonging to the centuries are exhibited together with architectural spaces. The mosaics unearthed during construction of a hotel date back to the 2nd century BC, when Antiochia was first established.

Music & Dance



Bağlama



Tef



Halay



Çiftetelli

One of the main instruments of Turkish Folk Music is the Bağlama. This stringed musical instrument has a long handle and is used with plectrum. It has originated from the lute in Asia and made its way to Anatolia. Another musical instrument peculiar to this region is tambourine (tef), can be also spelt as def in Turkish. It is made with a leather cover that is stretched around a wooden frame and played with fingertips. Halay is performed widely as a traditional dance during events such as celebrations, weddings and festivals in the southern part of the country. Turkish oriental dancing is known as Çiftetelli is now a form of folk music, with names of songs that describe their local origins is also performed in this area.

Sericulture and Glasswork Art

Hatay is also known for its silk production and fabrication. However, the number of villages and families that were involved in sericulture decreased sharply from the 1980's onwards. Sericulture activities and traditional silk weavers are a few but this culture still alive.

In addition to sericulture, glasswork is a significant art that catches the attention of local and foreign tourists. It is said that the first masters' of glass decoration and glass art started production in Antakya (Hatay), which are the first places where the glass was produced in the world. Antakya glass-blowing art, which has a history of thousands of years, is being performed by a few masters today⁴¹.

Chapter 3 | Cultural local partners, description and activities

Turkey has a rich culture and history. Hatay Province has a significant role as it combines many civilizations and embraces countless cultural differences within its borders. The local partners that will take a key role in this project are Hatay Mustafa Kemal University Antakya State Conservatory, Belen Public Education Center and Iskenderun Modern Music Association. These three key institutions will be cooperating during the project in different roles from art to music and contribute to the achievement of the project goals.



Hatay Mustafa Kemal University Antakya State Conservatory

It has started its education life in 2018. After completing the faculty staff, Conservatory first admitted 30 students to the Turkish Music Department through a special talent exam in 2018. The Conservatory, which received 30 students in 2019 and 30 students in 2020, still carries out its education service with a total of 77 students, 13 instructors and 5 officers on duty. It is located in Tayfur Sökmen Campus in the Central District of Antakya.

In the Turkish Music Department of the Conservatory, advanced Turkish Art and Turkish Folk Music lessons are given along with Western music theory at a basic level. In addition to the lessons of baglama, oud, kanun, ney, clarinet and violin in the field of Turkish Music, all students take basic piano and vocal training (singing) lessons according to their abilities.

Opera-Singing, Musicology and Western Music Departments will be opened in the future. It organizes various musical concerts and folk dances at national and international events.

Belen Public Education Center

Public Education Centers are a provincial unit affiliated to the Ministry of National Education, General Directorate of Lifelong Learning. They are educational institutions that aim to make positive use of their free time, contribute to their personal development and increase their income for those who are out of the formal education age or who want to gain professional and social- cultural knowledge and skills together with formal education.



Hatay Belen Public Education Center was founded in 1992. It is located in Belen, Hatay. Now, it is at service with a total of 3636 courses in 72 areas, including:

- Literacy Courses: It is opened by Public Education Center to teach people how to read and write.
- Vocational and Technical Courses: Skills Development and Gaining a profession
- Skill Development - It is organized in order to prepare people who have not received vocational and technical education or have incomplete education for the profession, to gain knowledge and skills that can work in a workplace and establish their own business.
- Gaining a profession - Aims to prepare people needed by the labor markets and those who want to get a job.
- Social and Cultural Courses: It aims to raise the cultural level of the society, to support the social and cultural development of people; to gain knowledge and skills; to complete their incomplete general education; preparing for a higher education exam; to protect our cultural values; It is organized to enable people to spend their leisure time with a higher quality and productivity.

Iskenderun Modern Music Association

This association was founded in Hatay in 2007 by valuable musicians and academics. It was established to keep Turkish art music alive, to bring music lovers together and to contribute to society a cultural sense by giving concerts.

There are musicians who are master of specific musical instruments such as lute, violin, kanun, ney, guitar and clarinet. The association organises and performs concerts in different local institutions such as Iskenderun Concert Hall, Hatay Nursing Home, Iskenderun Sorority and so on.



Ney (musical instrument)



Kanun (musical instrument)



Lute (kopuz)

Chapter 4 | Cultural situation in COVID-19 context

As the world came to a near-standstill due to the coronavirus, so too has the entertainment and art sector across the world. Culture and art production and consumption have slowed down amid the pandemic. Movie theatres, cafes and other venues are still shuttered across Turkey. The 39th Istanbul Film Festival was also postponed and all activities at venues such as the Salon IKSİ and IKSİ Alt Kat were cancelled. The 49th Istanbul Music Festival, scheduled for June, and the 27th Istanbul Jazz Festival, slated for July, were both postponed until fall⁴².

Digital performing has taken place of the live ones. Currently, the Istanbul Foundation for Culture and Arts (IKSİ) continue its efforts to develop new digital projects and to produce new content in cooperation with its stakeholders and artists. Access to museums online has been made available with virtual tours⁴³.

It has been a hard year for culture and arts in Turkey, the State Theatres (DT), State Opera and Ballet (DOB), the choirs affiliated with the Culture and Tourism Ministry, regional orchestras and movie theatres had to pull the plug on all their events in March when the virus was first seen in Turkey.

DOB, which closed in March, took part in Eskişehir, Ephesus, Aspendos opera and festivals, while the Istanbul Opera Festival and Bodrum Kaleiçi Events were held under strict measures during the summer. State Opera and Ballet opened the curtains again in September, 2020, under strict coronavirus measures. Works with a small number of artists were presented to a limited audience⁴⁴.

Movie theatre operators had to close the theatres this year due to the pandemic, too, and could not pay the rents of movie theatres in shopping malls as producers postponed the screening dates of domestic and foreign films.

Although movie theatres opened in August after their closure in March, 2020, this did not last long, and in November, movie theatre owners reported that they would not be able to meet with their audiences because they had difficulty surviving.

The Culture Ministry announced that it will give a 15 million Turkish Lira support package under the name of “Domestic Film Screening Support” to movie theatres, except for the chain movie theatres, due to the fallout caused by COVID-19. In 2020, 46 million liras of financial support were provided to 234 projects in the cinema sector. Compared to 2019, the support given to the sector was increased by 22 percent this year.



Cultural Mapping of TURKEY

On the other hand, the VAT rates for congress, conference, seminar, concert, fair and amusement park entrance fees were reduced to 8 percent until the end of the year. The VAT rates for cinema, theatre, opera, operetta, ballet, museum entrance fees were reduced to 1 percent until the end of the year, too.

Very few events were held during the pandemic in Turkey. One of them was the Art Fair in Ankara, the capital, in April 2021. Free masks were handed out at the entrance and the fairground was disinfected regularly.

The Istanbul Museum of Modern Art (Istanbul Modern), Pera Museum, Sabancı University Sakip Sabancı Museum and Arter museum are among the contemporary art venues that reopened with measures against the coronavirus after being closed for nearly three months. Measuring of body temperatures at the entrance, disinfecting hands and wearing masks are among the main compulsory rules at all museums⁴⁵.



Necessary measures were also taken against the coronavirus for the new performing arts season set to begin on September 1st, 2020. The Ministry of Culture and Tourism announced that they would use open-air spaces, as well as halls, where the audience will enter in a controlled manner. Plays were to be performed with a minimal cast for a smaller audience while everyone observed social distancing, wore masks and adhered to hygiene measures.

The audience sat according to social distancing and face mask rules at a concert of the International Ephesus Opera and Ballet Festival, Izmir, July 21, 2020. Besides stages with insufficient ventilation will not open until the end of the pandemic, adding that special ticket booths will be set up, and there will be temperature checks for spectators, QR codes on tickets, as well as a digital app for facilitation.

People will be able to easily access all events and get their tickets through the Sanat Cepte smartphone app, the minister added. Everyone will be able to download the application, access the event programs and easily obtain their digital tickets. In addition, breaks between the acts will be extended to ensure safe canteen and toilet visits.

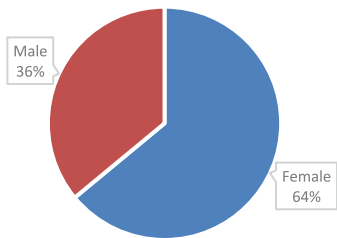
Orchestras and concerts had to be cancelled or suspended indefinitely due to the pandemic, so many organizations and individual artists turned to providing online activities. Musicians and singers began to offer performances from their homes via their personal social media accounts. Live streaming became a popular tool for artists.

Chapter 5 | Data centralization and study analysis

A total of 77 people from Turkey have participated in the research for Erasmus+ “restART for ART” project to collect data about the current artist situation in the country.

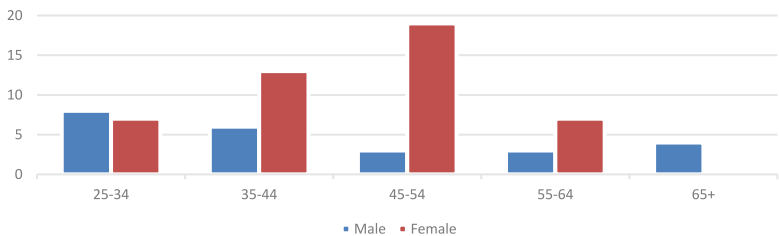
In the study of participation rates according to the gender of participants, it was found that 64% (49) of the 77 respondents were female and 36% (28) were male. The distribution of the participants according to their gender is given in Graph 1.

Graph 1. Gender distribution of the participants

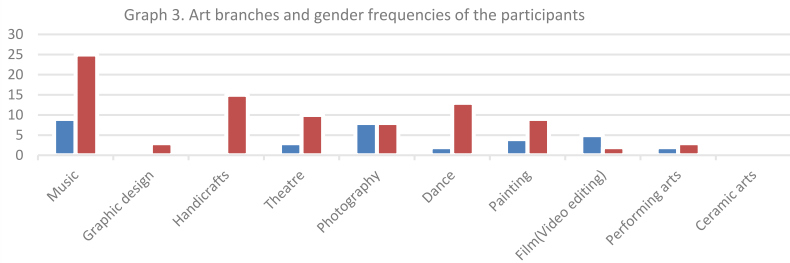


Considering the age group distribution of the participants, the 45-54 age group is the age group with the highest number of participants. There are no female participants among the participants over 65 years of age in the research. The age groups of the participants according to the gender variable are given in Graph 2 below.

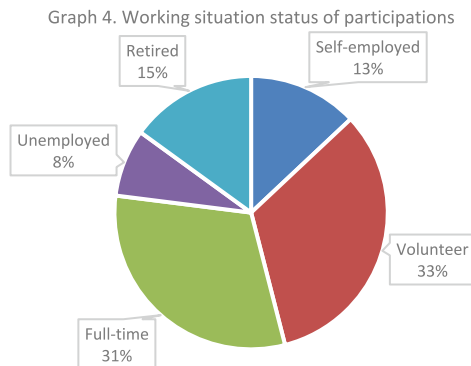
Graph 2. Age distribution of the participants



Participants, among the branches of art; have stated that they are engaged in the arts of theatre, music, painting, craft, dance, graphic design, film, photography, stagecraft. One participant is stated that he is interested in ceramic sculpture, apart from the options presented in the survey. Participants mostly deal with music, least with graphic design. After music, the participants mostly deal with photography, crafts, dance, painting and theatre. The art branches and gender frequencies of the participants are given in Graph 3.



Most respondents (29) described their work as they work voluntarily in the field of art. Some participants (12) are retired. The high number of volunteers reflects that the participants love art in their lives and want to be interested in art. None of the participants described their situation as a part-time employee. The current working situation status of participations is given in Graph 4.

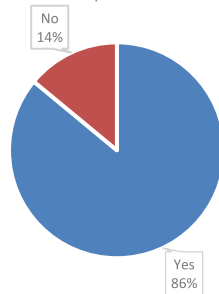


Interpretation of COVID-19 situation for artists

In this section, the views of the participants on the COVID-19 process were analyzed in terms of various variables.

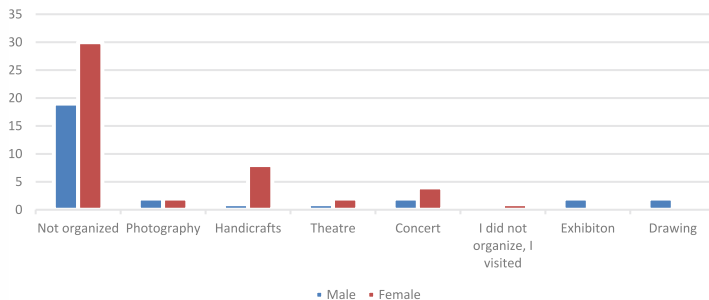
Participants think that COVID-19 pandemic period negatively affects their art work. Only 14% participants answered "no" to this opinion. The frequency rates reflecting these thoughts of the participants are given in Graph 5.

Graph 5. Frequency rates reflecting thoughts of the participants for COVID-19 pandemic period



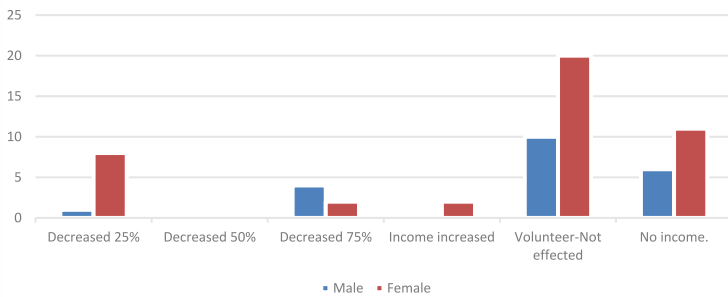
Most of the participants (49) stated that they did not organize during the COVID-19 pandemic. Other participants stated that they organized crafts, photography, concert, theater organizations. The organizations held by the participants during the COVID-19 pandemic are given in Graph 6.

Graph 6. The organizations held by the participants during the COVID-19 pandemic



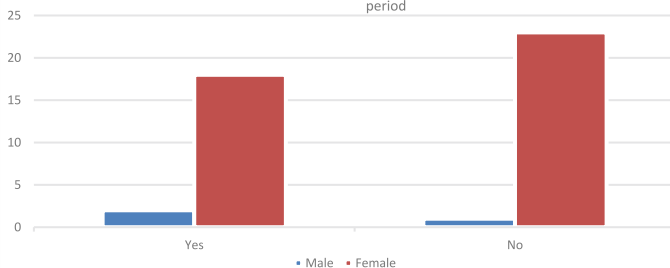
Most of the participants (33) stated that they are interested in art voluntarily and therefore they are not affected in terms of income. However, 21 participants stated that they did not earn any income during the pandemic period. 9 participants stated that their income decreased by 25%. These rates indicate that the participants were negatively affected economically during the COVID-19 pandemic period. Only 2 women from the participants stated that their income increased during the pandemic period. The findings reflecting the opinions of the participants regarding their income status are given in Graph 7.

Graph 7. The participants' income status during COVID-19 pandemic



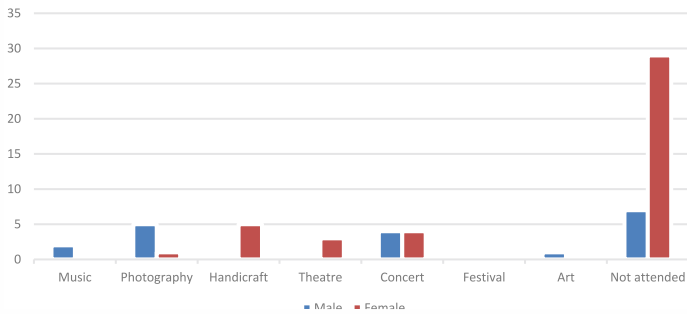
The responses of the participants regarding their participation in local events during the COVID-19 pandemic period are close to each other. However, it is seen that the participation rate of women in local activities in the pandemic period is in the majority compared to men. The participation rates of local community arts and cultural development activities during the COVID-19 pandemic are given in Graph 8.

Graph 8. The participation rates of local community arts during the COVID-19 pandemic period



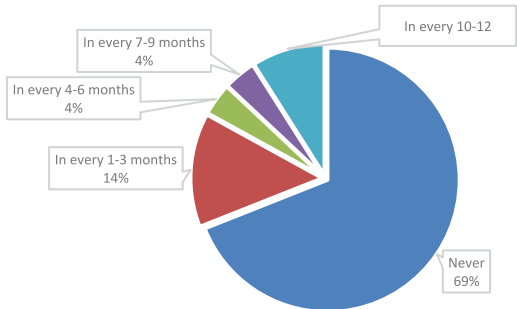
Most of the participants (44) stated that they did not participate in any activities during the COVID-19 Pandemic period. However, some participants stated that they participated in photography, crafts, theatre, concert, music events individually. The activities attended by the participants are given in Graph 9.

Graph 9. Forms of art which personally attending live during COVID-19 pandemic period



Most respondents (29) described their work as they work voluntarily in the field of art. Some participants (12) are retired. The high number of volunteers reflects that the participants love art in their lives and want to be interested in art. None of the participants described their situation as a part-time employee. The current working situation status of participations is given in Graph 4.

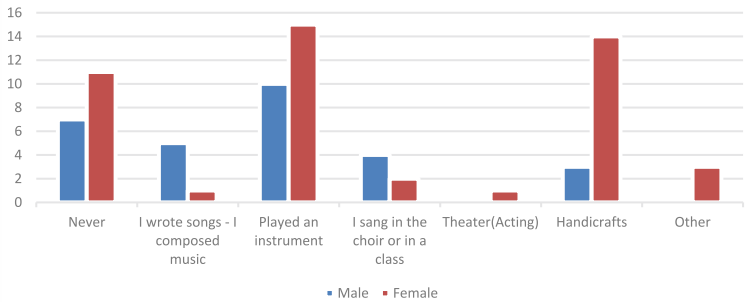
Graph 10. Participation rate of participants in arts events during COVID-19 pandemic period



Most of the participants (46) stated that they played a musical instrument and done crafts during COVID-19 pandemic. Some participants stated that they performed Sung in a choir or in a class, written songs or composed music and acted in theatre. 18 participants stated that they did not do any activity. Four participants did ceramic and painting activities. The activities performed by the participants are given in Graph 11.

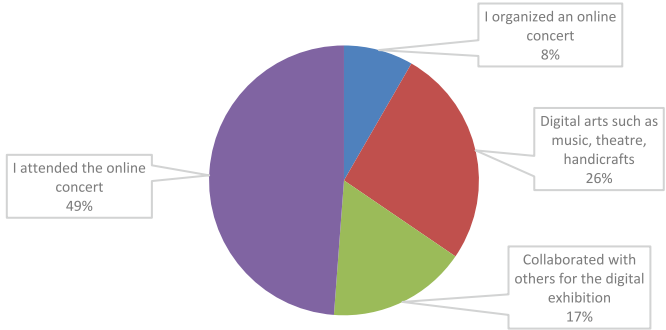


Graph 11. The activities performed by the participants during COVID-19 pandemic period

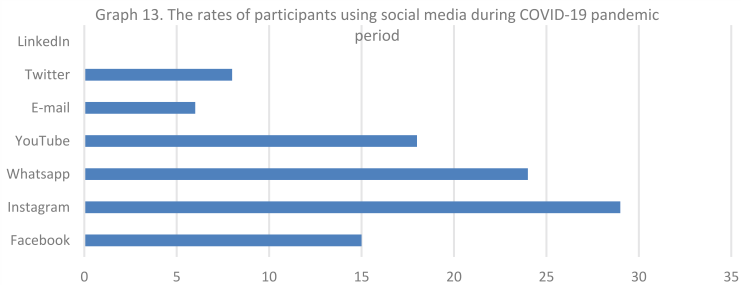


Most of the participants (41%) participated the online concert. Some artists (22%) created digital art such as music, theatre, handicraft and collaborated with others to create digital exhibition. The least done activity online was to organize an online concert. The online activities of the participants are given in Graph 12.

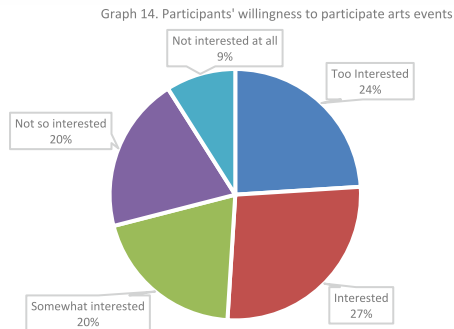
Graph 12. The online activities of the participants during COVID-19 pandemic period



It is seen that most respondents (29%) use Instagram and WhatsApp (24%) to communicate with other artists during COVID-19 pandemic period. 18% of them prefer to use YouTube and 15% of them use Facebook to communicate. There is nobody to use LinkedIn. The rates of participants using social media during COVID-19 pandemic period to communicate with other artists are given in Graph 13.



There is variability in the views of the participants regarding their participation in recent art events. Most of the participants are interested in their artistic activities and want to participate in the activities again. However, although their number is small, some participants stated that they were not willing to participate in attending arts events live nowadays. This shows that some participants were negatively affected by the pandemic period. The rates indicating the participants' willingness to participate in artistic activities again are given in Graph 14.



It is understood from the opinions of the participants that they want to get information about Erasmus+ "restART for ART" project to be organized. Most of the participants (58) stated that they wanted to learn about this project and stated that they were willing to participate in the project. 19 of the participants stated that they did not want to receive information about the project. This shows that people are still under the influence of the pandemic period. When the opinions of the participants are evaluated; It can be said that female participants want to participate in the project more than males (Graph 15).

Graph 15. Participants who want to learn about the Erasmus+ "restART for ART" project.

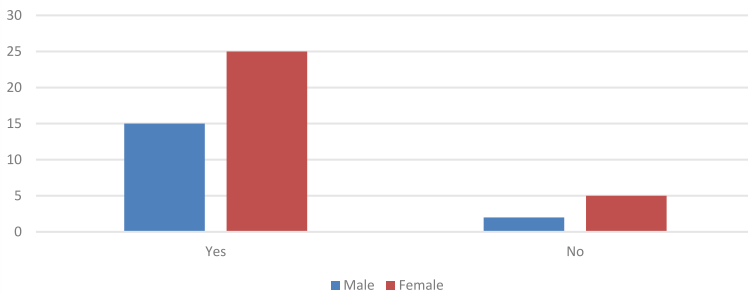


Photo by Alex Azabache from Pexels

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.



Footnotes

1. <https://enciklopedija.lv/skirkli/22240-latvijas-teritorijas-iek%C4%BCau%C5%A1ana-cariskaj%C4%B1-Krievij%C4%B1>
2. <https://enciklopedija.lv/skirkli/20823-jaunlatvie%C5%A1i-un-tautisk%C4%B1s-atmodas-laikmets-Latvij%C4%B1>
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6. <https://www.lsm.lv/raksts/arpus-etera/arpus-etera/maija-dziedajumus-vilanu-novada-pandemija-neaptureja-ekspedicijas-atskats.a364997/>
7. <https://kulturaskanons.lv/archive/dziesmu-svetki/>
8. <https://enciklopedija.lv/skirkli/27966-latvie%C5%A1u-tautas-m%C5%ABzika>
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