



# BUILDING TALENT

## NEED ANALYSIS REPORT:



## Enhancing the professionalization of young European artists



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Authors	Aurélie Romper (CreaD), Ambre Vanneste (CreaD), Hugo Falgaronne (CreaD)
Contributors	NOASS (LV), IED (EL), TSOC (EL)



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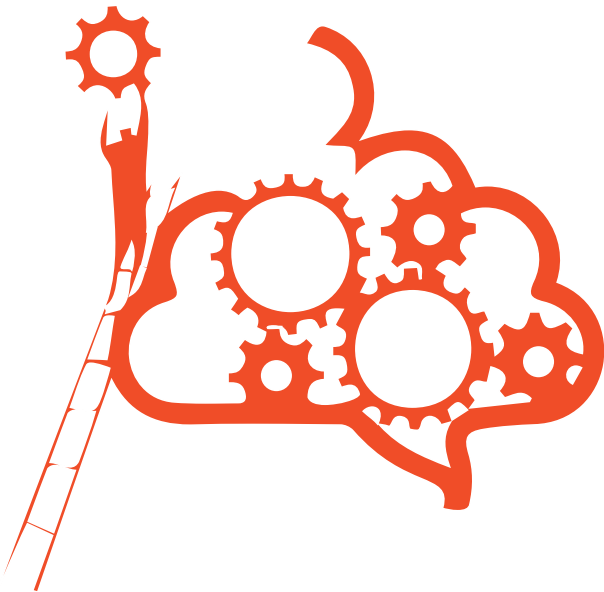
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## I. Introduction:

«Building Talent: Enhancing Employability of young artists» is a European project co-funded by the Creative Europe programme and bringing together NOASS (Latvia), CreaD (Belgium), IED and TSOC (Greece). The project aims to accompany and train young artists to support them in their professionalization process. Building Talent is divided into 3 distinct phases, namely:

- Need analysis and trainings design.
- Training delivery.
- Mentoring session & careers development.



The present document is a study, produced as a deliverable of the «Need analysis and trainings design» work package, which aims to present a precise mapping of the needs of young artists in their professionalization process in order to design seminars, workshops and mentoring sessions adapted to their reality.

## 1.1. Context:

The Building Talent project aims to support the creative and cultural industries sector, which has been hit hard by the Covid-19 pandemic, and particularly its most vulnerable players: artists under 30.

The «Building Talent» project initially aimed to respond to the above challenges by creating a scheme that will support young artists (aged 18-30) to increase their long-term employability by establishing links with the CCS through educational settings.

The European social and economic stakes of such a project are high:

According to Eurostat, in 2018, cultural enterprises in the EU represented the 5.2% of total enterprises.

The COVID-19 pandemic has completely changed the dynamics of the economy internationally. Specifically, it has increased the unemployment rate, while it has reduced the influx of tourists.

The majority of artists work informally, without a standard monthly salary, while 2% of the population is employed in the informal sector.

Before the pandemic, the unemployment rate for young people in the EU (aged 15-24) was 14.9%, whereas in August 2020 it was 17.6% for young artists from marginalised groups or those facing social and economic difficulties.

Therefore, in most EU countries, the percentage of artists working full-time is significantly lower than the overall average level. It is also important to note that the percentage of artists and writers who have a second job is higher than in other sectors of the economy, while the percentage of artists working under a permanent employment contract is lower. Finally, the results of a report by the New York Times, with an international sample, revealed that twentysomethings pursuing a career in the CSC face a 53% chance of needing financial help, usually from family, to meet monthly expenses, compared to 40% for their peers in other sectors.

The characteristics of the professional activity and income of artists, particularly young artists, are therefore particular compared to the situation of individuals working in other sectors. The research and discussions conducted by the project partners with artists led the project to revise its initial objectives to meet the requirements of the reality of these young artists. While the project initially aimed to support and promote the employability of young artists, it became apparent that the vast majority of them were not seeking salaried employment, preferring the artistic freedom afforded by freelance activity. The project therefore reconfigured these objectives to strengthen, not the employability of young artists, but their capacities and skills to effectively professionalise their artistic activities. The needs identified by this study therefore correspond to the needs, skills and obstacles encountered by young artists in Europe who wish to professionalise their activities.



## 1.2. Objective of the document:

This document aims to produce a mapping of the needs of young artists on their way to professionalise their activities, aiming as much at listing the obstacles and structural deficiencies they may face as the skills and tools they need to master in order to become professional. This study is intended to serve as a theoretical support to design the content of the training courses that will be provided during the Building Talent project by the partners to the candidate artists who will have been selected beforehand. Such a study therefore responds to a desire to train and accompany young artists in a relevant and practical way towards their professionalization by being as close as possible to their concrete needs and the reality of their practices.

This need analysis document has been designed to respond to a series of transversal themes aimed at identifying, in the most exhaustive and relevant way possible, the needs of young artists who want to professionalise their activities. These themes are intended to encompass the different dimensions and skills required to professionalise an artistic activity. We can mention in this respect

- Implementation of non-formal and informal forms of education/training as innovative ways for youth involvement in the art world;
- Using non-formal and informal learning strategies, combined with new media, to amplify the effects and results of the actions of training; Exchanging and sharing good practices about marketability practices in the field of culture.

The results of the documentary research, quantitative surveys and discussions with artists conducted by the partners will be presented in 6 sub-themes directly linked to these major transversal themes.



## 1.3. Target group:

This needs analysis document represents the theoretical basis on which the European project Building Talent intends to develop a series of seminars, workshops and conferences aimed at supporting artists in their professionalisation in the project member countries. In this respect, the qualitative research and documentation work carried out by the project partners was based on the general criteria of the Building Talent project in terms of objectives and target groups.

Thus, the surveys and needs analyses focused on collecting experiences and data on European artists under 30. We also heard from cultural professionals and successful artists, whose life stories and experiences helped to inform the diagnosis of the needs of young artists.

Here, it seems relevant to add some elements of definition concerning the notions of cultural professional, young artists and recognised artists. By extension, we will define what is understood as «art» and the practices that this term covers.

Thus, within the framework of the Building Talent project, the core target group is young European artists under 30 years of age, who will benefit from training aimed at accompanying them in the professionalisation of their artistic practices. In order to identify their needs, recognised professional artists and cultural professionals were heard in order to refine the diagnosis of the needs of young artists. By recognised professional artist, we mean any artist who considers making a living from his or her artistic creation, while by cultural professional, we mean all professionals who work closely or remotely with and for the design/production/distribution/protection of artistic creations.

The question of the definition of what is art has been the subject of many divergences and quarrels over time, and the typology of artistic practices that emerges can vary greatly over time. In the context of this project, we will retain the modern classification into 10 arts, such as, in order: architecture, sculpture, visual arts (painting, drawing, photography), music, literature and poetry, performing arts (dance, mime, theatre, circus), cinema, «media arts» (television, radio), comic strips, video games and multimedia.



## 2. Data collection methodology:

In order to create the most eclectic, exhaustive and relevant database possible, the project partners used a multiplicity of data collection media. Documentary research was first used to collect general and static data about CCIs and their actors in the post-covid period in the European Union. These results were refined and enriched through quantitative (surveys) and qualitative (interviews, open discussions) surveys conducted by the project partners in order to identify a series of needs encountered by young European artists wishing to professionalise their activity.

### 2.1. Desk research:

Since 2020, numerous surveys and scientific articles have been published on the implications, both positive and negative, of the Covid pandemic on the creative and cultural industries sector.

European statistical studies, published by the European Commission or the European Parliament, have also been a valuable resource in diagnosing the needs of young artists in their professionalization. In this respect, we can cite the document «The Situation of Artists and Cultural Workers and the post-COVID-19 Cultural Recovery in the European Union» published by the Policy the European Union» published by the Policy Department for Structural and Cohesion Policies in March 2021.

These studies are based on statistical surveys conducted in all European member states, the oldest dating from 2019 and the most recent from 2022, allowing for a complete and almost exhaustive portrait of the situation of the creative and cultural industries sector before and after the covid 19 crisis. These studies show the characteristics of the professional environment of CCIs, notably a rate of self-employment well above the European average (33% in this sector compared to 14% in general). These studies also show that the economic activity of artists and cultural workers is characterised by its precariousness and instability, with many of them working part-time (2021, «The Situation of Artists and Cultural Workers and the post-COVID-19 Cultural Recovery in the European Union», Policy Department for Structural and Cohesion Policies).

### 2.2. Quantitative research:

On quantitative data, a survey was produced and disseminated online by the project partners in their respective countries (Latvia, Greece, Belgium). The survey followed the themes and guidelines that had been produced for the open discussions with the artists (see section below). The survey collected information of a quantitative nature on artists, their employment and economic opportunities, and their needs to make a decent and sustainable living from their artistic productions.





## 2.3. Qualitative research:

The Building Talent project partners Creative District (Belgium), NOASS (Latvia), IED and TSOC (Greece) organised a series of discussions in their respective countries to collect information about the characteristics and needs of artists seeking to professionalise their activities. The methodology, structure of the discussions, indicators and data collection materials were similar for all partners according to common guidelines and matrix designed by the lead partner of the work package, Creative District.

### Theme of the discussion:

Find out about employability VS informal practices in the arts and culture sector - How can artists be accepted as legitimate employees?

Understand the impact of the Covid-19 pandemic on youth employment in the arts and how to bring support to young artists for the financial recovery of their activity.

Find out about the needs of young artists to develop their activity using non formal training/ education (for workshops).

Understand the social background (education, ethnicity, gender...) of the marginalised young artists facing economic difficulties in the arts and culture sector

Learn more about the exchanging and the sharing of marketability practices in the field of culture - How can we create structures capable of hiring multiple artists and what systems need to be put into place?

Understand & highlight the importance of the Creative Industries as a main actor in Europe's economic growth.

These are general themes, which are intended to be adapted to the audience of each discussion according to the context, nevertheless, we can quote here the guidelines put in place by all the partners to conduct the discussions. These guidelines have articulated all the discussions organised by the project partners, and these discussions have been structured as follows

### Theme 1: Knowledge

Category 1: Introduction

Category 2: Motivation and empowerment

Category 3: Resilience

Category 4: Inclusion and access

### Theme 2: Practice

Category 1: Job Seeking

Category 2: Usage of tools



These discussions are structured around different communication tools, with the use of a variety of tools aiming to encourage everyone's expression in a context of a shared audience. Examples include: show of hand, mapping, shared writing via digital tools, open discussion. Mobilising a wide variety of communication media ensured that the experience of each participant in the discussion was captured.

## 3. Participants in the discussions:

The open discussions set up by the project partners took place in the project's partner countries (Belgium, Latvia, Greece), in order to gather feedback and comments from artists and music industry professionals. The guidelines, the structure of these discussions and the communication materials mobilised were conceived and designed by the lead partner of the work package, Creative District. The standardisation of the open discussions allowed for the collection of a variety of data consistent with the objectives of the Building Talent project, and ultimately with the objectives of the need analysis report. This collection of reliable, precise and varied data made it possible to draw up a complete and relevant map of the needs of artists in their desire to become professional.

### 3.1 Selection process:

The artists and cultural and creative industry professionals who took part in the discussions organised by the project partners came for some from the network of artists working directly with the partner organisation. The rest of the participants volunteered to take part in these discussions to better define their needs as a professionalizing artist. A communication campaign via the partners' social networks as well as a poster campaign via physical cultural venues in the partner countries maximised the number of potential participants reached.

Also, some of the discussions took place via videoconference using applications such as Zoom. This organisational modality, characterised by its flexibility for the participants, made it possible to diversify and internationalise their profiles and maximise their numbers. In this respect, artists from the UK and from outside the project's partner countries were able to share their experiences and their artistic and professional backgrounds.



## 3.2. Profile of participants:

In the end, 31 European artists and cultural professionals were able to share their experiences and comment on the practices, standards and skills needed to professionalise an artistic activity. These artists cover a wide variety of artistic sectors, allowing the specific characteristics and needs of certain artists to be revealed, but above all, this wide variety of artistic fields allows the needs shared by all young artists to be highlighted, regardless of their sector of activity. Cultural professionals, sometimes specialised in supporting artists' projects, helped to refine the diagnosis of the needs identified by pointing out the recurring obstacles and shortcomings that hinder the professionalisation of young artists. These testimonies were valuable in that these professionals share a different point of view from that of the artists on the same subject. For example, they were able to highlight certain skills and practices that young artists do not master and that hinder their professionalisation without the latter even being aware of them, as they did not mention them themselves.

### **Belgium (CreaD):**

**Number:** 14 participants: 9 men, 6 women.

**Age range :** 21-54 (experts and well-know artists).

**Artistic sector:** sewing, film direction, writer, scriptwriter, painter, songwriter. As well as experts in the field, cultural event organisers, CEO of an NGO involved in supporting artistic and cultural projects.

### **Greece (IED):**

**Number:** 14 participants

**Artistic sector:** architecture, photography, cultural management, acting, graphic design, painting

**Age:** 20-30

### **Latvia (NOASS):**

**Number:** 3 participants : 2 female, 1 male

**Age range:** from 21 to 27

**Artistic sector:** painting (academic education), music management, and all industry-related artistic activities (college education), graphic design (university education in an unrelated field).



## 4. What needs and barriers have been identified in the professionalisation of artists?

The open discussions carried out by the Building Talent project partners were structured around the common guidelines explained in section 2.3, in particular around the six crosscutting themes. Nevertheless, each partner implemented these discussions in different contexts, in front of a public of participants varying in numbers and experience. This has led to several adaptations of the common outline during the implementation of each meeting in the practical implementation of these discussions.

Thus, in order to present in a precise and coherent way the needs identified during the discussions, we will retain 4 main themes, encompassing all the information and data produced during the open discussions. We will therefore retain:

- ① Find out about employability VS informal practices in the arts and culture sector
- ② Understand the impact of the Covid-19 pandemic on youth employment in the arts
- ③ Find out about the needs of young artists to develop their activity using non formal training/education
- ④ Learn more about the exchanging and the sharing of marketability practices in the field of culture

It is important to remember here that these are the themes of the a-priori discussions. It turned out, as we mentioned earlier, that young artists were not looking for paid employment but preferred to live from their artistic activities as freelancers. As such, the themes of the discussions, although originally oriented towards the search for salaried employment, led to the identification of needs related to these themes, but within the framework of a freelance activity by young artists.



## 4.1. Find out about employability VS informal practices in the arts and culture sector - How can artists be accepted as legitimate employees?

Discussions with artists around the issues of their employability and informal practices in the arts and culture sector proved to be a rich and dense theme. From this main theme, the discussions were able to branch out into a series of related questions that revealed the questions and doubts that the artists had about their status and their activities.

Thus, some of them debated the question of the legitimacy of the artists' academic background and the importance of diplomas in the field, as well as the relevance of the skills transmitted by the latter; the question of this academic baggage in order to present themselves as legitimate employees was also the subject of important exchanges, as was the question of the employees' mastery of the behaviours and tools expected in the professional field (cv, presentation, portfolio, etc.)

The identification of these needs is based on the reports of the discussions held by the European partners of the project in Latvia, Greece and Belgium. Thus, on the Greek side, it can be noted that All of the participating artists had a portfolio and Almost half of the participants (7 people) claimed to have a personal website in order to promote their work or as a version of their digital portfolio. They also shared the difficulties artists face when designing their CV, portfolio, or website, and for example, all the participants agreed upon the difficulty of presenting their character, personal creation style and aesthetics through the portfolio. The artists in their entirety shared that specific skills needed in order to use the digital tools.

Another issue they raised during the discussion was the amount of the art that they can share as they are concerned that their Intellectual property will be used without their permission, without them even knowing, as often happens with online distributed material. Then, they were able to exchange on the digital tools they were using to promote their activities:

- Adobe Creative Suite; mostly Photoshop, Illustrator, InDesign in order to create digital material for their portfolios or CVs.
- WordPress and Wix to develop their websites
- iMovie and Adobe Premiere Pro were the tools that most artists mentioned to use of video content editing
- Canva, Gravit are used for the graphic designs
- Social media platforms for promotion

The same issue was raised by the artists during the discussion by the Latvian partner, one of their main concerns being the lack of different digital skills that would help to elevate their portfolios and work. This came after a long discussion about the academic training of artists, which concluded that for them a diploma is not enough for getting work in the field. By this, the artists meant that Education in culture and arts tends to be highly specific. There are



fewer opportunities to learn skills from other academic disciplines, e.g. project management, business management, IT, etc.

The discussion on this theme isolated and identified a series of needs shared by young artists wishing to develop their activities and earn income from them. We can thus note among young artists.

- A lack of extra-artistic skills, which are not often seen in art schools and degree courses, with a specific focus on digital skills. These skills are central to the development and professionalization of an artistic activity, but are learned in a self-taught manner, "on the job", by the artists themselves, sometimes in a deficient manner.
- A fragmented mastery of communication and presentation tools in a professional context: CV, portfolio, etc., which can also be linked to a lack of distance and understanding of one's own artistic approach (as mentioned by a Brussels expert in the accompaniment of artistic projects).
- Insufficient knowledge of potential sectors or alternative means of employment that would be adequate to their status as artists: artist cooperatives, for example, were mentioned once in the discussions, as the other participants did not know what they were.

## **4.2. Understand the impact of the Covid-19 pandemic on youth employment in the arts and how to bring support to young artists for the financial recovery of their activity & the importance of the Creative Industries as a main actor in Europe's economic growth.**

Because of the precariousness of their activity, artists, especially young artists who are not established or were just starting to be, were among the hardest hit by the Covid crisis and among the last to be helped.

During discussions with artists, whether in Greece, Latvia or Belgium, one of the main points raised by all was the economic difficulties that they faced as soon as the restrictions due to the pandemic were enforced, many of them also mentioned that there was a significant lack of resources in the market.

Some mentioned problems relating to the fact that many young artists that lived from "gig-to-gig" income or obtained funds in an unregistered way (which is also a fact that should be considered but can not be proven as income (taxes) should be monitored by the state) could not apply for state support or receive financial support in other ways.

These debates have led the discussion to drift towards the question of having in parallel to one's artistic activity a "safety" job - work that pays the cost of living. Nevertheless, this leads to a lot of questioning and mistrust among the artists: do these jobs pay well enough





to also support the artist's craft, do they leave enough free time to work on this? Are they stable and do not contradict this craft, e.g. if a painter presents themselves as a teacher, works eccentrically or unconventionally, is it possible to keep a more official job, for example - in teaching.

The discussions with the artists eventually led to the emergence of a series of needs encountered by them in the post-Covid period, such as

The lack of recognition by the states of the arts sector in particular and CCIs in general. The solutions brought to the actors of the artistic world have proved to be insufficient in terms of resources and late in terms of application. Development of artists' awareness around existing structures.

The difficulties of some artists in claiming the aid they could have received, and therefore in the end, their difficulties in identifying and knowing all the legal and administrative rights and statuses that they can claim in order to obtain financial aid and social protection. This question also highlights the artists' general lack of knowledge of European, national and local subsidies that could concern them. The question of intellectual property rights, and the extent to which these can protect artists' work, also came up in the discussions, although this notion seemed to be poorly understood by the artists.

The Covid crisis has led artists to question the postulation of a second job, a "food job", providing them with financial security on the fringe of their artistic activity. However, certain constraints hinder artists in their search for such a job: this job must provide them with enough income to live on while leaving them enough time and freedom (and energy) to continue their artistic productions. Thus, it appears that the preferred solution for young artists is to professionalise their artistic activity in order to live as a freelancer.

### **4.3. Find out about the needs of young artists to develop their activity using non formal training/ education (for workshops)**

Informal skills emerged during the discussion as decisive skills for artists in promoting and developing their artistic activity. Indeed, it appeared during the discussions that artists, in their desire to professionalise their activity, should above all be thought of as self-entrepreneurs.

This paradigm of representation of the artist goes against a widespread conception of the artist that could be described as romantic, an idealised representation often shared by the artists themselves on their conditions, and according to which an artist would be an individual who would only obey his or her inspiration and would be disregarded by society and the daily problems of everyone. Against this idealised paradigm, the representation of the artist as a self-entrepreneur with a product to sell opens up a wide range of possibilities for supporting artists in their work, which had been marginalised until then.

All of these skills appeared during the discussions to be essential for an artist who wishes to make a decent living from his or her activity and become professional. Nevertheless, few artists acknowledge that they have mastered them, and during the discussions, certain skills,



particularly the more "practical" ones such as those relating to the financial and economic management of their activities, were never mentioned by the artists. It was the experts, particularly an expert working for an association in Belgium, who after a long experience as an artist now devotes himself via his structure to supporting artistic projects, who mentioned the critical absence of these skills among artists. The fact that the latter did not even mention financial and economic management skills as crucial to their activities, and therefore as skills to be developed, tends to confirm this statement.

On the other hand, it appears to be clearly internalised by the artists that making professional connections is a very important criterion for success. However, many also admit to being uncomfortable in this exercise, not knowing how to go about it or how to do it. There is a whole series of crucial needs shared by all young artists.

Thus, it appears that for an artist to be able to make a living from his or her art, and thus professionalise his or her activity, this will require a great deal of versatility, i.e. a whole series of skills enabling him or her to manage his or her activity like a business. This angle of approach makes it possible to highlight a wide range of needs of young artists who want to become professional, and which are in line with their daily reality and their difficulties:

- The need to master the financial and economic management skills of their activities: basic notions (VAT prices, prices excluding VAT, legal status: VSE, SME, etc.), knowing how to build a cash flow plan, a financial plan, how to apply for a micro-credit, how to declare their work and the inherent transactions, etc.
- The need to master managerial skills linked to their activities: knowing how to book rooms, dates, knowing how to organise openings or exhibitions, knowing how a ticketing system works and how to set it up in broad terms, knowing which organisations or experts to turn to if necessary, etc. - example: plastic arts.
- The need to master informal communication skills: how to present and promote one's activity in networking situations, which digital tools and social networks to use to make contacts and how to use these tools efficiently to develop one's activity.





## **4.4. Learn more about the exchanging and the sharing of marketability practices in the field of culture - How can we create structures capable of hiring multiple artists and what systems need to be put into place?**

The discussion with artists and experts on this theme in particular helped to redefine the objectives of the Building Talents project. Initially focused on fostering the employability of young European artists, the project has been redesigned around new objectives, more in line with the real situations faced by young artists: the fact of professionalizing their professional activities and making a decent living out of it.

It appears that young artists are not looking for a stable salaried job, preferring to work as freelancers, project by project. These conditions appear to be more financially unstable for artists, but also less restrictive, giving them total creative freedom and control over what they do. The discussions here have therefore challenged young artists' expectations of salaried employment versus freelance activity. As an extension of this discussion, it therefore appeared fundamental for the Building Talent project to reconfigure itself around a new requirement:

the accompaniment of young artists in the professionalization of their artistic activities. Thus, these discussions, by extending and extrapolating on the real needs of the artists in the empowerment of their practices, allowed to identify a series of needs:

- Importance of favouring self-entrepreneurship for young artists wishing to professionalise their activity.
- Lack of awareness of the ways in which artists can monetise the artistic skills they have acquired during their career.
- Lack of awareness of the professional possibilities in accordance with the constraints of an artistic activity: possibility of selling these skills in parallel with their work (teaching for example).
- Relatively widespread refusal of a salaried job in a large company, which would conflict with the time and energy constraints of an artistic activity.

During the discussions, most artists often work as freelancers or self-employed. Thus, during the free discussion, the majority of artists explained to us that they usually work freelance or on a project-by-project basis, which can provide them with the flexibility they need but it does not always offer stable and consistent income. Some explained this phenomenon by the importance of self-employment in the creative control that they can have in their own work without any constraints.

In Latvia and Belgium, this discussion has evolved into another topic, that of monetizing their skill (not art) by going into teaching or working in artistic divisions for businesses/corporations. Nevertheless, it is important to note that objections were also made: people



who want to pursue their art form do not prefer to work for businesses (e.g. as graphic designers, content creators, etc.) because it limits their time and energy resources for personal work creation. This choice often depends on the artist's willingness to step away from their artistic direction and intention. Thus, many artists work on a project basis. They create their own initiatives, search for funding or join project creators for a limited time of project duration (or until funding runs out) be it an art gallery, album creation or a social initiative. This way of working is the most prominent for CCS in Europe.

As a result, the exchanges with the artists conducted by the project partners highlighted the fact that while having a stable financial situation and economic security was an important objective for young artists, this should not be at the expense of their artistic work. Thus, artists are primarily interested in making a living from their artistic work in a self-employed capacity. Turning to salaried employment is not the priority, and this search is made difficult by the conditions of exercise of the job sought by young artists: it must not conflict with the production of their work. Thus, it seems appropriate to direct young artists towards a series of professions which, by allowing them to monetise their skills, would ensure them the possibility of having financial stability while continuing to create.

Nevertheless, if we want to be as close as possible to the reality of young artists and to address their problems with relevant and efficient responses, we must first accompany them in their efforts to professionalise their artistic activities in order to work as a freelancer.

## 5. Aggregation of results, synthesis and policy recommendations:

The data collected in the framework of this study is intended to serve as a basis for the design of training courses aimed at supporting the professionalisation of an artistic activity among young European artists. In this respect, the needs identified during the research phase will be used to design appropriate training courses that respond to the gaps and lack of skills identified among artists and that hinder the establishment of an independent and lucrative artistic activity.

Thus, the table below should be read as follows: based on each need identified during the research phase and explained in Part 4 of this document ("What needs and barriers have been identified in the professionalisation of artists?"), key competences corresponding to each of these deficiencies have been isolated and identified. Subsequently, adapted training courses were designed around these competences, the title of each of which is presented and the content briefly described.



# Matrix of needs

Identified needs	Key Competencies to achieve	Titles of short training courses	Content of the training courses
The difficulties of some artists in claiming the aid they could have received, and therefore in fine, their difficulties in identifying and knowing all the legal and administrative rights and statuses they can claim in order to qualify for financial aid and social protection.	Legal and administrative knowledge	Legal rights and administrative issues for artists	Approach to national and European legislation concerning the artist and his/her work: what legal status(s) and access criteria? What laws to regulate the practice? Which laws to protect artists and their work and to what extent?
A lack of extra-artistic skills, which is not often seen in schools and artistic training courses leading to a degree, with a specific focus on digital skills.	Digital artistic skills	Digital artistic skills training for artists	Development of digital skills among young artists in the context of promoting their artistic activities
A limited mastery of communication and presentation tools in a professional context.	-Communication and presentation skill - Sharpened understanding of one's own artistic process and the ability to present and promote it	Communication and presentation skills for artists	Training in the tools and media for the dissemination of one's artistic production: Presentation and workshops on the main tools for mediating one's artistic work and maximising its dissemination.
Insufficient knowledge of potential sectors or alternative means of employment that would be adequate to their status as artists.	Awareness of alternative employment in other sectors of economy	Knowledge of alternative employment sectors for artists	Approach on tools and methods allowing the mutualisation of artistic activities.
Lack of recognition by states of the arts sector in particular and CCI in general			
The Covid crisis has led artists to question the postulation of a second job, a "food job", providing them with financial security in addition to their artistic activity			
The need to master the financial and economic management skills of their activities.	Financial and economic management	Financial and economic management skills for artists	Training on the main financial and economic issues of one's professional artistic activity: micro-credit, cash flow plan, financial plan, subsidies, VAT, VAT excluded...
The need to master managerial skills related to their activities.	Managerial skills	Managerial skills for artists	Mastering management skills related to an artistic practice : knowing how to book rooms, dates, knowing how to organise openings or exhibitions, knowing how a ticketing system works ....
The need to master informal communication skills.	Mastery of networking tools and methods	Mastering of networking tools and methods in the context of promoting an artistic activity	Presentation and guidance on how to use a variety of networking tools to promote an artistic activity and how to maximise the efficiency of their use
Self-entrepreneurship favoured by young artists wishing to professionalise their activity.	Self-entrepreneurship	Self-entrepreneurship for artists	Competence of self-entrepreneurship: risk management, choice of project, ability to bounce back, choice of status (VSE, SME .....)
Lack of awareness of the ways in which artists can monetise the artistic skills acquired during their career.	Awareness of alternative employment in other sectors of economy	Professional possibilities for artists within other sectors of economy	Presentation of the possibilities of monetising the skills acquired in the framework of an artistic practice: introduction to tools and methods enabling artists to generate income by capitalising on their skills
Lack of awareness of the professional possibilities in accordance with the constraints of an artistic activity: possibility of selling these skills in parallel with their work (teaching, for example).			
Relatively widespread refusal of a salaried job in a large company, which would conflict with the time and energy constraints of an artistic activity.	Balancing job and artistic activity	Balancing artistic activity with salaried jobs	Tools, methods and techniques for time management in the context of an artistic activity, supported by a series of examples

## Policy recommendation :

The research phase and the identification of the needs of young European artists in the professionalisation of their artistic activity has made it possible to identify and describe precisely the constraints and shortcomings that hinder them in the pursuit of this objective. While some of these difficulties can be overcome by setting up appropriate and relevant training courses, other obstacles, of a structural nature, would require a strong political will and action to combat them effectively. The lack of recognition and support of the cultural sector and its actors by the institutions was particularly visible during the Covid-19 crisis, where the cultural and artistic sector was one of the hardest hit by the containment policies. For the artists and cultural sector experts interviewed for the Building Talents project, the Covid crisis exacerbated the difficulties inherent in their status, particularly the precariousness of their status. This period was a source of increased financial difficulties and significant pressure on their mental health. While the pandemic may have had certain virtuous effects on young artists (return to oneself, focus on their artistic activities, increased use of new technologies to promote and sell their work, etc.), nevertheless, due to the precariousness of their status and a lack of knowledge of their rights, it was difficult for some artists to assert their rights and receive subsidies, when there were any, to deal with the crisis. These subsidies were often perceived as insufficient and late by the actors of the cultural and artistic milieu, reflecting a lack of political recognition for this sector. In this respect, it seemed appropriate to add to the needs identified among young artists policy recommendations aimed at providing structural responses to the precariousness and difficulty of artistic activity. Three recommendations have been isolated and appear particularly important in the context of a desire to revitalise artistic initiatives:

- Develop targeted support programs for artists to access financial aid and social protection, and invest in research to increase their awareness about alternative employment options.
- Provide training and support for enhancing artistic skills, effective communication and presentation, financial management, managerial and leadership skills, and promote networking opportunities.
- Recognize the arts sector as an essential part of the economy and develop policies and incentives for companies to create flexible job opportunities for artists.



## 6. Conclusion:

The present document is a need analysis report which is part of the European project Building Talent co-funded by the European programme Creative Europe. This need analysis report is deliverable 1 of work package 2, which aims to collect data on the professional situation of artists and map the needs they may encounter during the process of professionalisation of their activities. The data presented in this document comes from desk research and quantitative research for information on the economic status of artists and the state of the cultural sector at the macro level. This research was complemented by the implementation of open discussions with young and/or successful artists and cultural professionals conducted by the project partners in their countries following guidelines designed by the Belgian project partner CreaD.

At the end of this research work, many needs, responding to failures and obstacles of a protective nature encountered by young artists, could be isolated and identified. Above all, the discussions were a valuable resource as they quickly led to a reconfiguration of the project's objectives to reflect the reality of the needs of young European artists. Initially focused on fostering the employability of young artists by identifying the skills needed to achieve this objective, it soon became apparent that most artists were working as freelancers. Although more unstable, this status guarantees them a creative freedom and a control over their time and work which is precious to them. It was therefore necessary to rethink the project by accompanying young artists to professionalise their artistic activities. The objective of the project was to equip these artists with the skills, knowledge and practices necessary to ensure a sustainable situation as a freelancer. By extension, this need analysis report has sought to identify the needs faced by young artists in this situation, in order to serve as a basis for the design of seminars, workshops and conferences aimed at addressing them.

A number of needs have been isolated in the different themes of the discussions with the artists, some of which appear to be very recurrent while others appear to be more marginal. Nevertheless, the fact that we consider the artist above all as a self-employed person allows us to think differently about how to structure training for young artists.

For example, it seems essential to provide young artists with the financial and economic management skills of their activities, which they have not learned or have learned little about during their artistic training and which nevertheless represent an imperative in the professionalization of their activity. Other skills, such as the managerial management of their activities or those relating to the digital aspects of their work (presentation of their work, networking, etc.) appeared to be both crucial to an independent professional artistic activity and often cruelly lacking among the artists interviewed, who were condemned to learn these skills "on the job" for want of anything better.

This document is presented as the first building block of the Building Talent project, to be understood as going hand in hand with the Training roadmap and topics document. Based on the needs identified in the surveys and research reported in this document, the



project partners, supported by a consortium of experts in the arts sector in general and in each training topic in particular, will design a series of conferences, seminars and workshops aimed at addressing the needs identified among young artists wishing to professionalise their activities.

## **Annexes:**

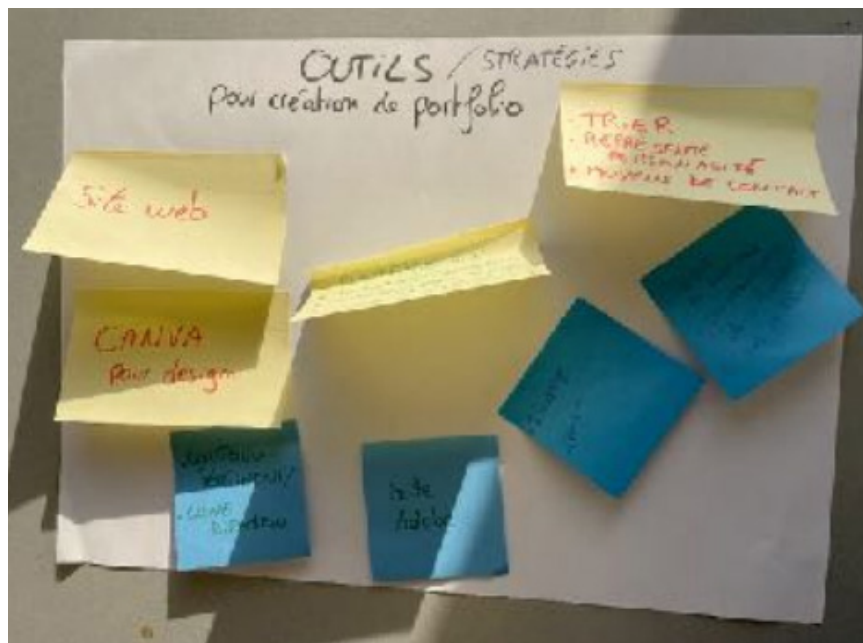
### **List of identified needs:**

- The difficulties of some artists in claiming the aid they could have received, and therefore in fine, their difficulties in identifying and knowing all the legal and administrative rights and statuses they can claim in order to qualify for financial aid and social protection.
- A lack of extra-artistic skills, which is not often seen in schools and artistic training courses leading to a degree, with a specific focus on digital skills.
- A limited mastery of communication and presentation tools in a professional context.
- Insufficient knowledge of potential sectors or alternative means of employment that would be adequate to their status as artists.
- Lack of recognition by states of the arts sector in particular and CCI in general.
- The Covid crisis has led artists to question the postulation of a second job, a "food job", providing them with financial security in addition to their artistic activity.
- The need to master the financial and economic management skills of their activities.
- The need to master managerial skills related to their activities.
- The need to master informal communication skills.
- Self-entrepreneurship favoured by young artists wishing to professionalise their activity.
- Lack of awareness of the ways in which artists can monetise the artistic skills acquired during their career.
- Lack of awareness of the professional possibilities in accordance with the constraints of an artistic activity: possibility of selling these skills in parallel with their work (teaching, for example).
- Relatively widespread refusal of a salaried job in a large company, which would conflict with the time and energy constraints of an artistic activity.





A mapping where artists were invited to share the resources, they mobilised to find a job or a project.



A mapping where the artists participating in the discussion listed the tools and strategies they used to create their portfolios.



## Reports :

Following the discussions held by the Building Talent project partners in Greece and Latvia, a report of the discussions was written, outlining the different points raised by the artists. We publish these reports here, which have been a key resource in the drafting of this document.

### **LATVIA (NOASS) :**

#### **Discussion report**

Discussion between artists/creative workers on employability in the arts

Building Talent is a Creative Europe project involving Creative District and their partners IED (Latvia), NOASS and TSOC (Greece). The goal of this project is to support artists in Belgium, Greece and Latvia with workshops and mentoring to increase their long-term employability/ to professionalize their artistic activity.

Following the methodology created by the team of Creative District, a round-table discussion was held. The discussion hosted one focus group that was introduced to the project, and information sheet, and underwent the signing of the provided consent form.

During the discussion, 5 themes of research were talked about: employability VS informal practices in the arts and culture sector, the needs of young artists to develop their activity using non-formal training/education, social background (education, ethnicity, gender...) of the marginalised young artists facing economic difficulties in the arts and culture sector, exchanging and sharing of marketability practices in the field of culture, the impact of the Covid-19 pandemic on youth employment in the arts and how to bring support to young artists for the financial recovery of their activity. In the following report, conclusions and insights gathered from the discussion guided by the aforementioned methodology questions will be presented.

**Education/Skills:** Participants of the discussion have an education in the culture and arts sector. The experience of obtaining diplomas differs depending on the choice of educational institution, discipline and degree level. There are 14 cultural education institutions under the provision of the Ministry of Culture of Latvia that in some cases also have subordinate institutions. Participants represented two of them - The Art Academy of Latvia and Latvia Culture College (subordinate of The Latvian Academy of Culture).

There is an overall lack of satisfaction with work and methodologies of some educational institutions, e.g. the Art Academy of Latvia (which prepares specialists in their craft but does not offer skills necessary for a wider job market) but nevertheless, the general conclusions about education touch upon few different points:

A diploma is an important tool for providing credibility to a person's skills and can offer authority positions in cases where academic experience is necessary. The higher level of degree, the easier it is to surpass the challenges of bureaucracy when looking for jobs (easier to match criteria and overcome points where experience lacks).

The diploma does not provide an understanding of its place in the professional/academic hierarchy (e.g. a person has a diploma but does not know how important it is, or what is its



value).

Education in culture and arts tends to be highly specific. There are fewer opportunities to learn skills from other academic disciplines, e.g. project management, business management, IT, etc.

Work and project experience can surpass the value of a diploma. The more skilful and experienced is a person, the easier it is to get a job in different fields, industries, and positions. Overall higher education diploma is necessary for the legitimisation of a person as a possible position candidate, but the discipline matters less if there is an experience in a desirable field (e.g. a technical engineer has gathered experience in project management and has an easier time finding work in cultural industries than an art student).

When discussing educational aspects and work in CCS, there was a clear conclusion that a diploma is not enough for getting work in the field. Following that, further options were discussed.

Real-life experience is extremely important. Most often it is gained through internship courses that are in the curriculum. Not all institutions offer this course or others that could help young artists to manage and present their skills to enter the workforce. People can gain experience in their own projects or other employment opportunities that will be discussed in later chapters. Another option is taking specific courses. This option allows people to focus on skills that they want to acquire and expand their field of knowledge. This is not an often chosen option as available courses are limited and most often cost money. Often people approach the method of self-teaching, gaining skills by exchanging experience, and looking for tutorials and learning materials that are available online and free of charge. It is important to note that an option of acquiring another higher education or college diploma was discussed but before providing conclusions an overall review of economic equality/inequality will be provided.

Income distribution in Latvia is one of the most unequal in the European Union (EU) - in 2018, the income of the richest 20% exceeded the income of the poorest 20% 6.8 times. Likewise, the proportion of the population at risk of poverty is one of the highest in the EU - approximately one in four inhabitants of Latvia live on less than 330 euros per month. Since then, the Gini index has not changed much - now being 34.2%. Regarding the latest data, more than half (about 60%) are studying with personal funds, leaving the rest 40% that study using state/municipality budget funds. As the research pool in this discussion was narrow, it will be assumed (based on the data) that most of the project's target audience is representing middle and lower-class income levels and 60% of the time pay for their own studies. With that established, it can be concluded that a second diploma is rarely possible if a student/graduate has already entered the workforce. Once a young artist has started to establish a career, even with a lack of skills to expand work it is financially undesirable and impossible to leave or pause a career for years of studies even if they can get into the 40 percentile of students.

Thus, there are many options for enhancing a young artist's skill set but not all of them are viable.



**Employment:** There are many options for finding employment or income. Discussions with the young artists provided insight that most work opportunities can be found through contacts and networking.

This is an important point in CCS as many young artists create their network and credibility as a professional during studies when they have the most direct contact with specialists of their field that can suggest internships, projects and work opportunities. Another mainstream option is to look for work on specialised websites. This option often offers job opportunities with stable income and employment/financial safety. Many CCS specialists go into teaching or working in artistic divisions for businesses/corporations thus monetizing their skill (not art). It would be important to note that people who want to pursue their art form do not prefer to work for businesses (e.g. as graphic designers, content creators, etc.) because it limits their time and energy resources for personal work creation. This choice often depends on the artist's willingness to step away from their artistic direction and intention. Related to specialised websites is social media where artists can follow institutions of their interests and wait for publications on vacancies. Many CCS workers can be defined as selfemployed. That is because there rarely are offers for CCS and the sector exists because of initiatives and dedication of artists. Many artists work on a project basis. They create their own initiatives, search for funding or join project creators for a limited time of project duration (or until funding runs out) be it an art gallery, album creation or a social initiative. This way of working is the most prominent for CCS in Latvia. Open-calls is another option that can provide short-term work. In the "alternative" art scene that is prominent in Latvia, people do/share their art on gig-to-gig basis (a similar approach to freelance) which means that they can organize their artistic work around their needs. Often artists combine CCS activities with work in other sectors in order to afford to do their artistic activities and establish a career.

**Professionalization:** During the discussion, it was concluded that young artists need professional experience in order to be credible for work opportunities. That can be achieved through creating a good reputation (which is very important as many jobs come from networks and suggestions) and a portfolio. When marketing themselves, young artists noted that it is extremely important to be "shameless and bold" in order to stand out and be seen as determined. Qualities like that can provide work opportunities or payment/career growth. When asked about portfolio creation, artists answered that they use Instagram, which is a reliable and accessible platform, use easy-to-use platforms (wix, WordPress) and look up tutorials, or ask friends/mutuals that are more experienced in technological work for help. When it comes to CV creation, it is often adapted to the workplace submitting to and can range from Europass, Word document, LinkedIn profile to Canvas, Adobe Illustrator, Photoshop which also asks for a different skill set. Young artists often run into problems with not knowing what to put into a CV, or how to use more technical CV or website creation options.

Talking specifically about professionalization, work in other sectors or corporate environments seems to be more socially tense, static, and restrained. If necessary, artists would adapt and review options for working in different sectors or corporate environments.

\* It should be noted that artists that joined this discussion and could be the potential target audience of the Building Talent project have a vision for their artistic career. Monetizing their skill for work in a corporate environment (e.g. creating graphic design for a business) is not



the preferred option as it could compromise their free time and “drain” creativity, energy. These artists prefer to work on project or freelance basis.

**Impact of Covid-19:** Young artists and their careers can be divided into four phases of Covid-19 impact: those who have established themselves before Covid; those who just launched their careers before Covid; those who started during and those who started after Covid-19 (lockdowns, regulations, etc.). The pandemic left the most impact on artists who were going through the first two phases.

The start of the Covid-19 pandemic stopped the careers of many CCS professionals - they were forced to put their work on hold, make a digital transition or stop their work, and transfer to other jobs (it is unknown how many returned to CCS after restrictions were lifted). The support system for young artists was not strong enough. Many young artists that lived from “gig-to-gig” income or obtained funds in an unregistered way (which is also a fact that should be considered but can not be proven as income (taxes) should be monitored by the state) could not apply for state support or receive financial support in other ways. More data collection would need to be done to research how many CCS professionals were able to keep funds from projects that could not be realised for a longer period of time.

A solution to Covid-19 and other potential unforeseen events would be creating a different approach of state financial support or having “safety” jobs - work that pays the cost of living. These “safety” jobs differ based on young artists' education, opportunities, and additional skills. But when talking about “safety” jobs many other questions and problems were brought up - do these jobs pay well enough to also support the artist's craft, do they leave enough free time to work on this craft, and are they stable and do not contradict this craft, e.g. if a painter presents themselves and/or work eccentrically or unconventionally, is it possible to keep a more official job, for example - in teaching).

**Discussion/suggestions:** In general, a concern of young artists was the lack of different digital skills that would help to elevate their portfolios and work. Young artists are not social-media oriented - they prefer to interact with their surroundings and audience and do not see the digitalisation of their work as an option. Young artists would prefer to base their income on their craft but are very open to working “safety” jobs to support it and themselves. Many are trying to transfer from gig-to-gig, freelance jobs to projects as that provides economic stability for a specific, longer period of time, and the job market outside of projects is very small or non-existent. As stated before, CCS in Latvia could be described as a sector built on projects, artists' initiatives, and workers creating jobs for themselves. In the context of Building Talent specialised free courses on digital skills could be provided, a record of free resources created - artists do not want to invest financial resources in tools they are not sure about (in the aspect of learning or usefulness in careers).

As many artists are looking for funds/projects, a pool of funders could be created, preferably on European level (in Latvia the most common source is State Culture Capital Foundation but it has many problems that are not recorded in this report but explain young artists' dislike towards it).

For specific workshops partners specialised in other sectors could be invited (e.g. Riga TechGirls - organization, community dedicated to educating and inspiring girls & women about technology currently offering free technology courses for health-care specialists).



## **Greece (IED) :**

**Discussion report :** Institute of Entrepreneurship Development, Larissa, Greece, February 2023

**Introduction:** The Discussion began with a brief introduction to the Building Talent project and its partnership.

Participants were guided through the project idea, goals and expectations. The progress that the project has done so far was explained, while we introduced them to the current stage and activities under **WP2. Needs Analysis and Trainings Design**, in order to share our vision with them.

**Round Tables:** The participants were divided into two (2) Round Tables/ Focus Groups with 1 host in each group. The discussion began with an ice breaking discussion where each member of the focus group introduced themselves, their names, specialty, employment status and future career plans.

**Questions :** The next phase began by explaining to the participants that the discussion would be led by the following questions which aimed to explore issues of employability, outside threats, and economic growth aspects.

### ***Thematic Area***

1. Find out about employability VS informal practices in the arts and culture sector.  
How can artists be accepted as legitimate employees?

### ***Questions***

- Do the artists have a CV? Do they have a portfolio? Do they have a website?
- What are the difficulties the artists face when designing their CV/portfolio/website?
- What tools do they use?
- How can artists be accepted as legitimate employees?

### ***Answers***

Most artists claimed to have a CV in order to explain their education, skills, work experience, and achievements. Only a few of them did not have a CV as they are self-taught or have mostly pursued their artistic career outside of traditional educational or professional settings.



All of the participating artists had a portfolio to showcase their artworks in a variety of forms; physical portfolio, digital portfolio, and social media portfolio. Almost half of the participants (7 people) claimed to have a personal website in order to promote their work or as a version of their digital portfolio. The main aim of creating their website was to increase their professional profile and credibility, especially when it comes to prospective clients and cultural managers. Significant feedback was received regarding the difficulties artists face when designing their CV, portfolio, or website.

Firstly, there is always doubt about the proper way to showcase their artwork effectively, especially when their work is not fully digitalized yet. Also, almost all the participants agreed upon the difficulty of presenting their character, personal creation style and aesthetics through the portfolio. Another main difficulty concerns the specific skills needed in order to use the digital tools (platforms, gadgets etc.) available in the market.

Many participants mentioned also that their portfolio or website takes a lot of time in order to be fully up to date and attract new clients.

A few of them were also worried about the amount of the art that they can share as they are concerned that their Intellectual property will be used without their permission, without them even knowing, as often happens with online distributed material.

Regarding the tools that they use most of them are familiar with tools that are available online;

- Adobe Creative Suite; mostly Photoshop, Illustrator, InDesign in order to create digital material for their portfolios or CVs
- WordPress and Wix to develop their websites.
- iMovie and Adobe Premiere Pro were the tools that most artists mentioned to use of video content editing.
- Canva, Gravit are used for the graphic designs.
- Social media platforms for promotion.



**Thematic Area**

2. Understand the impact of the Covid-19 pandemic on youth employment in the arts and how to bring support to young artists for the financial recovery of their activity.

**Questions**

- What were the obstacles faced by artists/creative workers during the pandemic?
- What solutions were put in place by artists / by institutions to face those obstacles?

**Answers**

The COVID-19 pandemic had a serious impact on the art and cultural world since it brought many obstacles to artistic creation and engagement with the public. The artists shared personal experiences while they share that they are still under serious pressure mainly economically but also mentally health point.

All the participants shared the economic difficulties that they faced as soon as the restrictions due to the pandemic were enforced in Greece. As concert halls, galleries, museums, and live events were ruled to remain closed already from March 2020 artists lost their sources of income. At the same time, artists were one of the last groups that received financial governmental support, which was negatively commented on by the participants.

Artists described the obstacles they faced in producing new work as they could not access their studios easily or other commonly shared facilities where they usually used to create and store their work. A lot of them also mentioned that there was a significant lack of resources in the market.

Also, they all mentioned that they noticed that they had a lack of motivation to create, as the stress and isolation had a serious impact on their mental health.



### **Thematic Area**

3. Find out about the needs of young artists to develop their activity using non formal training/education (for workshops)

### **Questions**

- Do the artists know:
  - The conduct codes that apply in the professional world?
  - How to make professional connections?
  - How and where to find work in their artistic field? How to “sell” themselves to potential employers/financing bodies?
  - How to use social media to their advantage?
- How do artists feel about networking / selling their skills?
- Did their network ever help them acquire a new job position?
- Do artists know which social media is the most influential in their domain?

### **Answers**

All the participants declared that they are aware of the professional conduct codes, which are a variety of systems covering ethical standards, industry best practices, and professional standards of behavior.

Also, these codes are important as they explain when dealing with possible clients, coworkers and legal aspects of their operations.

Some participants mentioned that conduct codes defer from when they are working solo or under a group, as also these groups (associations, common initiatives) are setting specific rules of conduct.

Making professional connections is an important aspect of building a successful career as an artist. Participants explained that they usually engage with other artists, gallery owners, curators and other professionals during networking events (art fairs, exhibitions, conferences etc.).

Many participants also mentioned how online platforms such as LinkedIn Twitter and Instagram help them to meet other artists especially artists outside Greece, while also of these platforms help them meet potential clients.

Also as mentioned before, the participants are noticing great benefit from joining professional organizations, local or national ones where they network with artists. at the same time a few of them have participated in artists residencies





and seminars or workshops where they had the chance to not only make professional connections but also gain further inspiration. All the participants recognize that working under a collaborative spirit again paves the way to a more supportive and consistent professional life.

Collaboration also supports artists in finding new work. Participants mentioned that apart from networking they use platforms such as Indeed, LinkedIn in order to find job opportunities in the arts both increase and Europe mainly.

At the same time, they find that the more they expose their artwork to the world the more they attract the attention of possible employers or clients, and they manage to build their reputation around their actions.

Finally, all artists agree that apart from a strong online presence face to face meetings and connections remain one of the stronger sources of new jobs.

Participants mentioned that they mostly use the following social media platforms Facebook, Instagram, Twitter, Tik Tok, and YouTube in order to share their artworks and promote their exhibitions. Most of them seem to really like the interaction these platforms gave them with their audience



**Thematic Area**

4. Understand the social background (education, ethnicity, gender...) of the marginalized young artists facing economic difficulties in the arts and culture sector

**Questions**

- Do the artists feel that their diploma is an advantage in their search for employment in the arts?
- What diploma do they have?
- What are the feelings artists experience while in a job seeking phase?

**Answers**

The participants that joined are focus groups were representing different cultural fields; Architecture, sculpture ceramics, painters, graphic designers and photographers. The majority of the participants claimed that for a freelance artist or for a person working in commercial or entertainment industries a diploma is not that much needed. They all recognized though that a diploma can provide solid knowledge regarding history theory and techniques thus helping them to be more open to exploring new cultural expressions. From their personal experience the portfolios and practical experience are more helpful in securing employment. The participants expressed that they are mostly feeling frustrated and anxious while they are searching and applying for new jobs. A lot of them mentioned also that they notice that they have the imposter syndrome doubting their abilities and feeling like they are not qualified for the jobs they are applying for, and they are postponing applying for them as the competition is high.



### **Thematic Area**

5. Learn more about the exchanging and the sharing of marketability practices in the field of culture - How can we create structures capable of hiring multiples artists and what systems need to be put into place?

### **Questions**

- Is there a reason why artists are more often freelancers/self-employed rather than employed in companies?
- Are there a lack of job offers in their cultural field? Do the artists find job opportunities that correspond to their needs? (Financial, flexibility needs...)
- What could companies offer to artists for them to consider being employed?

### **Answers**

Most of the participants said that the reason that they often work as freelancers or self-employed rather than in companies it's because of the lack of job opportunities.

In specific fields job opportunities are close to zero making it difficult for artists to secure steady employment.

A few of them highlighted the importance of self-employment in the creative control that they can have in their own work without any constraints or certain directions given by the Employees. Being self-employed although being a more unstable working pattern it's usually preferable by them as it gives them freedom and flexibility to follow their artistic vision and schedule.

All of the participants agree that there is a lack of job offers in their cultural field in our country which is closely related to the current economic condition. They notice also that the competition is usually very high.

The artists explained to us that they usually work freelance or on a project-by-project basis, which can provide them with the flexibility they need but it does not always offer stable and consistent income. Most of them also have full-time or part-time jobs in another field or they seek relevant career paths, such as teaching or offering online courses to supplement their income.

Participants said that in order for companies to become a more attractive working environment they should be more open to the creative vision of the artists and provide them secure and competitive compensation including benefits packages



***Thematic Area***

6. Understand & Highlight the importance of the Creative Industries as a main actor in Europe's economic growth.

***Questions***

Discussions with experts

***Answers***

At this point, we invited the participants into a discussion about the importance of creative industries in Europe's economic growth.

The discussion focused on the contribution that creative sectors make to employment, trading, and GDP of our country. creative industries are covering a wide range of cultural and creative activities such as advertising architecture arts fashion film music publishing software and video games. Participants mentioned that these sectors are creating income and new jobs while also providing a source of cultural and creative expression that enriches societies and promotes innovation. The discussion continued also in a national context. Participants highlighted that Greece has a rich cultural heritage while it also has a talented pool of modern artists. this dynamic could be further exploited in order to cover both sides Greece's economy and the economic stability of the artists. The international interest in the country's attractive locations and scenery has made the country a popular destination for film and photography production while it attracts foreign investment. The artists believe that the government should better exploit this exposure while developing more initiatives that can support the creative industries such as tax incentives and investment in infrastructure.



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