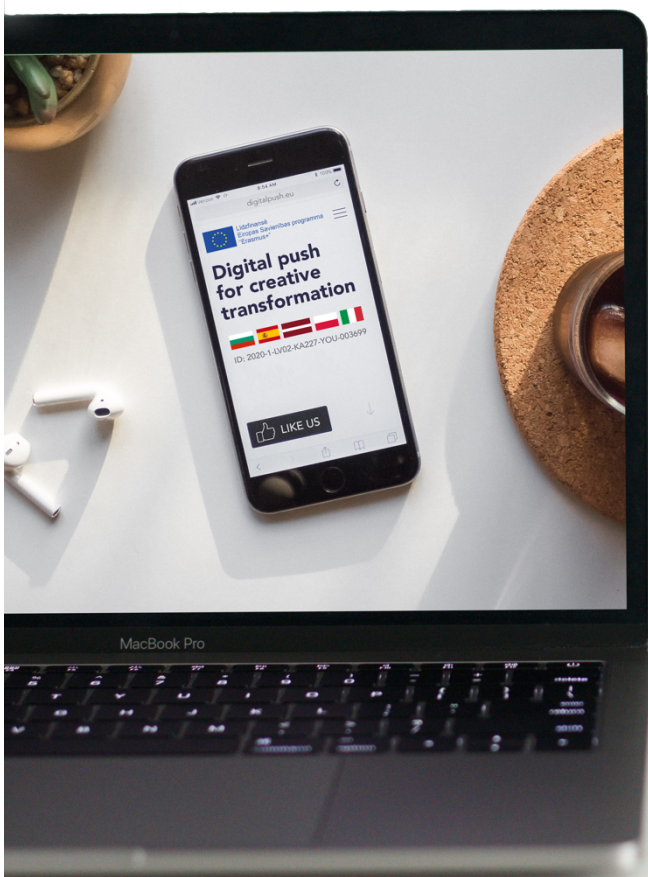


# IO4 - Position Paper on training investments and OERs for raising digital skills in cultural and creative sectors (CCS)



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## Table of Contents

I.	INTRODUCTION .....	4
II.	FINDING OERS AND BLENDED TRAININGS FOR RAISING DIGITAL SKILLS AMONG WORKERS AND PROFESSIONALS OF CULTURAL AND CREATIVE SECTOR (CCS) .....	5
III.	OVERVIEW OF SCHEMES AND POLICIES RELATED TO CCS CURRENTLY UNDER DEVELOPMENT OR IMPLEMENTED IN EUROPE AND IN EACH PROJECT PARTNER COUNTRY .....	12
IV.	ANALYSIS OF POLICIES AND PROGRAMMES IN DIFFERENT COUNTRIES .....	14
V.	POLICY RECOMMENDATIONS. A ROADMAP FOR THE FUTURE TARGETED TO ALL RELEVANT STAKEHOLDERS' LEVELS .....	22
VI.	EU COMMISSION AND OTHER EU CONSULTATIVE BODIES .....	36
VII.	CONCLUSION.....	44
VIII.	REFERENCES .....	45

## I. Introduction

This document is based on an in-depth study and work on the problems of the cultural and creative sectors and the needs of the specialists working in and for them. Through it, we-partners in the Digital Push for creative transformation (DPCT) consortium express our position on the needs and problems in these sectors so important for the individuals and the society.

Our main objective is to provide the opinions and recommendations of policy makers related to open education resources (OERs) as a key element for wide-ranging digital skills of CCS workers and professionals, taking into account the principle of open access to resources promoted by the EU.

In this position paper we have set out a few main points which are essential for the development of the sectors:

First of all, we have looked at the role of OER in enhancing digital skills, as in the rapidly developing world they play a fundamental role in the educational and community context. Therefore, they should be a priority at local, national and international level. Of course, without forgetting that it is necessary to develop under consistent educational policies.

The document also provides information and analyses on the current situation in CCS, especially in the field of digital skills of professionals working in these sectors, and provides some recommendations on how competences can be improved. It also reviews the latest opportunities of open educational resources and blended learning as a good chance for the development of the cultural and creative sectors.

An overview of CCS-related schemes and policies in Europe and in particular in the consortium partners' countries is also made to provide more ideas and good practices that can be used in other countries and at other level.

Last but not least, policy recommendations are made to increase their potential and development in cultural and creative sectors, and professionals working in and for them.



## II. Finding OERs and blended trainings for raising digital skills among workers and professionals of cultural and creative sector (CCS)

The cultural and creative sectors (CCS) are undergoing rapid digital transformation, making digital skills a critical requirement for its professionals. The advancement of technology and digitalization of many industries has increased the demand for digital competencies among CCS workers and professionals. However, traditional education and training programs can be expensive and inaccessible, leading to a need for cost-effective and flexible alternatives.

Open education resources (OERs) and blended trainings are two such alternatives that offer solutions to this problem. OERs are digital materials that are freely accessible, openly licensed, and can be used for education purposes. They include online courses, textbooks, videos, software, and other learning materials. Blended trainings combine traditional classroom-based education with online learning, offering participants the benefits of both.

The cultural and creative sectors are significant contributors to the global economy, and its growth is dependent on the digital skills of its professionals. By exploring OERs and blended trainings, this research aims to provide a roadmap for the development of digital skills in the CCS, promoting innovation and competitiveness in the digital age.

### Open Education Resources (OERs):

Open Education Resources (OERs) are materials that are freely accessible, openly licensed and can be used for education purposes. They are teaching, learning and research materials in any medium that reside in the public domain or have been released under an open licence. OER can include online courses, textbooks, videos, software, and other learning materials. There is a distinction to be made between OER, open textbooks, open courses and MOOCs:

- Open Textbooks are a type of OER, specifically referring to free and openly licensed educational materials in the form of textbooks. They offer an alternative to traditional, copyrighted textbooks that can be expensive for learners and institutions.
- Open Courses refer to courses that are made freely available online, with open access to course materials, syllabi, assignments, and assessments. These courses are often created by universities and other educational institutions and can be self-paced or led by an instructor.
- Massive Open Online Courses (MOOCs) are a type of open course, but they typically have a much larger scale and reach, often enrolling tens of thousands

of learners from around the world. MOOCs typically offer video-based instruction, online discussion forums, and automated assessments.

The increasing availability of OERs has resulted in a wide range of topics and levels of difficulty, allowing learners to find educational resources that fit their particular needs and interests.

The feasibility of Open Education Resources (OERs) is attributed to:

- The predominance of digital resources in the field of education, which can be stored, replicated, and disseminated at minimal cost;
- The ease with which digital content can be shared via the internet;
- The simplified and lawful nature of copyright retention and worldwide sharing of educational resources through Creative Commons licences.

Open Education Resources (OERs) matter because it does not seem reasonable that education in the age of the internet should be more expensive and less flexible than in previous generations. On the contrary, the internet has made education more accessible and cost-effective by allowing for the creation and distribution of Open Education Resources (OERs), online courses, and other digital learning materials. With the internet, students have access to a wide range of educational resources that they can use to learn at their own pace and on their own schedule.

The networked and online nature of knowledge and people in the digital age will have significant implications for learning, work, and society. For instance, it will become easier for individuals to access high-quality education and upskill themselves, even without attending traditional institutions. This will increase the opportunities for people to acquire digital skills, which are becoming increasingly important in today's digital economy. Moreover, remote work and learning will become more prevalent, leading to greater flexibility in how and where people work and learn.

The growth of online learning and the increasing availability of OERs have the potential to disrupt traditional education models and increase access to education for people worldwide. This, in turn, has the potential to drive social and economic progress, enabling people to access new opportunities and improve their lives.



**International  
Federation of  
Library  
Associations and Institutions**

OERs provide the opportunity for professionals and workers in the Cultural and Creative Sectors to access educational materials without cost, improving digital

access beyond large organizations and addressing digital skills shortages within the sectors. The wide range of topics and levels of difficulty offered by OERs make them

accessible to a wide range of learners, from those who are just starting out in the field of digital skills, to those who are more experienced and need to refresh their knowledge. Open Educational Resources (OERs) for digital research skills can be found in the IFLA repository, and a new educational market offering teaching and learning opportunities for CCS stakeholders can be found in Built Heritage.

**unesco****UNESDOC**  
Digital Library

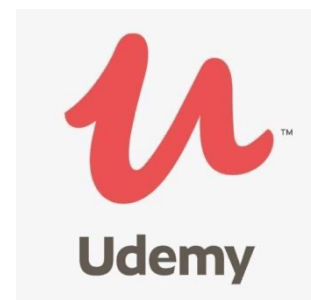
In addition to the wide range of topics and levels of difficulty, OERs also offer the benefit of cost savings, as learners can access educational materials without the need for costly subscriptions or expensive textbooks. This can be a great advantage for CCS professionals and workers looking to gain digital skills without having to invest a large amount of money. UNESCO's Digital Library provides resources on cultural policies, while the OECD has published a report on the impact of COVID-19 on the CCS. WIPO also provides resources on the impact of COVID-19 on the CCS.

OERs can be used in a variety of ways, from self-learning, to workshops, to teaching others, meaning that CCS workers and professionals can use OERs to acquire the necessary digital skills and competencies in a way that suits their particular needs and preferences. Some examples of OERs that can be useful for the CCS include online courses on digital marketing, graphic design, and web development offered by platforms like Coursera, Udemy, and Khan Academy.



Coursera is an online learning platform that partners with top universities and organizations worldwide to offer courses online for anyone to take. It offers a wide range of courses across multiple categories, from computer science and business to language learning and personal development. In 2021 it was estimated that about 150 universities offered more than 4,000 courses through Coursera.

Udemy is an online learning and teaching marketplace where anyone can create or take a course. It offers a variety of courses in topics such as programming, design, business, and personal development. As of November 2022, the platform has more than 57 million students, 213,000 courses, and 74,000 instructors teaching courses in over 75 languages. There have been over 773 million course enrolments.





## Khan Academy

Khan Academy is an American non-profit educational organization created in 2008 by Sal Khan. Its goal is creating a set of online tools that help educate students. The organization produces short lessons in the form of videos. Its website also includes supplementary practice exercises and materials for educators. It has produced over 8,000 video lessons teaching a wide spectrum of academic subjects, originally focusing on mathematics and sciences. All resources are available for free to users of the website and application. As of 2018, over 70 million people use Khan Academy, out of which 2.3 million students use it to prepare for the SAT. As of November 2022, the Khan Academy channel on YouTube has 7.59 million subscribers and Khan Academy videos have been viewed over 2 billion times.

UNESCO has issued a Recommendation on Open Educational Resources (OER) and reports tracking open educational resources can be found at Bay View Analytics. Open Educational Resources provide the opportunity for millions of people worldwide to access education, including those in the CCS. By using OERs, CCS professionals and workers can improve their digital skills and gain access to the knowledge and resources they need to succeed in the rapidly changing digital landscape.

Open Educational Resources provide the opportunity for Cultural and Creative Sectors professionals and workers to access educational materials without cost and with a wide range of topics and levels of complexity. As for the costs, the high cost of traditional teaching materials, such as textbooks and courses, can be a major barrier to many people at CCS seeking to improve their skills and advance their careers. This has already left many professionals at CCS feeling deprived of opportunities for further learning and professional development. The limited flexibility of traditional learning materials also makes it difficult for people to balance their work and personal commitments with the time and effort required to complete a course or program. The restrictions imposed by copyright and related laws have contributed to the increase in the cost of education materials and the limitations in their flexibility. These laws can limit the distribution and reuse of these materials, making it challenging for individuals and organizations to access the resources required for their learning and growth. The high cost and limited flexibility of traditional education materials has made Open Education Resources (OERs) an increasingly attractive alternative for professionals in the CCS.



To learn more, please watch the video “Why OER?” made by The Council of Chief State School Officers with support of William and Flora Hewlett Foundation:

<https://youtu.be/qc2ovIU9Ndk>

OERs offer a wide range of educational materials that are freely accessible, openly licensed, and can be used for education purposes, making it easier for individuals in the CCS to access the resources they need to improve their digital skills and advance their careers.

### Blended Trainings:



Blended trainings, which combine traditional classroom education with online activities such as e-learning and virtual classrooms, are becoming increasingly popular in the CCS. These programs offer a flexible and cost-effective alternative to traditional education, making them ideal for professionals looking to acquire digital skills and competencies.

Here are several blended training approaches:

- **Face-to-Face:** Traditional instructor-led training sessions supplemented with technology to allow CCS workers and professionals to control their own learning pace. Benefits include role-play, mentoring, hands-on practice, and feedback.
- **Rotation:** CCS workers and professionals move from one learning activity to another, either in a structured training session led by an instructor or online in a self-directed manner. Examples include learning stations, labs, and the flipped classroom where workers and professionals practice the training before attending a face-to-face session.
- **Flex:** Flex training is a term that can be used interchangeably with personalized training. By accessing means of integration of training in a Learning Management System (LMS), the CCS workers and professionals control their own training path, choosing what they want to learn. The instructor is usually present in a mentoring capacity to answer questions.
- **Gamification:** One of the most effective ways to motivate CCS workers and professionals is by letting them play! By using game play elements such as points or levels, workers and professionals feel a sense of competition and are more motivated to experience the material on their own time.
- **Online Lab:** This blended training model is entirely digital, with little or no instructor interaction, and takes place either before, during, or after a training session. CCS workers and professionals can access content on mobile phones (mLearning), laptops or tablets, engaging and solidifying their learning.

- **Self-Blend:** Self-blended training is supplemental content—either in the form of webinars, white papers, industry blogs, or video tutorials—that helps self-motivated CCS workers and professionals delve deeper into a subject. A robust LMS can combine diverse content sources under one system to encourage curiosity and growth.
- **Online Driver:** This blended training model is entirely self-directed and takes place in a digital environment. CCS workers and professionals can engage with an instructor through chat, email or message board. It provides a flexible schedule and personalized learning, but lacks the face-to-face interaction of other types of blended training. An LMS is the best way to encourage users to direct their own learning while still monitoring their process as they enjoy media and eventually engage in classroom discussion. CCS workers and professionals can choose from existing learning management systems or opt to have an LMS developed specifically for their needs.

One major advantage of blended trainings is the ability for learners to personalize their learning experience. This can be done through online activities such as e-learning and virtual classrooms, as well as physical resources like textbooks and printed materials. By providing learners with the opportunity to tailor their learning experience, employers can ensure that their employees are able to acquire the necessary digital skills and competencies in the most efficient and cost-effective way possible.



Blended trainings also allow for the integration of technology into learning experiences. This enables learners to benefit from technological advancements such as interactive media, simulations, and video conferencing. Furthermore, blended trainings are convenient and can be accessed from anywhere, at any time, whether in person or online.

Another benefit of blended training is increased collaboration between instructors and learners, as well as collaboration among learners themselves. This is made possible through virtual classrooms, which can be used for group discussions, project collaboration, or peer-to-peer tutoring. Additionally, through the use of online activities such as e-learning, learners are able to access materials from different sources and customize their learning experience.





Blended trainings provide a more engaging learning experience for learners. By accessing educational materials from different sources and interacting with their peers in a virtual environment, learners are able to develop a deeper understanding of their subject matter. This results in a more meaningful learning experience and can help learners to develop a stronger understanding of their subject matter.

Finally, blended trainings offer a multitude of benefits to both learners and employers. They provide the opportunity for the acquisition of digital skills and competencies, cost savings, personalization, convenience, increased collaboration, and a more engaging learning experience. Some examples of blended training programs in the CCS include the Digital Marketing Institute, the European School of Culture and Economy, and the School of Digital Media.

Open Education Resources are a valuable tool for professionals and workers in the Cultural and Creative Sectors to improve their digital skills and gain access to the knowledge and resources they need to succeed in the rapidly changing digital landscape. With the increasing availability of OERs, workers in the CCS have access to a wide range of topics and levels of difficulty, allowing them to find educational resources that fit their particular needs and interests. The benefit of cost savings, as learners can access educational materials without the need for costly subscriptions or expensive textbooks, is also a great advantage for CCS workers and professionals.

In addition to OERs, blended trainings can also play a crucial role in raising digital skills among workers and professionals in the CCS. Blended trainings combine the benefits of traditional in-person training with the flexibility and convenience of online learning. This approach allows professionals and workers to gain digital skills in a way that suits their particular needs and preferences, whether that be through self-learning, workshops, or teaching others.

The wide range of topics and levels of difficulty offered by OERs, as well as the cost savings and flexibility of blended trainings, make these resources accessible to a wide range of learners. This is important because it allows professionals and workers in the CCS to improve their digital skills, regardless of their prior experience or financial resources.

It is also important to note that organizations such as UNESCO, IFLA, and WIPO provide resources on various aspects of the cultural and creative sectors, including open educational resources and the impact of COVID-19 on the CCS. These organizations are working to support the growth and development of the sector, providing access to the resources and information that workers and professionals need to succeed.



### III. Overview of schemes and policies related to CCS currently under development or implemented in Europe and in each project partner country

The European Union does not have a common cultural and educational policy mandatory for member states, but various CCS policies are being developed. They are related to strategic documents, recommendations, strategic plans, action plans etc. A lot of European countries have confirmed full participation in most of the action plans and programs and some of them are more advanced than others. This analysis aims to examine schemes and policies, both at EU level and in several of the European countries, in particular Italy, Spain, Latvia, Poland and Bulgaria. With the analysis, we will see the different level of engagement of the countries and their development in the field of CCS.

In this way, we will prove that the political agenda for the EU's economic growth takes little account of the opportunities and potential of creative and cultural industries, although they have already begun to highlight the innovation capacity of cultural and creative industries, as they intersect the innovation processes of other manufacturing and service sectors with innovative and creative technologies. Results. The indecision of EU policymakers on how to take advantage of the creative and cultural industries to achieve a smart Europe (as part of the Europe 2020 programme) is expressed in a lack of commitment to these sectors and it is actually clear that there is a need for a cohesion agenda.

#### Analyze of the EU POLICY

As we already mentioned, the EU does not impose specific measures in the field of culture and creativity, but it does implement some policies. They are addressed to promoting of the non-cultural dimension of European integration through relevant legislation and state funding. These policies support the development of cultural activities, education or research conducted by private companies, NGOs and individual EU-based initiatives working in the fields of cinema and audio-visual, publishing, music and crafts.

There are three strategic areas in the European Agenda for Culture with specific objectives corresponding to the social, economic and external dimensions.:

1. **Social objective** - to harness the power of culture and cultural diversity for social cohesion and well-being
2. **Economic objective** - supporting culture-based creativity in education and innovation

3. **External objective** - strengthening the EU's international cultural relations by supporting culture as an engine for sustainable social and economic development; promoting culture and intercultural dialogue for peaceful inter-community relations; Strengthening cooperation in the field of cultural heritage

For the period 2019-2024 The European Commission identifies several priorities that are of great importance for the development of cultural policies at EU level and for the key themes of European cultural cooperation. They are:

1. **European Green Deal:** striving to be the first climate-neutral continent
2. **Europe fit for the digital age:** empowering people with a new generation of technologies
3. **An economy that works for people:** works for social justice and prosperity
4. **A stronger Europe in the world:** Europe to strive for more by strengthening our unique brand for responsible global leadership
5. **Promoting our European way of life:** building an Equality Union where we all have equal access to opportunities
6. **A new impetus for European democracy:** nurturing, protecting and strengthening our democracy

To support and implement these priorities, the EU is developing the Creative Europe programme, which is the European Commission's flagship programme to support the cultural and audio-visual sectors.

For the period 2021-2027 a budget of €2.44 billion is foreseen, compared to €1.47 billion from the previous programme (2014-2020). Creative Europe invests in actions that strengthen cultural diversity and meet the needs and challenges of the cultural and creative sectors.

The main goals of the programme are:

1. protecting, developing and promoting Europe's cultural and linguistic diversity and heritage
2. enhancing the competitiveness and economic potential of the cultural and creative sectors, in particular the audiovisual sector.

Developments in the programme will contribute to the recovery of these sectors by stepping up their efforts to become more inclusive, more digital and environmentally sustainable.



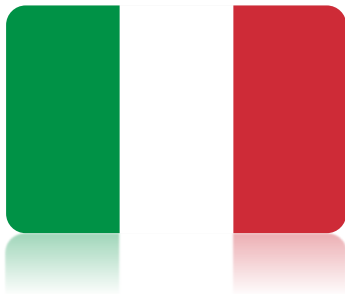
## Creative Europe

The Creative Europe programme is divided into three strands, each focusing on a specific CCS area. They are respectively the Creative Europe CULTURE, the Creative Europe MEDIA (audio-visual) and the cross-sectoral strand.

All this leads to the conclusion that the European Union makes culture and creativity a top priority in the upcoming years. It does not require concrete actions, but rather provides opportunities that each Member State can benefit from.

### IV. Analysis of policies and programmes in different countries

#### ITALY



At the beginning of the new century, Italy faced a number of challenges in the field of culture and creativity. The main problems were caused by the shortage of public funding, as well as by serious restrictions and drastic cuts caused by the budget of the Ministry in 2000. Subsequently, the government realized the importance of CCS and in recent years the following strategic issues and public debates have been addressed:

1. education, audience attraction, cultural participation and consumption;
2. professional culturalism, new skills for public institutions and the role of the artists;
3. public/private models of governance of cultural organisations and the rise of new business models;
4. new opportunities for funding culture from private resources;
5. digital transformation;
6. the role of the Third Sector for local development and social/cultural innovation;
7. adoption of systems and indicators to measure the impact of culture.

In order to solve the issues and to raise culture and creativity to the deserved level, the Italian government is uniting around the following priorities:

- Encouraging the development of culture;
- Digitalization (including work on the digital roadmap);
- Promotion of books and reading and cultural institutions;
- Contemporary creativity and urban redevelopment;
- Support for entertainment, cinema and audio-visual.

There are several main activities to support the achievement of the set priorities:

- Promotion and support by strengthening in Italy and abroad activities and initiatives of public and private entities operating in sectors with a specific interest;
- Increase measures, initiatives aimed at improving institutional actions in relation to the impact on territories;
- Development of networks, listening and discussion of stakeholders, including adoption of digital platforms.

Several initiatives at national level deserve to be noted for the purpose of promotion and support.

From 2016 onwards, the Italian citizens who come out of age receive a monetary bonus of 500 EU (18 anni) from the government, which is to be used for cultural gatherings such as cinema, music and concerts, cultural events, museums, theatre.

*Nati per leggere - Born to Read* is a project that offers free reading activities to families with children up to 6 years, implemented with the financial support of the National Center for Books and Reading.

The Emilia-Romagna region launched in December 2021 a special experimental arts program focused on theater.

Admission to state museums, monuments and archaeological sites is free of charge for all EU and non-EU citizens under the age of 18, as well as for several categories of visitors, and for everyone on special days and during museum week.

## SPAIN



The way Spain is organised territorially leads to a diversity of traditions, cultural events and creative expressions. This diversity is supported by the government and sets out the main objectives of cultural policies, which are: preservation of cultural heritage and the promotion of access to culture. The protection of diversity is mainly interpreted through internal consideration of the individual traits of the different cultures that make up modern Spain.

The following five objectives are common to Spanish cultural policy:

1. promoting quality cultural supply, formulating a state policy that guarantees the right of access to culture by improving the facilities and technological modernization of cultural management;
2. updating the legal framework for the protection of culture;
3. promoting a social alliance for culture that promotes the participation and role of civil society in supporting and promoting culture;
4. promoting culture as a critical tool for spreading Spain's 'brand' abroad;
5. facilitating the creation, improving the conditions for contemporary creativity and intellectual innovation, as key elements for social development

Significant attention is paid to digitalization in the cultural and creative sectors, so in 2013 the government launched a Plan to Promote the Digital Economy and Content Industry. The plan covers three areas of action: sector growth, digital content education and training initiatives, funding programmes and momentum to increase the dimension of companies and businesses; intellectual property protection; and the re-development of use of public sector information.

Important public and private initiatives for artists working with new technologies are:

- *No piratees tu futuro [Don't Pirate Your Future]* – Ministry's campaign to raise awareness to and reducing high levels of piracy
- *eBiblio* - provides free lending of e-books and audiobooks
- *ArtFutura* - festival of digital culture and creativity, which offers a broad program of activities in museums and cultural centers in more than twelve different Spanish cities
- *OFFF* - it started in Barcelona in 2001 as a festival of post-digital culture, and today combines art, design and technology through various activities such as conferences, seminars and exhibitions;
- *Arts Santa Monica Creativity Centre*, under the Ministry of Culture of the Catalan Government, is a space for bringing together and crossing the various disciplines of contemporary artistic creation and science, aimed at the dissemination of Catalan creativity, innovation and reflection;
- *Meeting-Show Zinc Shower* - an international meeting point for directing investment, promotion, training and cooperation between the most innovative companies and projects in the sector.

## LATVIA



The most significant national cultural institutions in Latvia are subordinated to the Ministry of Culture. Apart from that, the Ministry is a shareholder of the state capital companies (mainly theatres and orchestras). A significant number of public cultural institutions is owned and run by municipalities, creating a dense network of public libraries, cultural (community) centres, music and visual arts schools.

In 2004–2005, the Ministry of Culture took a more active position on the development of the culture and creative industries. After introducing creative industry issues in the national cultural policy guidelines, the Ministry of Culture encouraged the inclusion of creative industry matters in all key policy planning documents in Latvia, such as the *National Development Plan 2007–2013*, the *National Development Plan 2014-2020*, the *National Lisbon Programme 2005–2008 of Latvia* and the *National Strategic Reference Framework document 2007–2013*. The cultural policy guidelines *Creative Latvia 2014-2020* sets the development of creative and cultural industries as one of four priorities.

On the 1<sup>st</sup> of March 2022 Cabinet of Ministers of Republic of Latvia has approved cultural policy priority tasks for the next 6 years: **the Cultural Policy Guidelines 2022-2027 “Culture State”**.

The main objective of the new Cultural Policy Guidelines is to provide **a sustainable and accessible culture for the development of Latvia** as a nation-state and for the growth of every individual. This goal is intended to be achieved through the implementation of tasks in **five areas of activity**:

1. Providing high-quality cultural services available to the public,
2. Promoting active public participation in cultural processes,
3. Strengthening the cultural education system as a guarantor for the development of Latvian talents and professional growth of cultural professionals,
4. Providing the necessary preconditions for the sustainable development of cultural and creative industries,
5. Ensuring the safeguarding, conservation, and sustainable use of cultural heritage.

The State Cultural Capital Foundation regularly supports the culture industries (Literature, Music and Dance, Theatrical arts, Film arts, Visual arts, Cultural Heritage, Traditional Culture, Design and Architecture, Interdisciplinary) in its project competitions and special target programmes:

- The Cultural Monuments Research, Conservation and Restoration Programme of the National cultural heritage administration provides support for emergency conservation, restoration of cultural monuments, as well as for research of cultural monuments.
- The support of the National Film Centre is granted to promote the development of the film industry of Latvia, which covers the creation of films of Latvia, distribution of films of Latvia and foreign films, the preservation, protection, accessibility and popularisation of film heritage.
- The different types of funding for cultural projects are also available in local municipalities – the majority of Latvian municipalities announce annual open calls for projects (they can be either specific for cultural sector, or intersectoral), where it is possible to receive a small amount of financing (most often not more than EUR 1000) for cultural activities or events.
- A larger amount of support is available in the capital city. One example is the grant programme of Riga City Council (Take off) aiming to support innovative small and medium enterprises. There is also Creative Industry Incubator in Riga (structural unit of the Investment and Development Agency of Latvia).
- In the film sector, there are two support schemes for international co-productions. Latvian Co- Financing Fund (support programme for international film productions in operation since 2013) and Riga Film Fund (Riga City Council co-financing programme for international film productions in Riga, in operation since 2010).

## POLAND



The goals and the principles of the cultural policy in Poland are formulated in accordance with standards established by democratic European states. As the other EU member states, Poland is free to develop cultural policies in its own way, without the unification of cultural institutions, setting their own goals and determining priorities.

The current goals of Polish cultural policy are:

- Preservation of national and cultural identity;
- Assurance of equal access to culture;
- Promotion of creative output and high-quality cultural goods and services;
- Diversification of cultural offer, taking into account the variety of social groups.



The current principles of Polish cultural policy are:

- Decentralisation of decision-making processes regarding the organisation and financing of cultural activities;
- Fostering community participation in decision-making processes by organising expert panels and initiating public discussions regarding possible solutions for key problems;
- Ensuring the transparency of decision-making processes;
- Applying the principle of subsidiarity: decisions concerning culture are made by those, to whom they pertain. Central authorities cannot make decisions concerning local affairs instead of local governments, unless they have been specifically authorised to do so.

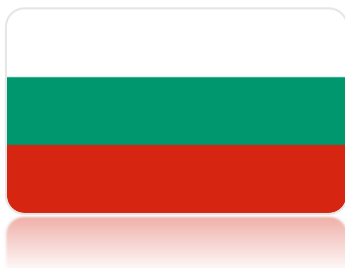
The main programmes run by the minister of culture are:

- Memorial sites and permanent memorials in the country. The aim of the programme is to support local governments in providing stable care over the most important memorial sites, which are material testimony to events that are key to national identity.
- War graves and cemeteries in the country. The aim of the programme is to support the care of war graves and cemeteries in the territory of the Republic of Poland, constituting material evidence of key events in the history of Poland related to struggle and martyrdom, as well as to support scientific activities disseminating knowledge about these events
- Protection of archaeological monuments. The aim of the programme is to protect the archaeological heritage by supporting the key tasks for this area, including the identification and documentation of archaeological heritage resources as well as the preparation and publication of the results of archaeological research.
- Protection of cultural heritage abroad. The aim of the programme is to improve the state of preservation and strengthen the protection of cultural heritage located outside the territory of the Republic of Poland, and to disseminate knowledge about it.
- Supporting museum activities. The aim of the programme is to support activities in the field of conservation care of museums, archives and book collections, as well as the presentation of the collections in the form of cognitively attractive exhibition and publishing projects.
- Protection of monuments. The aim of the programme is to preserve the tangible cultural heritage, through the conservation and restoration of

immovable and movable monuments, and making them available for public purposes.

- Theatre and Dance. The aim of the programme is to support the most valuable phenomena and trends in contemporary theatre and dance.
- Music. The aim of the programme is to support the most valuable phenomena and trends in Polish and world music culture.
- National Collection of Contemporary Art of the Minister of Culture and National Heritage. The aim of the programme is to create and develop representative, international collections of contemporary art with the rank of national collections in order to strengthen the exhibition system and the field of visual arts in Poland.
- Visual arts. The aim of the programme is to support the most valuable phenomena in Polish contemporary art and to popularise the most interesting phenomena of Polish and world art in Poland.
- Partnership for the book. The strategic goals of the programme are both to improve access to books in all its formats and to strengthen the culture-forming role of bookstores and libraries.
- Reading promotion. The aim of the programme is to support valuable forms of promoting reading, both by co-financing innovative, wide-ranging programmes promoting common reading practices, and by supporting projects promoting the most significant phenomena of contemporary literature.

## BULGARIA



During the transition, some significant changes were required in Bulgaria, including in the field of culture and creativity. The following reforms were introduced:

- decentralisation of administration and funding of culture;
- freedom of action and formation of market-oriented attitudes of cultural institutions and artists;
- amendments to cultural legislation designed to respond to new socioeconomic challenges;

- the creation of an administrative environment facilitating cultural development and European integration;
- ensuring the equality of state, municipal and private cultural institutions; and
- strengthening the role of the non-governmental sector.

Decentralisation, considered a top priority at the beginning of the transition, remains a contentious issue for both cultural circles and the public. Nowadays there are three sources of conflict:

1. central government and the legislature which, on the one hand, decentralize the financing and management of cultural institutions, while, on the other, they retain partial control over them;
2. local government, which seeks greater autonomy, nevertheless prefers most of the responsibilities and funding of culture to be assumed by central government; and
3. NGOs that are the most active advocates of decentralisation, but are still weak in terms of networking and influence on the legislature.

Despite these still unresolved problems, Bulgaria's cultural policy is making progress and is currently united around the following national priorities:

- preservation of cultural memory and history heritage;
- creating conditions for the development and enrichment of all spheres of culture as factors for sustainable development;
- developing and adopting an effective funding mechanism for cultural institutions and finding alternative forms and sources of funding;
- improving the legal framework in the field of culture;
- preservation of cultural heritage and digitization of cultural content.

Several documents in the Bulgarian legislation outline the policies regarding to CCS:

- The Cultural Heritage Act of the Republic of Bulgaria contains provisions on the role of the state, municipalities and individuals in ensuring equal access to cultural values that are also a form of cultural expression.
- The Law on the Protection and Development of Culture (CPA, 1999), Article 2 outlines the basic principles of national cultural policy, including: "promotion of cultural diversity while preserving national cultural cohesion" and "creation of conditions for the cultural industry and the arts market". In addition, in Article 20, in order to protect national identity, there are measures to ensure that programmes, films, etc. with cultural content and priority treatment of culture appear in the national media (subsidized).

- The Film Industry Act (FIA, 2003) - enables the development of the national film industry by providing direct and indirect measures to support film production, distribution and screening.
- The Radio and Television Act (RTA) provides that at least 50% of total screen time must be devoted to European and Bulgarian productions. The law also regulates the possibility of broadcasting programs in another language, including for Bulgarian citizens whose native language is not Bulgarian.
- Copyright and Related Rights Act (CRRRA, 1993) - helps to maintain and develop the creative process in the interest of authors, artists, performers, producers, consumers, culture, industry and the general audience.

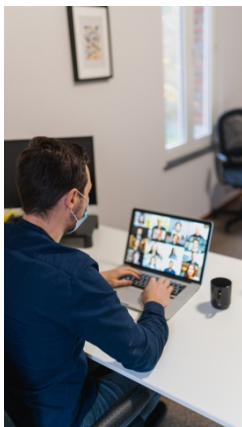
Cultural Heritage Act - the objectives of this Act are to enable the preservation and protection of cultural heritage, sustainable development for its conservation policy and to ensure equal access to cultural property for all citizens.

## **V. Policy recommendations. A roadmap for the future targeted to all relevant stakeholders' levels**

### **A PART: Policy making levels (local, regional and national)**

The fast-changing and growing tendencies of creation, production, reproduction, distribution, promotion, marketing and consumption, the development of the ICT sector, the new characteristics of the audience, and the different values and preferences in the global market have dramatically transformed the field of Cultural and Creative Sectors. The CCS influence trends and generate new revenue models, but they are also heavily influenced by economic variation because they are dependent on both private and public financing.

Many publicly funded sectors, as well as non-profit and private initiatives, in the CCS are looking for financial sustainability in times of crises.



Indeed, in the last years due to COVID-19 pandemic, Europe's diverse cultural landscape was suffering severely and many actors in the cultural and creative sectors and industries faced ruin, without public investment and aid. The crisis has also highlighted the pre-existing vulnerabilities of the cultural and creative sectors, including the precarious livelihoods of artists and cultural workers and the complex environment in which they are working in.

For example, during the COVID-19, many artists and cultural and creative professionals working in the EU found it difficult to prove

their working status and hence their eligibility for unemployment and other benefits. In addition, despite the diversification of employment patterns, accompanied by non-standard working practices and multiple sources of income, artists often have low-income levels, therefore, **new mechanisms are needed to ensure their remuneration.**

Professional workers in the CCS have to be offered **support in accessing external sources of finance** such as grants and subsidies because they often face a challenge in doing so.

In recent years, in terms of public funding, there is a notable shift from direct support, as in the form of lump sum subsidies, to indirect support. However, for artists and other professionals working in the CCS, often it is hard to find grants to apply to, especially for the ones who are new to the world of grants and grant applications. National governments have to ensure that **grants and guarantee income programmes are not only available, but also easier to access**, so a greater number of artists can have access to them. This can give artists the opportunity to actively pursue their artistic career, as well as to aid younger artists in establishing themselves as artists.

Supporting people at all stages of their lives to design, develop and increase their participation in high quality creative activities is not only beneficial for them, but also can help shape the image of the country and stimulate its economy. The CCS provide direct economic growth for the state and local communities, being important complements to community development and enriching local amenities. Arts and culture create job opportunities and stimulate local economies through consumer purchases, and in particular, the creative sector attracts young related workers to participate in the contemporary workforce.

In order to **better understand the country's cultural and art assets**, national and local governments have to work together, reflecting vertical synergies and exchanging of data. The collected data cannot only be used in formulating local economic development, tourism initiatives, and coordinating cultural development efforts, but can also provide the countries with valuable information on what measures and methods have to be taken.



National governments have to seek **inputs from different stakeholders** and periodically **organize regular meetings** with them because this can help better formulate policies. Moreover, being in frequent contacts during

the implementation of policies for advice as well as monitoring of the performance of policies is considered important for the realization of the country's objectives and policy efforts.

The good interaction between central and local authorities is considered fundamental for the smoothly running of the programmes and policies in place and in general for the mutual understanding and support that benefit professionals working in the CCS. The principle of mutual information and consultation underlies most of the good practices that can be identified in interactions between local and central authorities. The need for local authorities to be informed of national/regional initiatives as well as to be consulted in the decision-making process favours adequate implementation of public policies. On the other hand, central authorities should have local data in order to design public policies that are relevant to local communities and citizens.

State authorities on local, regional and national level have to ensure that the strategies and measures which are put in place respond to the real needs of professionals and businesses. Therefore, **close contact with CCS bodies and representatives is considered essential**. Authorities must help creative and cultural organizations and their workforce to adapt to the changing environment and the needs of the communities they serve, supporting them with practical and innovative ways to improve and develop.

In particular, the countries need to **support the use of information and appropriate technology** to develop and improve businesses. The ongoing development of digital skills and data literacy should be prioritised, and decision making has to be informed by relevant, accurate and up-to-date evidence and data.

Although all countries have their own digital strategies, the form, content and governance of those digital strategies varies significantly across countries. Some strategies are more aspirational, while others are specific and action-oriented. However, national digital strategies often fail to address the specific concerns and needs of the cultural and creative sectors. Policies that impact the digital environment are often formulated without the input of public institutions and stakeholders from the CCS. As a result, the needs, views and perspectives of the cultural and creative sectors might not be considered as these policies are developed and implemented.

Following, **there is a need for more intersectoral governance models** involving ministries of culture, communication (or those with a portfolio on media and broadcasting), trade and industry (or those responsible for copyright regulation), private actors, civil society and other relevant agents, as well as regional strategies.

States should conduct **overall mapping of the digital cultural and creative sectors**, involving diverse actors. National teams of government officials, private sector and civil society organizations (including youth organizations) should be established. Interministerial coordination mechanisms to monitor the impact of the regulatory frameworks, cultural policies and sector strategies have to be put in place, as well as there is a need of **concrete action plan to support CCS** in the digital environment.



States need to ensure a diverse digital ecosystem, therefore, policies and measures to support digital creativity, enterprises and markets have to be implemented. For doing so, governments have to conduct studies and collect data on the traceability of diverse creative expressions and their accessibility, on the fair remuneration of creators in the digital environment and on the use of metadata in different creative sectors.



They should **provide spaces dedicated to digital creativity and innovation** that enables artistic experimentation and collaboration. Co-working spaces, innovation labs, start-up accelerators are seen as vital for specific actions and branches in the CCS. Moreover, financial or other forms of support to small and medium sized enterprises and entrepreneurs working in the digital cultural and creative sectors should be offered.

Governments need to ensure that the digital literacy, skills and competences of young workers in the CCS are reinforced. They need to audit and identify specific digital skill gaps in the cultural and creative sectors, in order to **establish training programmes to strengthen the digital skills and competencies of the cultural and creative sectors** to fully participate in the ongoing changes to the cultural value chain.

The digital uptake increases access to cultural content and drives CCS growth as CCS content is increasingly consumed digitally through the internet, social media or new forms such as podcasts. New forms of collaborations (cooperative project development between small companies/freelancers) lead to innovative models such as creative hubs and co-working spaces that can generate socio-economic development notably in urban areas. Therefore, special attention should be put on the needs of the specific sectors regarding digitalization.

In addition, by providing support to cultural and media institutions, governments can help them to **become learning spaces for the public to acquire digital literacy skills and competencies** through creation and experimentation.

Here it is important to mention also the role of non-profit organizations and their youth workers and volunteers who are constantly trying to support young people who wish to work in the CCS as well as professionals working in the CCS in their pathway to employment, upskilling and success. NGOs are helping young people to develop their capacity to operate across a range of platforms and take advantage of new and emerging markets that without digital skills cannot be approached. Moreover, they are often close to youngsters with low digital skills and with low levels of qualification that are at higher risk of unemployment, poverty and social exclusion.



Following, **governments should offer support to all these NGOs** so they can keep helping young people to upgrade their education and knowledge, while also updating also their digital skills. NGOs have taken greater and greater responsibility for the increasingly wide aspects of community development, and have become essential providers for education. The NGOs count with new approaches to teach skills and procedures of development techniques, being in some cases complementary to the services offered by educational institutions and government agencies. For this and many other reasons, States should give not only financial support and access to resources to NGOs, but it should offer them the possibility **to improve their status and role in decision-making process** because they can bring innovative ideas to current local, national or international issues.



Also, States should consider the **need to link non-formal education with the technical sectors**. Such collaboration can help NGOs improve their productivity and efficacy in their own technical programmes, as well as update their training programmes and educational materials. NGOs can better respond to local needs when they are equipped well, and where they are up-to-date with the latest trends in the digital space.

It should be taken into account that some of the common issues that NGO can face is the:

- Lack of funding for complex end-to-end technology infrastructure, software and systems and unavailability of human resources to develop and maintain it (technical support, system administrators, software developers, etc.).
- Lack of skilful IT experts. Attracting and managing talents with the right background and skill set is extremely difficult for organizations operating in non-tech fields and industries.
- Lack of visibility on donations and clear data about fundraising initiatives. Loss of good reputation, trustworthiness and feeling for transparency by stakeholders.
- Usage of legacy technologies, hardware, and systems that are no longer supported or updated.
- Workflow organization and people management are worsened by the mixing of volunteers and full-time and part-time employees.
- A large number of manual processes bring higher risks for human errors, delays, and low efficiency.

When addressing these issues with adequate solutions, governments can help NGOs flourish in the future because they play a critical part in developing society, improving communities, and promoting citizen participation.



Young people are attracted by the creative and cultural sectors and account for a significant portion of the workforce, but recent graduates also face recurrent problems, including multiple unpaid internships and traineeships. While internship experiences are important for young people to acquire needed experience, the proliferation of internships could result in precarious forms of work, unfair competition and downward pressure on employees' wages.

Following this, national governments should **ensure that a fair wage is paid to young people**, because the true cost of unpaid internship is very huge. Unpaid internships not only impact young people's financial security, career prospects and mental health, but also impact our societies by exacerbating inequality.

Unpaid internships are also worsening inequality. Those who simply can't afford to not be paid, are losing out. Young people who already face bigger challenges and obstacles, such as those from marginalised groups, are once again being excluded. Therefore, **national decision-makers should recognise the cost of unpaid internships** and take action to protect the young workers.

On national level, it should be ensured that internships and traineeships count with:

- A written contract,
- Remuneration at least at the level of the national minimum wage and above the national poverty threshold, with overtime additionally compensated,
- A limit on the length of the traineeship to a fixed number of months,
- Presence of a mentor and evaluations to discuss progress,
- Equal access to social protection in line with other workers, and
- Transparent advertisement on the conditions and learning objectives.

This measure should be taken not only for the young people who want to work in the CCS, but in general for all youth.



When a country identifies several CCS that offer significant economic growth, it should **adopt different strategies such as training programs**, to encourage growth in the specific sectors. For example, the State may **create a tuition-free program**, designed to expose and prepare youth for a 21<sup>st</sup> Century career in music through individualized training while

reducing barriers to access. Such professional artist training programs can reach young people who are the future change-makers and culture-shapers. The programme can provide young people interested in working in the musician sector with performance opportunities, high-calibre technical training, practical tools, and rich experiences aimed at empowering them as leaders and thinkers in their chosen fields.

Governments can also decide to directly provide operational funding to national performing arts training organisations, so they can promote artistic and cultural excellence. Following, these organizations can deliver innovative and high-quality training that prepares young people for national and international careers in specific cultural and creative sectors.

In addition, national and local governments have to **create public-private partnerships with any key sectors**. This will lead to the increase in the capacity to develop a creative workforce. Many local-level successes suggest that such strategies are promising since they provide technical assistance in areas such as planning and marketing. This fosters significant growth in the country's cultural sector.

The role of governments in terms of **reviewing and researching new business models** in the CCS is also very important. Innovation is vital within the CCS themselves because it can help the further growth and adaptation to the constantly evolving technological and financial environment. Therefore, the innovative approaches can be powerful drivers for the strengthening of cultural diversity and for the development of entrepreneurship, as well as for growth, jobs or social inclusion.

A business model in the CCS is understood as a set of assumptions about how an individual entrepreneur or an organization creates value, delivers value to a customer, and captures the value and turns it into economic, social and/or cultural output. A special attention has to be placed to the **response to the digital challenge with the creation of new digital business models** in the CCS, that see the introduction of Micropayments/Crowdfunding, Streaming/Pay-Per-View, P2P, Gamification, Self-Publishing. In some sectors such as music and computer games, the development of new business models is very strong, but in others there is still a long way to go.

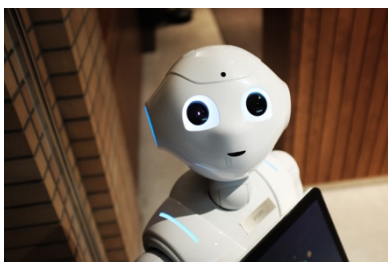
Governments have to address culture as a global public good, **making sure that public investment in culture does not decline** and that the creative professions are stable, valued and regulated. Culture's value as a global public good must be cherished and preserved for the benefit of present and future generations, therefore, there is a need of **long-term policies that respond to the structural challenges** highlighted also by the COVID-19 crisis. State should ensure that professionals working in the CCS count with some degree of security, support with regard to digitalization, equitable value chains, and fair remuneration of creators by the main digital platforms.

In order to respond to current challenges in the CCS, national governments and local authorities must work together, in close partnership, reflecting vertical synergies and creating guidelines to design useful strategies and support for all actors involved in the sectors. Countries have to take specific measures for the development of extensive cultural initiatives, regulation and policies, and to support the growing role of culture in international exchanges.

Governments have to prepare **national and digital roadmaps with the participation of a diverse and intersectoral range** of actors. They have to ensure that digitization does not worsen existing inequalities such as lack of internet access or diversity of cultural expression. Indeed, rapid technological advances, such as Artificial Intelligence, blockchain and extended reality, are disrupting traditional business models in the CCS, offering amazing opportunities for growth, but they also bring serious challenges to the diversity of cultural expressions. Following, all these new trends have to be taken into account when designing, implementing and evaluating national policies and actions.

## **B PART: CCS bodies and representatives**

The role of CCS bodies and representatives in the design, implementation and evaluation of national and European policies is vital for matching the needs of the sectors and for finding effective solutions to the current challenges. Although the CCS are flexible and innovative enough to adapt to the changing circumstances, in order to maximise on opportunities, there is a need of a cross-sector approach and collaboration with different actors.



Innovation in Europe often happens with the support of public policies and subsidies, therefore, CCS representatives have to **make sure that their role in the innovation process is not underestimated**, especially when designing innovation strategies and programmes at European, national or regional levels.

Innovation is often perceived as a digital or technological issue, but the participation of the cultural and creative sectors is important, because the contribution these sectors can make to societies is vital. The CCS bodies and representatives should ensure that all governance levels engage in the designing of support measures and programmes for them, and that innovation is carefully defined in a broad and comprehensive sense, including the cultural and creative sectors' creative potential.



CCS bodies and representatives have to make sure that country growth strategies and measures recognize the importance of cultural and creative sectors with regard to innovation policy, as well as the need for these sectors to be incorporated into the national strategy for research, technology and innovation. There should be a **specific scheme to promote innovation in and by the creative sectors**, because it can not only strengthen the creative sectors' transformative impact on other economic sectors, but it can also enhance the country's international image as

a creative, innovative and cultural nation.

Innovation in the cultural and creative sectors makes a difference for people and society. Innovative and higher quality cultural environments, art galleries, museums, cultural festivals and artistic education boost the attractiveness of societies and places.

CCS representatives should advocate for programmes and initiatives that can **expand the city's network of public facilities designed to support cultural creation and production**. For example, many municipalities own unused spaces that can be perfectly converted into spaces for cultural purposes where young creative talents can hone their skills and take their first steps down the path to professionalism. Moreover, locals can be a great place for participation, skills development, volunteering and social and cultural development.

For example, **the creation of "art factories" from former factory buildings** that have been refitted for use by artists, cultural agents and organizations involved in promoting creation, can be a great idea for accessing culture.

A good practice is coming from Fàbriques de Creació de Barcelona, a beautiful Art Factories project which responds to the need for work spaces and places for artist to meet with other creators. This initiative was started following the demands of artists collectives for suitably equipped spaces where they can work and share their art and thoughts. Thanks to the collaboration of CCS representatives and public entities such as the Institut de Cultura de Barcelona and the Barcelona City Council, today the Art Factories network is made up of 11 centres spread across several Barcelona neighbourhoods. In total, 30,000 m<sup>2</sup> of old industrial buildings have been converted into spaces dedicated to artistic creation and innovation.





Following, CCS representatives around Europe should **raise awareness about the need for a safe space**, free from the pressure of the sectors, the media and the market, where young talents can develop their ideas into quality and meaningful projects.

Moreover, professionals working in the CCS need to count not only with spaces but also with **resources that guarantee fundamental working conditions** throughout the creative process. Also, they have to be offered an opportunity to share and exhibit finished projects, facilitating their entry into the city's artistic and cultural scene.

Cultural and creative institutions have a **special role to play in the promotion of cultural diversity and intercultural dialogue**. By becoming a space for deepening understanding of different cultures and providing a place for participative and creative encounters, they can help countries to build a more cohesive and open society. They can bring many benefits for states, by helping to reduce sources of conflict and division, and by creating a framework for relations between organizations and between people. Intercultural attitude not only concerns people, but also businesses, cultural institutions, museums, libraries, community centres, etc.

However, for intercultural dialogue to exist, **everyone has to take responsibility for developing knowledge and competences**. CCS bodies and representatives have to ensure that intercultural art practice involves artists and communities from a range of national, ethnic or cultural groups. Cultural diversity has to be seen as a value and an opportunity across all artforms and art practices.

CCS bodies must to **actively promote cultural interaction** to some degree as part of their programmes, engaging individuals and communities from diverse cultures as artists, participants and audiences. CCS bodies and representatives do not have to be afraid that getting overly involved in work with a cultural diversity agenda can lead to the loss of art elements.

A good practice example to look at, it's the contest organized by the non-governmental art organization Freemuse, UN Refugee Agency and the UN Human Rights Office. For the International Day Against Racial Discrimination 21 March 2022, a contest for minority artists who have exposed, explored, and/or addressed matters relating to statelessness through their artwork was organized. It aimed to support minority artists' work on statelessness and to increase the visibility of their artwork, while raising awareness on the human rights of stateless individuals and groups belonging to minorities. The events also aimed to strengthen OHCHR and the UN system's recognition of minority art and artists as powerful players in discourse and action on human rights—and to deepen engagement with them.

However, despite that there are some examples of productive collaborations with minority ethnic artists and communities, the majority of the time this collaboration is based on short term projects, campaigns or initiatives.

Moreover, CCS bodies have to ensure that **the diversity of their employees and board members is also respected**. Cultural and creative organizations have to set meaningful goals and targets for making their ranks more diverse, as well as they have to be strongly committed to work toward sectors that are fairer and more equitable.



More strict collaboration between CCS bodies, NGOs and minority-led organizations would enable cultural and creative organizations to be much more successful with developing and supporting culturally diverse arts and artists. A **partnership approach is essential** for ensuring the success of any policy and initiative relating to cultural diversity and the arts. Equally important is to highlight that cultural diversity and the arts policy should be understood as **a process that requires collaboration** between external and internal structures, within and across government departments as well.

CCS bodies and representatives have to **consider the importance of professional development and training** as a means by which diversification of the arts could be ensured and also as a route to support the intercultural competence of arts practitioners and arts managers. There is a need for developing continuing professional development skills focussing on intercultural methodologies for arts practitioners working with young people, because they can enhance the intercultural competence of young people by providing them with knowledge about the variety of cultures within the country they live in and with other cultures around the world.

CCS bodies have to consider that change may take place first and foremost within cultural institutions, therefore, if based on specific strategies, their efforts will bring them more chances for success. In addition, there is **a need for assertive statements and concrete plans**, otherwise their intentions for change will not lead to any sustainable results.

CCS bodies and representatives have to speak louder about the challenges that each specific sector encounters. The grants for the CCS are not only important to support artistic and cultural experimentation and prototyping, but should also support innovation at large (at the level of organisations – e.g. introducing digital technologies, new business models). However, general innovation grants often remain difficult to access for CCS actors (especially for non-profit organisations), and this should be improved.



CCS bodies and representatives have to **support the work of CCS policy-makers** on the ground as well, because only with the participation and access of all kinds of CCS stakeholders, there would be more chances for success.

The know-how of the CCS needs to be valued and understood also beyond these sectors and the discourse should shift from a problem-orientation to an opportunity-orientation. For example, CCS actors are experts in many domains, including participatory and sustainable city development or other topics. Following, CCS actors should not only be seen as being in need of capacity building, but they themselves can also valuably contribute to capacity building elsewhere.

The cultural and creative sectors can have a leading role in **achieving greener and sustainable places** to live in. With their commitment to local and global climate goals, they can encourage organizations to work toward outlined goals and objectives in their own way and context. Using their creativity and innovation, professionals working in the CCS can create different sustainability initiatives and actions that can limit emissions, reduce waste, and ensure that local communities' actions are compatible with economic growth.

The CCS bodies have to **formally develop and implement an action-oriented sustainability strategy**. They need to establish metrics to quantify, track, and report on resource consumption, emissions and impacts through the establishment of a baseline and assessment of performance over time. CCS representatives have to make sure that professionals working in the CCS are educated enough on the impacts of climate change, water and resource consumption, and waste.

Moreover, CCS bodies have to **consider the value contribution that young people can make to the current global challenges** because they are valuable contributors to climate action. They are agents of change, entrepreneurs and innovators. Whether through education, science or technology, young people are scaling up their efforts and using their skills to accelerate climate action.



Art can engage people emotionally where the fact-and-figure heavy warnings about the present ecological crisis may fail to connect. Moreover, art can be a powerful tool for communication. Within the growing field of science communication, **art has been identified as an effective instrument to raise awareness** with

the help of video work, documentaries, infographics, illustrations, and comics about climate change impacts and adaptation strategies. Engagement using creative, artistic

practices has the potential to go beyond traditional methods of communication and help people develop innovative ideas to combat climate change. Following this, CCS bodies and representatives have to consider how to engage artists in using their work to process the emotional burden of looming ecological collapse. **Effective strategies to learn about and engage with climate change** play an important role in addressing this challenge.

Apart from climate change, there are different global trends that affect the development of the sectors such as new technologies and the sharing economy. These trends tend to offer new possibilities to entrepreneurship and innovation in the CCS. Indeed, for building an innovative and inclusive environment for the cultural and creative sectors, CCS bodies and representatives have to ensure that support for entrepreneurship and innovation in the CCS is related to the careers of professionals in these sectors. Since there is not a single business model valid for all the sectors, CCS actors have to work in synergy for developing effective measures for sustainability and improvement.

CCS representatives have to make sure that **professionals working in the CCS are familiar and can benefit from the change to analogue to digital**. Many digital business models have been created in any settings of the CCS, such as Micropayments/Crowdfunding, Streaming/Pay-Per-View, P2P, Gamification, Self-Publishing, etc. All these new business models are characterized by different working types and models. They count with higher cooperative methods of working, involving low-profile hierarchies and greater autonomy, such as group- und team-work.

With regard to Intellectual Property (IP), there is a need to **promote awareness and literacy on IP and its value**, particularly among individual creators and small/micro creative businesses. CCS bodies have to ensure that communication on these issues needs to be done in several ways and with the use of language that is understandable and adapted to creators and small business players. The collection and exchange of good practice is seen as vital in the process. CCS representatives should support professional working in the CCS with **user friendly information**, as well as raise awareness about possibilities of open license models and existing initiatives/actions facilitating the identification of authors and/or the access to information on licenses.

In addition, CCS bodies and representatives have to bring awareness to policy-makers to the importance of fully developing sufficient measures and action that take into account the need of the specific sectors and help to protect IP. It is recommended for policy-makers to seek expert advice from actors and structures close to CCS businesses, such as clusters and chambers of commerce, for better formulation and development of integrated policies that consider the specifics of the CCS.

**Cross-sectoral collaboration** between all relevant actors has to be more long-term, otherwise it will be difficult to make the necessary connections. National governments with the help of CCS representatives should involve artists in the organization of reflection, discussion and communication practices. They can contribute with their out-of-the-box thinking, adding important inputs related to non-technological innovation and a common language for cross-sectoral collaboration.

CCS bodies have to allocate more resources for the **creation of creative hubs** that can host a series of people-to-people encounters incorporating training, debates, best-practice sharing, and other topical and sometimes difficult discussions.



Creative Hubs enable creative professionals to communicate across sectors, to look globally, to keep evaluating and refining their offer, to learn, get feedback and gather the evidence they need to grow. Creative Hubs also act as a conduit

between the creative, cultural and tech sectors, as well as stakeholders, policy-makers and government. In addition, they are shaped by the needs and capacity of local creative industries and the economy. They are embedded in particular cultural contexts, supporting specialised creative practices and developing their own value systems.

However, the support of the creative hubs and networks and their better integration into social and economic innovation is a challenge for all governance levels. Countries have to include them into the policies for city and regional development, ensuring that the promotion of innovation and entrepreneurship include support for the development of creative hubs and other support structures such as clusters, fab labs, marketplaces, as well as digital platforms. These structures should be connected and given a role to play alongside surrounding territorial institutions and communities, notably schools, academia and R&D centres, civil society organisations, business communities and authorities.

In addition, the CCS have not only economic potential but they also have a positive impact on society and well-being of people. There are many studies related **to the role of arts in health and well-being** that identified that art play an important role in the prevention of ill health, promotion of health, and management and treatment of illness across the lifespan. Moreover, there is a wide literature on the potential role of the arts - in particular, music - in enhancing social bonding. The arts can also be used to support regeneration programs: inner-city housing projects incorporating the arts have been

found to improve the built environment and enhance social cohesion. Activities such as making and listening to music, dancing, art and visiting cultural sites are all associated with stress management and prevention.

CCS bodies and representatives have to **consider that the organizations of art and health programmes** led by artists and musicians can deliver health benefits to society through participatory arts programmes and arts engagement in everyday life. Participating in the arts can enable people to deal with a wide range of mental ill-health conditions and psychological distress, as well as making art is helping many people express themselves, without having to use words.

In addition, CCS bodies and representatives have to ensure that professionals working in the CCS are also offered support and empowerment at all stages of their lives. There is **a need for more support lines and services for the art community** because it is vital to take care of the mind and feel understood.

There are a lot of examples of creative persons who were suffering the potentially fatal harm of a major mood disorder or even the lesser but still painful bouts of minor depression. When adding the addictive use of social media and digital technologies in the work of artists the problem becomes bigger, because social media presents emotional and mental challenges for those professionals.

In particular, young people working in CCS face a largely unacknowledged vulnerability such as online harassment and abuse, so knowing how to manage the digital related stress of using technology is more important than ever. CCS bodies and representatives have to ensure that all professionals working in the CCS know how to **protect their health and well-being**, both offline and in the digital environment. A part of mentorship, artists have to be offered wellness programs that are especially designed for helping them to nourish their body, mind and spirit.

## **VI. EU Commission and other EU consultative bodies**

It is an undeniable fact that we are in an era of digital transformation. All the activities we do every day, such as our private lives, studying, working or socializing are mostly done by us in the virtual world or with excellent participation. For some time now, there have been voices that say not to fight against technological development, because it is no longer just a part of our lives that we can easily give up or limit such as entertainment or online conversations. The participation of technology in our lives has reached such a level that it is present in virtually every activity performed by humans. As humanity, we have reached a point that requires us not to try to limit the role of technology in our lives, but rather to acknowledge that it is a significant part of it, and to make changes

that will help us use it as efficiently as possible to achieve spectacular results in every aspect of our lives.

A significant point in the history of the relationship between humanity and technology turned out to be undeniably the COVID-19 pandemic. And while we are definitely tired of the restrictions and constant living in fear or annoyance of the drawn-out period, we cannot dismiss the facts that clearly support the following thesis: thanks to the COVID-19 pandemic, we have been unintentionally forced to change the way we live in the private and professional spheres, which has led to the transfer of most things to the virtual world. We have proven to ourselves that we can live, work, study, have a social life and much more by connecting right from where we are. We have realized this at the individual level as individuals, families, partnerships, friends; at the school and university level as students, teachers, educators and administration; at the company level as employees, managers and bosses; but also, at the local, regional, national and international government levels.

First of all, we realized that our duties and responsibilities can be performed remotely if we provide or are provided with the right conditions like eliminating the barriers that have been a hindrance so far: adopting digital technologies, network security, access to the right equipment, developing digital competence and operating the right tools for remote work.

For many places, it also turned out that the COVID-19 pandemic, or rather, its effects, which forced innovation, caused development and gave the opportunity to explore or adapt to completely different paths or opportunities. This has allowed many places to afford investments that have brought real change and adaptation of these places to a new reality.

Of course, it was not the case that the effects of the COVID-19 pandemic in relation to technological development were anything but successful. Many places such as companies or schools struggled with serious problems, from which they may or may not have managed to recover. But very often these problems were due to a lack of knowledge, skills or tools that would allow such a place to adapt to the demanding reality.

Given the fact that the COVID-19 pandemic situation, which globally forced a whole new lifestyle on society, has resulted in the fact that there is no way back. As a consortium of the DPCT project, it is our position that we are at the best time to take advantage of this forced and accelerated development and continue to make every effort to develop ourselves in the use of digital technologies and use them in the most appropriate way, especially developing Open Educational Resources (OER).



During the course of the DPCT project, we confirmed our assumptions and stated unequivocally that one of the most important aspects that we should pay attention to now with the current situation is the demand for digital skills:

- getting them;
- developing those we have already acquired;
- caring and deepening once we reach a certain level;
- helping others on their path to acquire or develop their skills.

This is especially true given the changing nature of learning and work and their shift toward a digital environment rather than the physical world. This is why it is pointed out how crucial it is for people to acquire the skills necessary to adapt to this new environment. As the DPCT project places a strong emphasis on the cultural and creative sector (CCS), so here the conclusion is that this sector in particular, which has so far been treated neglectfully, but which has been growing rapidly in recent years, is one of the areas where special attention must be paid. The development of the cultural and creative sector is currently an important and most discussed issue.

In many countries, the cultural industry is seen as a leading export sector and strengthening the service sector by creating millions of new jobs. It should definitely be important for any society, as it allows that society to be presented on the global stage, leading to interest and promotion, but it can also be used by individuals to nurture their local identity or in efforts to face many contemporary challenges.

In the course of conducting research, the project was able to reach data that confirms that 30% of individuals and associations working in the field have lost their opportunities and regular income, and the impact of this negative effect covers a wide range of cases, from visual and fine artists and authors to performing artists, such as musicians and actors, whose sector faces a significant threat.

Taking into account all the conclusions reached during the course of our project and the research conducted, as well as our knowledge, there are several aspects that the European Union, the European Commission and other EU consultative bodies should take into account in developing strategies for future years of development in this particular field, but many of them are universal enough to be used in other areas as well. These are suggestions that, when implemented in the right way, will make a real difference among citizens and change their attitudes.

Among our suggestions are the following proposals:

### **Changing attitudes towards digital technology as a useful tool in human development**

We must understand that we have reached a moment in our history that allows us to use technology most effectively in our lives, treating it as a beneficial tool for our development, rather than limiting it in fear of addiction. The approach must change from a desire to limit and control to effectively managing it and using it for our purposes.

We are at the best time to take advantage of this forced and accelerated development and continue to make every effort to develop ourselves in the use of digital technologies and use them in the most appropriate way. With this approach and innovation:

- we are more competitive as individuals, groups or companies/organizations;
- we develop ourselves and provide opportunities for others to develop;
- we create and deliver better experiences for ourselves and others;
- we have a real impact on every industry and every aspect of society;
- we are aware of the advantages but also the risks that digital transformation offers, but we can manage them.

It is likely that many changes will be ongoing, with opportunities such as flexible scheduling to allow people to work and study from home when needed. Many companies have noticed the moment and are seizing it for their own benefit, innovating and investing in development.

In European schools, where people have moved to remote classes in many school systems and universities, teachers and students have become increasingly adept at creating and absorbing virtual content. The potential this brings to education, including opening doors for those who may have previously struggled.

On February 19, 2020, the European Commission unveiled the EU's digital strategy entitled "Shaping Europe's Digital Future". The strategy was adopted in pursuit of the priority "Europe capable of meeting the challenges of the digital age", and set ambitious goals for the next five years, including positioning Europe as a trendsetter in the global debate on digital transformation. And while the COVID-19 pandemic has put this plan to the test, it would be worthwhile if we were to continue the work that has been started, but take into account all the lessons that have emerged from the crisis situation.

We believe that the overall strategy is still appropriate, despite the rapidly changing environment, and should be continued. To this end, it is first necessary to determine what the baseline scenario is, i.e. whether the strategy in its current form provides sufficient assurance that the EU's goal of becoming a leader in digital transformation will not be disrupted by the crisis. The next step is to identify strengths or weaknesses and propose appropriate changes or reinforcements to the strategy.



## **Adapting teaching and developing digital skills among citizens of all age groups**

Technology is all around us and almost all future jobs require at least basic digital skills. Since 90% of jobs now require some kind of digital experience, EU documents such as the European Skills Agenda set a target of 70% of the adult population having digital skills. EU policies, such as the pillars of the Digital Compass, focus on specific digital goals to be implemented in member countries, and the Digital Education Action Plan has also been adopted to achieve similar goals.

The pandemic has shown that there are still many aspects to improve in digital communications - not only in terms of equipment, security or communication standards - but also further practices and approaches that can prevent a potential crisis in the future and promote the cultural contribution of the broader society.

However, the most important aspect remains investing in each age group to digitally develop within their capabilities and adapt to the increasingly digital world around us. In the opposite case, many people will become distant and disintegrate from society, with a sense of deficiency and being an incompetent part of society.

## **Changing the approach claiming that traditional education and training is the superior value**

As acknowledged in the European Union reports, there is still a long way to go for Europe, and a more systematic and strategically coordinated approach is needed to raise awareness and further support the development of open practices and policies at national and local levels.

We fully agree that in order to promote the mainstreaming of OER, it is necessary for governments, educational institutions, social agencies, business and industry groups, and other major and other key stakeholders to be active partners in policy-making and promoting open education and its meaningful role in any society.

## **Recognizing access to Open Educational Resources as a human right for everyone**

OERs play a fundamental role in the educational context if they are developed as part of a coherent educational policy. In the context of the COVID-19 pandemic, they have also become a game changer. Therefore, all possible efforts should be made to prove at all levels - international, national, local and individual - that access to free education is everyone's right. It is then up to the individual to decide for themselves whether they want to use this right or not.

### **Funding more initiatives based on Open Educational Resources**

Another important aspect becomes the introduction of policies that allow funding for more initiatives based on Open Educational Resources. In this way, education is not only introduced top-down, but also an opportunity is created to share knowledge that is not included in a top-down framework, which can have a positive impact on human development as an individual. An example of this is access to knowledge about one's regional culture, which will allow one to develop one's identity and cherish cultural traditions.

### **Adequating promotion and sustainability of Open Educational Resources**

Adequate promotion and sustainability of Open Educational Resources is also inextricably linked to access to obtaining funding and supporting initiatives - top-down and bottom-up. This will not only create new sources of knowledge, but consolidate those that have already been created, thus giving not only access to knowledge, but also supporting access to the history of a changing world.

### **Promoting the belief that access to education creates smarter and more informed societies**

There is no doubt that access to and promotion of education in any form has a real impact on creating a wiser and more informed society. Such a society has the ability to think critically and make better decisions about its own and the world's present and future.

However, such a society can only be built when it has access to a wide range of knowledge and different perspectives that allow for a wider and more mature understanding of various aspects. With access to open and free education, individuals can acquire more information and educate themselves based on different sources.

### **Enabling access to Open Educational Resources supports equality and inclusion**

The world as it stands today not only proves that there is no equality, but also very often prevents integration. It seems extremely important to us that allowing access to Open Educational Resources will have its positive effects in creating equality and integration. With access to free education, it will be up to the individual to decide what knowledge they want to acquire, regardless of unfavourable factors.

First of all, this will enable people located in different parts of the world to have access to the same database and knowledge. Very often people differ in their knowledge and skills and it is due to greater or lesser access to knowledge. Various factors are significant here, including origin, religious beliefs, social and economic situation, and location. In many places it is not possible to acquire knowledge or qualifications in the traditional way, because schools do not offer an adequate program, finances do not allow it, or certain social groups are not allowed to take courses for cultural or religious reasons. This is especially important for people from poorer communities and women, for whom access to education is often very difficult.

Enabling access not only equalizes societies and individuals in a meaningful way, but also affects integration, as people who have not had access to traditional learning modes no longer have to feel excluded by a lack of knowledge.

### **Promoting the CCS sector creates jobs and ensures individual and economical freedom**

Companies in various sectors have faced a wide variety of challenges brought on by the pandemic with short-term solutions. However, many have used the situation as an opportunity to accelerate the adoption of new practices and technologies in the long term as well. Some studies have shown that the digital transformation process has actually accelerated by several years. The same has happened for the cultural and creative sectors, whose activities are based on cultural or other artistic values, individual or collective or collective creative expression.

The cultural and creative sectors are important for ensuring the continued development of societies and form the basis of the creative economy. These sectors, which are knowledge-based and rely on individual creativity and talent, generate significant economic wealth. More importantly, they are central to a shared sense of European identity, culture and values.

Economically, they are showing above-average growth and creating jobs - especially for young people - while strengthening social cohesion especially for young people. Having the right digital skills is not only essential for employers, but also brings significant benefits to employees.

It is worth emphasizing here that programs such as "Creative Europe" which supports cross-border cooperation and networking for all cultural and creative sectors and co-funds important platforms and networks, should continue to be funded and supported, and there should be even more similar initiatives. Then it will be possible to talk about protecting European cultural diversity and increasing its competitiveness.

While much remains to be done, the DPCT project consortium believes that all initiatives - top-down and bottom-up - are an excellent way to achieve great things. It's also worth

remembering that such rapid advances in technology as we have seen in recent years are only the beginning of fast-moving change. The COVID-19 pandemic allowed and forced us to adapt more quickly to the revolution, but all of this will continue to evolve, and we need to make the largest number of people adapt to and keep up with the changes.

The right to free education not only in the digital skills area, but in any field, should be everyone's right, and with the way the world is now, Open Educational Resources seem to be the best way to enforce this right in the world.

## VII. Conclusion

From everything set out in this position paper, we can draw several conclusions.

First of all, we should mention that CCS are extremely important, they have always been and forever will remain pillars of society. And in the COVID-19 pandemic, they have once again proved that they can and continue to develop. It has also become clear, however, that there are serious problems and deficits in these sectors, especially in terms of digital skills and competences. The CCS need help and we as individuals, citizens of our countries, of Europe and the world, are obliged to give it to them.

The DPCT project wants to be in line with the EU's common efforts to invest in cultural and creative workers and professionals with skills, competences, and know-how to contribute to strengthening CCS, including promoting digital adaptation.

That's why the aim of the partnership in the consortium is not only to point out the problems but also to provide the European Commission recommendations consisting of remarks and suggestions based on the experience of the DPCT project and relevant good practices.

We also hope that the position we have expressed in this document will contribute to the more effective work of the European Commission on the importance of introducing OER and blended training (as done in the DPCT project) for CCS workers and specialists, which will lead to the growth and development that these sectors undeniably deserve.

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