

## PROGRAM MAPPING

### Introduction

Outputs based on the mapping of individual programs are divided into three levels. The first part consists of programs at the level of individual countries in Europe and Canada. The second part comprises programs at the level of the entire European Union, and the third part consists of programs created within National Recovery Plans. All of them refer to themes that are common to the entire global north.

### **National Level**

The following pages capture the themes that were part of the mapped support programs in individual countries.

#### Stabilization of Industries after Covid-19

Stabilizing and revitalizing the cultural and creative sector (hereinafter referred to as CCS) after the pandemic was the focus of a number of national programs during the period from 2022. The main aim was generally to sustain the careers of workers in the CCS, who, especially in technical professions, began leaving the industry during the pandemic.

One of the selected examples is the temporary program, Canadian Performing Arts Workers Resilience Fund (CPAWRF 2022-23), whose main objective was to retain qualified Canadian workers in the CCS. The aim was to improve the economic, career, and personal situations of independent and self-employed workers in the performing arts industry. The program provided both direct financial assistance to individuals, as well as professional advice or training to enhance professional resilience in the industry.

#### Fair and Effective Rewarding and Financing of Creative Professions

Similarly, fairness in rewarding creative professions was already a topic before 2020. Due to the impacts of the pandemic on CCS workers, rewarding became a priority again in strategic documents as well as in individual grant programs. Challenges were mostly created in a participatory manner, in collaboration with CCS, and very often, these are pilot programs aimed at mapping real needs and setting conditions for future stable support.

The most cited program in this context is the Irish pilot program of a basic income for artists, which is implemented for a period of three years (2022-2025) and is open to eligible artists and workers in the creative arts sector. The main goal of the scheme is to address income instability associated with the intermittent, periodic, and often project-based nature of work in the arts. The selection process of applicants is interesting. Once the applicant meets the eligibility criteria, they are included in an anonymous

random selection process, which determines the final participants of the pilot program. Each of them will then receive €325 per week for a period of 3 years.

The pilot program also includes impact research on providing basic income security to the artistic practice of artists and other creative workers.

The Ministry of Culture of Estonia similarly announced a pilot selection procedure aimed at exploring the practice of rewarding creative work and identifying the effects of tools for rewarding such work. The analysis of granting creative stipends to artists and writers should evaluate the principles of financing creative activities in the future. The impacts of the rewarding tool for artists and writers in the years 2015-2021, the possibilities of expanding the number of recipients in the years 2023-2030, and the involvement of other fields are being studied. The study will focus on creative fields within the administrative area of the ministry: architecture, design, performing arts, film, music, literature, and visual arts.

In this context, policy recommendations and legislative changes should also come. For example, the Ministry announced its intention to amend the law on creative individuals and artistic associations in order to identify deficiencies in relevant rewarding and describe possible intervention at the policy-making level through additional support or other measures.

One of the traditional support tools for fair financing is the Wales Arts International process, known as The Investment Review. Typically, every five years, the Arts Council examines how it allocates funding to key organizations in CCS. The last review took place in 2015 and the current one in 2022. The review was originally planned for 2020 but was postponed due to the pandemic. Therefore, the Arts Council initiated the review in 2021 and led public consultations in this regard with the aim of changing the grant application process from 2023 onwards.

The proposed new model envisages simplifying the application process and shifting from funding "portfolios" of organizations to a mix of multi-year funding agreements for projects. Instead of the traditional five-year funding agreement, three-year funding is envisaged, with the possibility of an additional three years based on performance.

### Increasing Accessibility of Arts

Improving the situation of cultural organizations not only in large urban areas but also in regions with low levels of cultural infrastructure and thus improving access to the arts for the general public are other topics addressed by donors in their financial programs.

For example, Arts Council England significantly increased its investments in funding cultural organizations under the Levelling up for Culture Places program for the years 2023-26. By this step, the Arts Council increased investments by 95%, with 78 designated towns and municipalities receiving £43.5 million annually over the next

three years. Support for organizations dealing with creative and cultural activities for children and youth will also increase by 20%.

Overall, investment will be made into a very diverse mix of organizations - from established icons such as the Royal Opera House and the Royal Shakespeare Company, through new entities such as the National Football Museum in Manchester, to innovative projects such as Ballet Black, Open Sky Theatre, Touretteshero, or Stanley Arts.

The increase in investment was based on conducted interviews and public opinion surveys over the past five years, in which it was reiterated: "that people want and need easy access to meaningful and impactful cultural events and creative activities in the places where they live." The new investments are thus intended to ensure that as many people as possible in England - regardless of where they come from or their living situation - can access the best of arts and culture directly on their main streets and in the community spaces of their villages, towns, and cities.

Another example is the strategic support for sparsely populated areas in Finland. The Arts Promotion Center Finland, in its 2022 program, supports a wide range of cultural content in addition to artistic projects and the employment of artists. Projects concern cultural tourism or intangible cultural heritage. The overall goal is to increase cultural activity in the regions through grants. Grants are intended for registered communities such as municipalities, foundations, associations, cooperatives, and companies in sparsely populated areas (as defined by law).

#### Support for Innovative Approaches in Artistic Practice

Mapped support programs include innovative approaches that introduce new principles into the entire value chain in the arts - whether it's sustainability or inclusion. An example of a specific program in this regard is the support for inclusive artistic practice by the donor Kulturstiftung des Bundes/Federal Cultural Foundation in Germany. The aim of the program is to improve the working situation for artists with disabilities.

The condition is that cultural institutions should be supported and enabled to work inclusively and employ artistic workers with disabilities. This should accompany the necessary change in cultural institutions, from which all artists will benefit. In a society characterized by diversity, inclusive culture promotes a focus on the abilities and needs of different people and enables new perspectives on artistic practice and collaboration. It stimulates a process that ultimately benefits everyone.

The aim of the program is to enable artistic innovation and compensate for existing disadvantages of people with disabilities. It consists of three modules, each focusing on different groups and sectors of the inclusive cultural scene in Germany: a mentoring program for managers with disabilities, a network for performing arts, and advisory services provided by a national advisory team for culture and inclusion, which will develop a public academy program for cultural actors and evaluate and disseminate the results of the program.

Individual support offers are equally intended for people with physical, mental, and cognitive disabilities. The decisive factor is the self-determination of the individual. The program for inclusive artistic practice will last four years (2022-2025) and is funded by the Federal Cultural Foundation with an amount of 3.9 million euros.

### Strengthening Internationalization

The post-pandemic period is also characterized by strengthening support for internationalization, international cooperation, export, and the search for new sustainable models. The Arts Development Program, announced by Arts Council Malta, consists of four specific programs aimed at strengthening the development of artistic talents and communities for local and international platforms.

In addition to traditional support for international projects, the program also includes research and development of projects focusing on creative risks and active community involvement, as well as support for the development of ambitious audiovisual programs focused on quality with the potential for international distribution. The aim is to motivate and strengthen quality artistic and cultural television programs on private broadcasting stations in Malta in this regard.

Another supporter, Basilicata Creativa (Matera, Italy), also focuses on internationalization in culture and the creative industries (CCI), but intertwines it with support for other activities as the coordinator of the CREA-Thriv-EU Consortium/Cluster (Euroclusters for Thriving Creative and Cultural Industries). It provides so-called cascade grants for small and medium-sized enterprises (SMEs). Projects of small and medium-sized enterprises in the CCI must address one of the following challenges:

- Diversification of products/services/content based on digital technologies, especially in the field of cultural heritage, archives, and libraries;
- Support for the ecological transition of the audiovisual and multimedia industry and performing arts;
- Overcoming skills gaps in workers in cultural and creative industries and promoting greater involvement of women;
- Increasing business opportunities through internationalization and synergies along value chains and across them.

## Strengthening Specific Types of Art through Strategic Documents Created by a Participatory Approach

Public consultations and other participatory tools are an absolute necessity in the post-COVID era not only in the preparation of grant programs but also in strategic documents and recommendations. The interruption of artistic practice activities during the pandemic taught CCI greater interaction and advocacy for attention from public sector actors in making important decisions. Participation is a useful tool only when both parties are active and when, in this case, CCI can define its needs.

The new Arts Council Ireland strategy in the field of dance - Advancing Dance 2022-2025 - was developed through wide sectoral discussions. Its aim is to increase the capacity of the dance sector in Ireland through specific measures and investments. The implementation of this policy should lead to expanding opportunities for both dance artists and their audience.

As part of the strategy, a new program (Advanced Dance Training) will be piloted, aimed at removing financial barriers preventing young people from accessing high-level pre-professional education nationwide. Research and subsequent development will also be carried out, leading to the creation of a national dance group with international reach.

The basis for the development of this strategy was a wide consultative approach that mapped the needs of the existing dance sector and the wider industry, including an analysis of dance policy at the international level. It included focus groups and interviews with key individuals across the industry, representing a wide range of practices, as well as extensive research and comparative analysis of data on activities and strategies of Arts Councils in an international context.

### **European Level**

The European level of support for culture is summarized on the following pages, with an emphasis on new topics in the challenges of the European Union's Creative Europe Program.

Creative Europe is the European Union's program to support cultural and creative industries (CCI) (performing arts, visual arts, literature, music, film, television, gaming industry, cultural heritage, etc.). The program offers over twenty calls for financing cultural and creative projects each year. Each grant call has its specific objectives and priorities. The program is implemented based on the Regulation of the European Parliament and of the Council (EU). The calls also align with the goals of the New European Agenda for Culture of 2018 and the Work Plan for Culture. Some calls also influence initiatives of the European Parliament.

The Work Plan for Culture for the period 2023–2026 was adopted by the Council of EU Culture Ministers on November 29, 2022, by Resolution. The plan sets priorities for addressing the main challenges faced by the CCI and the corresponding measures to address them. Its implementation involves close cooperation between Member States, the Commission, and the Council Presidency.

The four priorities of the Work Plan are:

- Artists and cultural workers: strengthening the position of cultural and creative industries,
- Culture for people: strengthening participation in cultural life and the role of culture in society,
- Culture for the planet: maximizing the potential of culture,
- Culture for partnership in joint creation: strengthening the cultural dimension of EU external relations.

In connection with the priority areas, the Resolution sets out 21 activities, which address specific issues such as:

- working conditions for artists,
- the role of culture in health and well-being,
- access to culture, cultural participation, and democracy,
- the role of libraries,
- ecological and digital transition of industries,
- culture, cultural heritage, and climate change,
- quality architecture,
- and international cultural relations (including involvement of Ukraine).

The program consists of three parts:

Culture (support for international cooperation projects in the field of CCI excluding audiovisual), Media (support for European cinematography and the audiovisual industry), Interdisciplinary part (support for innovative projects linking culture, arts, and technologies and support for news media and media education).

The current programming period 2021–2027 has a total budget of €2.44 billion (58% MEDIA, 33% Culture, 9% Interdisciplinary part).

The program is implemented through annual work programs, which contain information on the amount allocated to each action. The Commission adopts annual work programs through implementing acts.

Creative Europe contributes to achieving the key priorities of the European Commission, such as environmental sustainability, inclusion, and gender equality. All supported projects must consider these principles in their activities. The European Commission and the EACEA agency have published a document Creative Europe 2014–2020: Gender Equality, Sustainability and Digitalisation, which outlines cross-cutting themes in European cooperation projects supported during that period.

The MEDIA program supports organizations in the field of film, television, and new media, offering financing, education, and networking for producers, game developers, distributors, sales agents, organizers of educational programs for audiovisual professionals, festival organizers, markets, and other activities for audiovisual professionals, VOD platforms, organizations involved in film education, and cinema operators. The program's calls are very focused and continuously reflect the needs of the respective areas.

The Culture program provides support to a wide range of entities: organizers of cultural events, publishers, educational institutions, or public administration. Applicants may also be entities from the audiovisual sector if their projects do not have purely audiovisual content. These include entities operating in the fields of visual arts, performing arts, music, literature, architecture, cultural heritage, fashion, and crafts.

In the interdisciplinary part, quality journalism, media plurality, and media literacy are supported, as well as innovative projects involving digital technologies and interdisciplinary cooperation within the Creative Innovation Lab (CIL). Furthermore, within the interdisciplinary part, preparatory calls focused on new trends or thematic calls addressing some of the program's priorities are announced.

In addition to the three support parts, the program includes numerous initiatives, including the European Capital of Culture, awards (cultural heritage, architecture, music, literature), European Heritage Label (EHL), and the New European Bauhaus.

In addition to the Creative Europe program, the European Commission supports projects with a cultural dimension in a number of other programs primarily focused on other areas such as education (Erasmus) and research (Horizon). Culture is also supported through EU Funds, whose programs are prepared at national levels. Here, too, the basic parameters reflect the challenges of the current state of cultural and creative industries. An example of support for entrepreneurship in cultural and creative industries is also provided under number 17 in Appendix 1, where a project realized within the cluster initiative of the single market support program is listed.

The European Union program to support cultural and creative industries, Creative Europe, covers a wide range of topics and seeks to capture trends and changing environments affecting the development of cultural and creative industries. However, given the budget constraints, the program cannot significantly influence the

development and direction of culture and creativity in Europe. Therefore, its individual programs / actions and the setting of their goals and conditions should be seen more as pilot/model examples and templates for taking action at national levels of European countries. In the previous programming period (2015–2021), for example, the theme of working with the audience was very successful and expanded to the national level and other programs. In the current period, the program is looking for ways to influence and stimulate the cultural and creative sector's interest and adherence to the principles of environmental sustainability, inclusion, and gender equality.

#### Environmental sustainability

Topics related to environmental sustainability include very specific conditions set for travel under the Culture Moves Europe program or the requirement for strategic consideration of environmental sustainability in all European cooperation projects. With possible priorities included in the challenges of European cooperation projects, the proportion of projects focusing on this topic is increasing, and currently, it is approaching 20% of supported projects.

#### Inclusion and Strengthening Democratic Values of Contemporary Europe

The emphasis on inclusion set within the priorities of the Creative Europe program's Culture calls to support European cooperation projects is beginning to manifest in the increase of projects focused on, for example, implementing cultural projects and involving local residents in remote and rural areas outside main urban centers. This focus can also be seen as an important impetus to maintain the democratic values of contemporary Europe. Programs supporting quality journalism, media plurality, and media literacy also contribute to strengthening democracy.

#### Artistic Career

Another topic addressed in the new programming period is strengthening the status of artists through support for individual artists in the aforementioned Culture Moves Europe program focused on short-term international mobility. The European Platform program and cascade programs focusing on specific artistic fields also aim to support artistic careers.

#### Innovative Approaches

The Creative Europe program also supports the theme of intertwining culture, creativity, and innovation with special calls of the Innovation Labs program, focusing on supporting organizations from cultural and creative industries, including the audiovisual industry, in the development and testing of innovative digital solutions.



Moreover, even beyond the framework of careful planning, the program can respond to critical situations. An example is the support for the Ukrainian cultural and creative sector within special calls.