



Co-funded by the  
Erasmus+ Programme  
of the European Union



**Empowering Culture through Business: Introducing Business Academies for  
Culture and Creative Young Professionals in rural and remote areas**

**AGREEMENT NUMBER 2021-1-CY02-KA220-YOU-000028987**

**Result ID 1 –**

**“Employability challenges faced by the Culture and Creative Young  
Professionals in rural or remote areas in each one of the  
participating countries and consolidated report with the state of the  
art”**

## **Consolidated report**

**November 2022**

The contents of this publication are the sole responsibility of the partners of the project “Empowering Culture through Business: Introducing Business Academies for Culture and Creative Young Professionals in rural and remote areas” and do not necessarily reflect the opinion of the European Union.



Co-funded by the  
Erasmus+ Programme  
of the European Union



## Table of contents

1.	<b>Introduction</b> .....	3
2.	<b>About this report</b> .....	3
3.	<b>Methodology</b> .....	3
4.	<b>Main findings and Conclusions</b> .....	4
5.	<b>Challenges</b> .....	5
6.	<b>National Reports</b> .....	6



## 1. Introduction

The project's main objective is to improve the employability skills and work opportunities for Culture and Creative Young Professionals (CCYPs) working and or living in rural and remote areas and to reduce the existing gap between the education and labour market by diversification of career paths and skills recognition.

Field research and focus groups will be carried out for identifying the necessary skills that young people are required to have in order to increase their work skills and employment opportunities as well as to develop business activities in the Cultural and Creative Sector. Emphasis will be paid on tools for access to finance, digitization and digital marketing.

The project's target groups are divided into:

- a. Culture and Creative Young Professionals (CCYPs) living and/or working in rural and remote areas
- b. SMEs and Associations from Culture and Creative Industry
- c. Local authorities in rural areas.

Business Academies will be implemented for educating young people, through innovative training programs and the involvement of experts from the business and cultural sector.

The major outcome of the process will be the creation and sustainable development of a prototype HUB in a rural area of Nicosia district to provide all support to young people for their professional development and especially for access to funding tools.

The creation of the original Hub and its Guidebook named "Prototype Hub" aim to be a remarkable tool for policy enrichment of local authorities and a best practice for remote communities.

Overall, the project seeks to cultivate entrepreneurship, business innovation and extroversion, which are essential tools for maintaining and increasing the youth population in rural and remote areas for balanced territorial development.

The project will run for 30 months and started on 3 January 2022 and will end up on 2 July 2024.

## 2. About this report

This report has been developed as part of the Project Result 1 of the abovementioned project. This report is the final consolidated output of PR1 for the project. The report illustrates the main conclusions and challenges faced during the implementation of IO1 per country. Also, the national report conducted per country is also included as part of the consolidated report.

## 3. Methodology

For the implementation of the of the PR1, the partners followed the main methodology in order to identify the educational and training needs and gaps, as regards to the development of the VET Programme and the educational methodology. Therefore, the partners followed the methodology below for each country:

- i. A Desk-based research was conducted per country



- ii. A survey (online questionnaire) was conducted to gather data directly from the target groups
- iii. A focus group was organised with significant expertise for the project

The data gathered per country were analysed and are presented through the national reports.

## 4. Main findings and Conclusions

It has been identified that the project's target group, CCYPs are facing several challenges in the four regions (one per project partner). One significant challenge faced is **low employment rate** especially during periods of **economic crisis**. CCYPs are forced to practise their profession as a part time job as they have to get another job in order to afford a decent way of living. This issue gets worse for CCYPs living in rural and/or remote areas such as in the mountains, small islands etc. Nowadays, **high inflation and insufficient financing** are also affecting this issue, making it even more difficult for CCYPs to cope with it.

It has been also identified that **limited availability of jobs** and **lack of professionalism** are also important factors that are affecting young people. Job opportunities in the cultural sector are limited and if available, usually employers do not have the necessary skills to mentor and guide the young professionals. Often the employers employ CCYPs in **part time** job and thus, making it difficult for young people to live on a part time job. Additionally, there is a noticeable **lack of cultural agents** that will be able to guide and manage the career of the young professions. Therefore, CCYPs are left alone to cope with the difficulties and uncertainty.

People and especially people in remote and rural areas, tend to believe that the cultural professions are not "real" professions and thus, CCYPs are **not recognised for their work**. Due to this fact, even when employed as CCYPs, the young professionals are not paid enough.

In some areas, especially in Bulgaria, it has been noticed that making art requires **significant investment** by the young professionals in order to work in the art and cultural sector. This kind of a barrier causes more uncertainty and stress to the cultural sector and the young professionals as it limits their option to enter and practise the art and cultural sector.

One common issue is the **lack of support by the Local Authorities**. As the Local Authorities have the responsibility to support the cultural sector through seasonable events and other activities, very often local authorities are incapable of well-organising such activities and include young people.

Last but not least, CCYPs tend to **lose their interest** in the field due to the variety of challenges faced when trying to chase their career on the cultural sector. As a result, they change career path in order to have a more stable career and be able to pay their bills.

During the focus groups, the needs and demand for skills for CCYPs were discussed. It has been concluded that CCYPs should be trained on social media and approaching marketing practices as nowadays is considered as a significant and competitive set of skills especially





for entrepreneurs. Also, management related skills such as organisational and negotiation skills are also considered as important for people in order to not only succeed in the cultural sector, but also to any other sector. Some basic financial skills should be considered as well, as specifically in combination with learning young people on how to get grants through European funded projects.

The abovementioned findings are the most important outcomes of all national reports. In each National Report, an extensive description is provided per country.

## 5. Challenges

During the desk-based research, it has been identified that limited information is available per country. However, a broader set of data have been used in order to exact the main findings.

During the survey, the partners tried to approach the target groups to fill in the questionnaire as much as possible. Posts on social media and emails to stakeholders were used as methods of approaching the target groups. Although a significant effort has been made, the response rate was low and thus, the target of having at least 50 responses per partner was not reached by all partners. However, since for extracting the main findings of the IO1 the desk-based research and focus groups were also be undertaken, the lack of responses is not considered as a significant thread for the project.

Also, a minor delay on developing and finalising the National and Consolidated reports was noticed due to delays on conducting the survey, adjusting comments etc. The delay did not affect the timeline of the project.



Co-funded by the  
Erasmus+ Programme  
of the European Union



## 6. National Reports



Co-funded by the  
Erasmus+ Programme  
of the European Union



# **IO1**

## **National Report in Cyprus**

**Empowering Culture through Business: Introducing Business Academies for  
Culture and Creative Young Professionals in rural and remote areas**

**AGREEMENT NUMBER 2021-1-CY02-KA220-YOU-000028987**

**JULY 2022**



## Table of contents

Executive Summary .....	2
Introduction.....	3
Project description .....	3
Project Objectives.....	4
Project Outcomes .....	4
About this report.....	4
<b>1. Culture and Creative Young Professionals in rural and remote areas .....</b>	<b>5</b>
<b>1.1. Current situation and analysis of Culture and Creative Young Professional in (Country).....</b>	<b>xx</b>
<b>1.2. Local framework of Rural &amp; Remote areas .....</b>	<b>xx</b>
<b>1.3. Particular actions, best practises in (Country) .....</b>	<b>xx</b>
<b>1.4 Gaps identified</b>	
<b>2. Curent and future skills needs .....</b>	<b>20</b>
<b>2.1. Introduction to the survey .....</b>	<b>xx</b>
<b>2.2. Survey report .....</b>	<b>xx</b>
<b>2.3. Focus Groups report.....</b>	<b>xx</b>
<b>3. Conclusions .....</b>	<b>30</b>
<b>3.1. Demand for skills .....</b>	<b>Error! Bookmark not defined.</b>
<b>3.2. The role of the Business Academies to current challenges .....</b>	<b>xxx</b>
<b>3.3. xxxxxxxxxxxxxxxxxxxxxxxx.....</b>	<b>xxx</b>
<b>4. References</b>	<b>37</b>
<b>5. Annexes (e.g. questionnaire used)</b>	



## 1. Introduction

The project's main objective is to improve the employability skills and work opportunities for Culture and Creative Young Professionals (CCYPs) working and or living in rural and remote areas and to reduce the existing gap between the education and labour market by diversification of career paths and skills recognition.

Field research and focus groups will be carried out for identifying the necessary skills that young people are required to have in order to increase their work skills and employment opportunities as well as to develop business activities in the Cultural and Creative Sector. Emphasis will be paid on tools for access to finance, digitization and digital marketing.

The project's target groups are divided into:

- a. Culture and Creative Young Professionals (CCYPs) living and/or working in rural and remote areas
- b. SMEs and Associations from Culture and Creative Industry
- c. Local authorities in rural areas.

Business Academies will be implemented for educating young people, through innovative training programs and the involvement of experts from the business and cultural sector.

The major outcome of the process will be the creation and sustainable development of a prototype HUB in a rural area of Nicosia district to provide all support to young people for their professional development and especially for access to funding tools.

The creation of the original Hub and its Guidebook named "Prototype Hub" aim to be a remarkable tool for policy enrichment of local authorities and a best practice for remote communities.

Overall, the project seeks to cultivate entrepreneurship, business innovation and extroversion, which are essential tools for maintaining and increasing the youth population in rural and remote areas for balanced territorial development.

The project will run for 30 months and started on 3 January 2022 and will end up on 2 July 2024.

## 2. About this report

This report has been developed as part of the Project Result 1 of the abovementioned project for Cyprus. The report is divided into two parts as below:

### Part A – Desk - based research:

Desk Research and analysis of the educational and training needs of CCYPs living and/or working in rural or remote areas in each participating country. The objective of this research is to identify and evaluate the educational and training needs of the target groups in participating countries, as regards to the development of the VET Programme and the educational methodology.

### Part B – Current and Future skill needs

This part aims to present the key findings of a survey prepared and delivered by the partners of the project to the stakeholders in each country, on the skill needs of the target groups of the project. The results presented are also based on a focus group organised in each participating country.



### 3. Part A - Culture and Creative Young Professionals in rural and remote areas

#### 1.1 Current situation and analysis of Culture and Creative Young Professional in Cyprus

According to the Statistical Service of Cyprus and the preliminary results of the Census of Population and Housing 2021, the population of Cyprus as of the 1<sup>st</sup> October 2021 was ~918,100; a proportion of which ~48.6% were males and ~51.4% were females, recording an increase of ~9,2% compared to the results of the Census of Population 2011 (~840,400).

It should also be noted that the population recorded in the district of Lefkosia (Nicosia) was ~351,600 people constituting a percentage of ~38% of the total population, in Lemesos (Limassol) ~258,900 (~28%), in Larnaka ~154,200 (17%), in Pafos ~101,900 (~11%) and in Ammochostos (Famagusta) ~51,500 (~6%). These are shown in detail on Table 1 below along with the percentage change compared to the numbers of 2011.

Table 1: Census of Population by District of Cyprus 2021

District	Population 1/10/2021	Population 1/10/2011	Percentage Increase (2021/2011)
Lefkosia	351.600	327.000	7,5
Ammochostos	51.500	46.600	10,5
Larnaka	154.200	143.200	7,7
Lemesos	258.900	235.300	10,0
Pafos	101.900	88.300	15,4
<b>Total</b>	<b>918.100</b>	<b>840.400</b>	<b>9,2</b>

Figure 1 below shows the population of Cyprus by age as of 1<sup>st</sup> October 2021. Particularly, the proportion of children below 15 was ~15,9%. The proportion of persons aged 15-64 years constituted ~67,4% of the total population and the proportion of persons aged 65+ was ~16,7%. It is also clear that, the proportion of persons aged 65+ was higher than the proportion of children less than 15 years, demonstrating that the population is ageing, which is the tendency in most European countries, which are also going through the ageing process.<sup>1</sup>

<sup>1</sup> STATISTICAL SERVICE OF CYPRUS, 2022. *CENSUS OF POPULATION AND HOUSING 2021 PRELIMINARY RESULTS*. [online] Available at: <<https://www.census2021.cystat.gov.cy/Announcements/18%20May%202022%20CENSUS%20OF%20POPULATION%20-%20PRELIMINARY%20RESULTS.pdf>> [Accessed 5 September 2022].

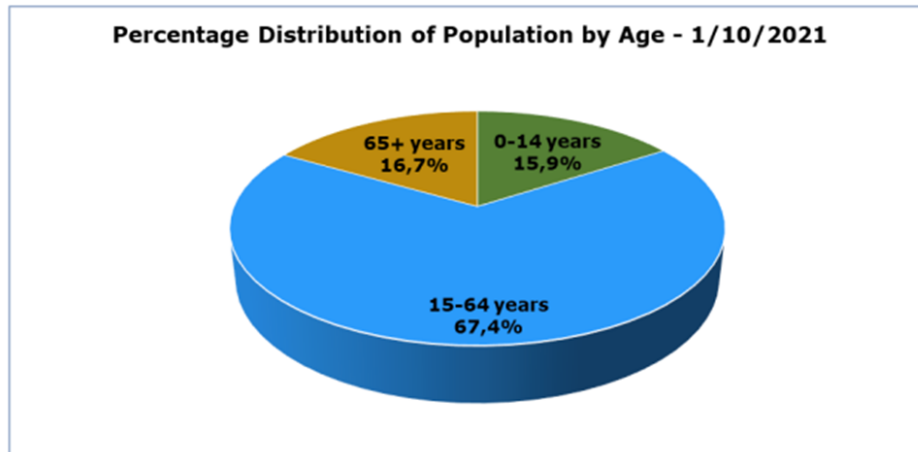


Figure 1: Percentage Distribution of Population by Age

It is also worth noting that according to the World Bank collection of development indicators, the rural population in Cyprus was reported at ~33.14% (% of total population) in 2021, following a massive decline from 1960 till 2000 as well as a slight increase from 2000 till 2020 as shown in Figure 2.<sup>2</sup>

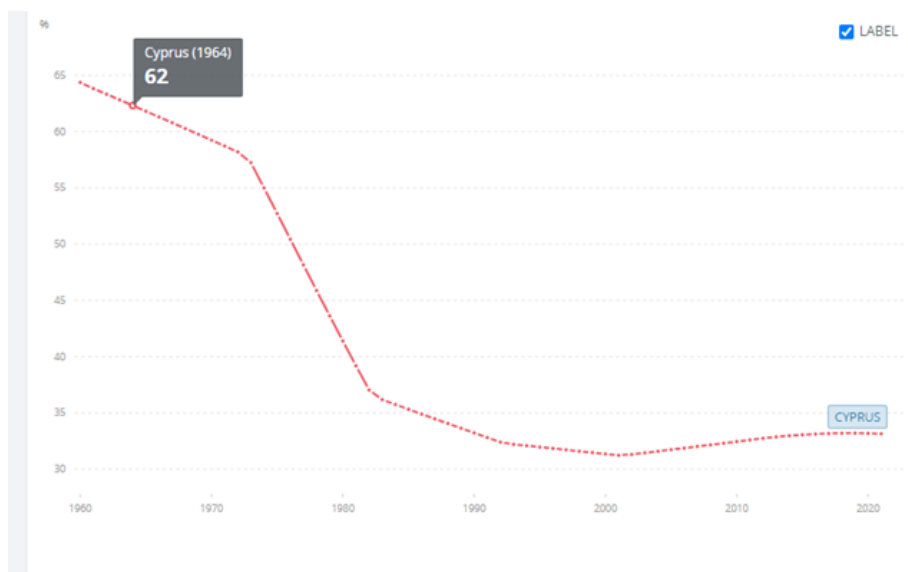


Figure 2: Rural population (% of total population) - Cyprus

In addition, according to the statistical service's labour force survey, Cyprus' unemployment rate stood at ~6.8% of the labour force in the second quarter of 2022, recording a decline of ~1.6% compared with the second quarter of 2021. The survey also recorded a slight rise in unemployment figures for the younger portion of the population, aged 15-24 years old, with the unemployment rate reaching ~17.6%.

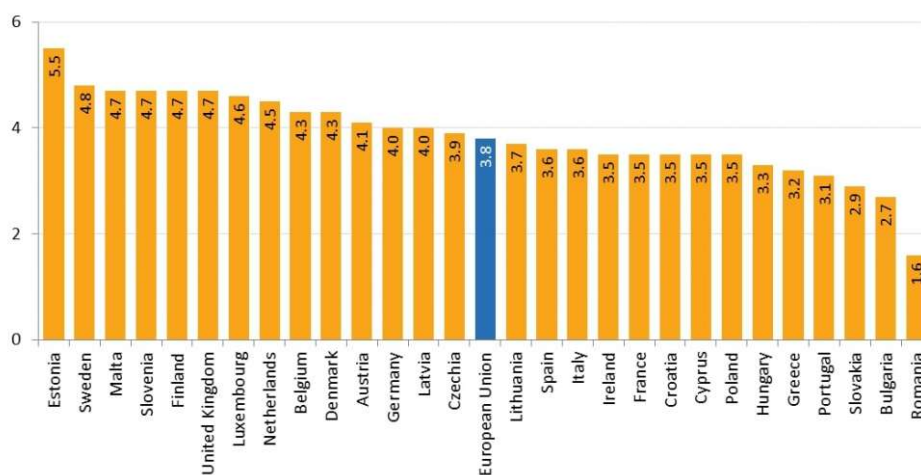
<sup>2</sup> Data.worldbank.org. 2022. *Rural population (% of total population) - Cyprus* | Data. [online] Available at: <<https://data.worldbank.org/indicator/SP.RUR.TOTL.ZS?locations=CY>> [Accessed 5 September 2022].



Moreover, the rate of employment was recorded at ~60.6% (~449,482 persons); ~66.9% being male and ~54.9% being female. The rate of employment for the age group of 20-64 was recorded at ~78%.<sup>3</sup>

Also, according to a Eurostat report 2017, ~3.5% of the population of Cyprus which was ~13,400 people were working in a cultural sector or occupation in 2017 (see Figure 3). This figure places Cyprus on the 21<sup>st</sup> place among the EU-28 for the percentage of its population who are in cultural employment, below the EU average of ~3.8%. However, it is visible that the number of people in cultural employment has been steadily increasing since 2012 which was ~11,500 (~3% of the population), in 2013 was ~11,900 (~3.3% of the population), in 2014 was ~11,100 (~3.1% of the population), in 2015 was ~12,100 (~3.4% of the population) and in 2016 was ~12,600 (~3.5% of the population).

**Cultural employment, 2017**  
(% of total employment)



ec.europa.eu/eurostat

Figure 3: Cultural employment, 2017 (% of total employment)

According to this report, the term ‘cultural employment’ relates to employment in economic activities such as the following:

- Creative, arts and entertainment activities;
- Libraries, archives, museums and other cultural activities;
- Publishing of books, periodicals and other publishing activities; printing;
- Programming and broadcasting activities; motion picture, video and television programme production, sound recording and music publishing activities; and,
- Specialised design activities.

<sup>3</sup> Ktisti, S., 2022. *Unemployment rate at 6.8 per cent in second quarter*. [online] CyprusMail. Available at: <<https://cyprus-mail.com/2022/08/19/unemployment-rate-at-6-8-per-cent-in-second-quarter/>> [Accessed 5 September 2022].





Cultural employment also includes occupations such as writers, architects, musicians, journalists, actors, dancers, librarians, handicraft workers or graphic designers.<sup>4</sup>

## 1.2 Local framework of Rural & Remote areas

According to the CAP Strategic Plan 2021 Report, the small size of Cyprus creates significant difficulties for the clear differentiation of urban and rural areas. Based, however, on the classification of regions adopted by the European Commission and based on the revised OECD definition based on population criteria, Cyprus as a whole is considered an intermediate rural area. For the purposes of implementing rural policies, the division into urban and rural is based on the interpretation given by the Department of Urban Planning of the Ministry of the Interior and defines as urban areas those covered by the Local Plans of the Cities. Hence, based on the above division, the Cyprus Statistical Service estimates the rural areas in an area of 4,783 sq.km and the urban areas in 637 sq.km with the average population density (persons/sq.km) being 6.90 and 133.80 respectively. Therefore, 379 communities are characterized as rural areas and 33% (approximately 275,000 inhabitants – Census 2011) of the inhabitants live in them.<sup>5</sup>

As a result, the CAP Strategic Plan can be implemented throughout the territory. In addition to the general implementation of the interventions of the CAP Strategic Plan throughout the territory, it becomes necessary in some cases to focus on specific areas so that the interventions have more substantial results. Therefore, within each Measure, its application area is described based on the purpose the Measure seeks to achieve. References to the individual measures, where they are made, are based on the above division. Particularly for the implementation of local development strategies, there is an additional focus on specific areas that present special disadvantages. For example, within the framework of the “Rural development program 2014-2020” and more specifically Measure 7 “Basic Services and Regeneration of Villages in Rural Areas” areas were also categorized into urban and rural areas for its implementation, which can be seen in Appendix VIII of this measure.<sup>6</sup>

---

<sup>4</sup> In-cyprus.philenews.com. 2022. *Cyprus has one of the lowest percentages of people in cultural employment in the EU*. [online] Available at: <<https://in-cyprus.philenews.com/news/local/cyprus-has-one-of-the-lowest-percentages-of-people-in-cultural-employment-in-the-eu/>> [Accessed 5 September 2022].

<sup>5</sup> 2021. *CAP Strategic Plan 2021 Report*. [online] Available at: <[http://www.paa.gov.cy/moa/paa/paa.nsf/All/C4DA9AB0A2AD27B9C225857B00364F81/\\$file/CY%20STRATEGIC%20%20PLAN%20FINAL.pdf](http://www.paa.gov.cy/moa/paa/paa.nsf/All/C4DA9AB0A2AD27B9C225857B00364F81/$file/CY%20STRATEGIC%20%20PLAN%20FINAL.pdf)> [Accessed 6 September 2022].

<sup>6</sup> Capogov.cy. 2022. *ΠΑΡΑΡΤΗΜΑ VIII Κατηγοριοποίηση Περιοχών σε Αστικές και Αγροτικές*. [online] Available at:

<[http://www.capogov.cy/capo/capo.nsf/0/b74dcc79d5b6c360c22579330041bc2e/\\$FILE/VII.%20CE%20B1%CF%83%CF%84%CE%B9%CE%BA%CE%B5%CF%82%20%CF%80%CE%B5%CF%81%CE%B9%CE%BF%CF%87%CE%B5%CF%82%20-%20CE%B1%CE%B3%CF%81%CE%BF%CF%84%CE%B9%CE%BA%CE%B5%CF%82%20%CF%80%CE%B5%CF%81%CE%B9%CE%BF%CF%87%CE%B5%CF%82.pdf](http://www.capogov.cy/capo/capo.nsf/0/b74dcc79d5b6c360c22579330041bc2e/$FILE/VII.%20CE%20B1%CF%83%CF%84%CE%B9%CE%BA%CE%B5%CF%82%20%CF%80%CE%B5%CF%81%CE%B9%CE%BF%CF%87%CE%B5%CF%82%20-%20CE%B1%CE%B3%CF%81%CE%BF%CF%84%CE%B9%CE%BA%CE%B5%CF%82%20%CF%80%CE%B5%CF%81%CE%B9%CE%BF%CF%87%CE%B5%CF%82.pdf)> [Accessed 6 September 2022].



It should also be mentioned that some specific actions are being implemented to promote the return of young people to rural areas. During a recent debate about “Rural Cyprus 2040- Youth and Rural Areas” the following have been said; it seems that more and more young people are thinking of turning to the countryside, either by developing their own business, or by continuing and strengthening the work of their ancestors, however such a project is as easy as it seems. As emerged from this discussion, rural life is required to cover all the basic needs of a young person or a new family, such as economic prosperity, health and education services that will not lag behind their counterparts in urban areas and access to all necessary services and amenities. It also has been noted that not only young people will have to adapt to the rural environment, but the environment will have to be developed and adapted to the needs of young people.<sup>7</sup>

In addition, addressing the challenges presented in rural areas requires innovative approaches, with a holistic and sustainable character. The LEADER intervention is called upon to contribute to this effort, during the programming period of 2023 – 2027, in order to limit the adverse consequences of the economic crisis, which have been intensified by the COVID-19 pandemic, with the aim of promoting employment, development, social integration and local development in rural areas. As analyzed in the SWOT analysis, in the rural areas of the Republic of Cyprus, there are a number of challenges to which LEADER, as a local development tool, can effectively contribute. As mentioned, rural areas in the Republic of Cyprus are particularly characterized by the reduction and aging of the population, high rates of unemployment, underemployment, poverty, the withering of the local productive fabric, the lack of social benefits and educational opportunities. Through the determination of the needs, it has been identified that the rural areas have an immediate need for upgrading the basic services provided, for the provision of commercial services, for education, for the provision of leisure activities and quality jobs as well as for the preservation and promotion of the cultural, natural resources and local traditional know-how.<sup>8</sup>

### 1.3 Best practices in Cyprus

The Youth Board of Cyprus’ (YBC) main role is advisory, undertaking mainly youth related projects, following the approval of the Council of Ministers, either during the approval on the organization’s annual budget or under another special decision. As an advisory body, the Board of Directors submits proposals on the formation of a comprehensive and specialized youth policy to the Council of Ministers, via the Minister of Education and Culture. The main aim of the YBC policies are; welfare and progress of all young people in Cyprus; providing

---

<sup>7</sup> Stockwatch - Παράθυρο στην Οικονομία. 2022. *Δράσεις για επιστροφή νέων στις αγροτικές περιοχές*. [online] Available at: <<https://www.stockwatch.com.cy/el/article/genika/drasesis-gia-epistrofi-neon-stis-agrotikes-periohes>> [Accessed 6 September 2022].

<sup>8</sup> 2021. *CAP Strategic Plan 2021 Report*. [online] Available at: <[http://www.paa.gov.cy/moa/paa/paa.nsf/All/C4DA9AB0A2AD27B9C225857B00364F81/\\$file/CY%20STRATEGIC%20%20PLAN%20FINAL.pdf](http://www.paa.gov.cy/moa/paa/paa.nsf/All/C4DA9AB0A2AD27B9C225857B00364F81/$file/CY%20STRATEGIC%20%20PLAN%20FINAL.pdf)> [Accessed 6 September 2022].



opportunities to young people and their organisations to actively participate and be responsible for the social, economic as well as cultural development of their community and country; and young people's creative engagement and entertainment dealing with youth related problems effectively and directly.<sup>9</sup>

Currently YBC is working on two different programs; **“The STEAMers”** and **“Makerspace”**. **“The STEAMers”** program operates along the international S.T.E.A.M. centers standards, referring to Science, Technology, Engineering, Arts and Mathematics. This program aims for young people's creative development, entertainment and learning, the enhancement of their creativity and communication skills, offering a series of nine different workshops on coding, robotics, photography, film making, graphic design, creative writing, music, drama and art. Each year there are around 850 participants, 160 workshops, 32 qualified instructors and three youth centres (in Nicosia, Paphos and Limassol) with the most up-to-date equipment.<sup>10</sup> **“Makerspace”** program or **“Youth Makerspace Larnaca”** is based on the Makerspace standards, being developed by university institutions or communities abroad, providing young people with access to high-quality and state-of-the-art equipment for developing prototypes and implementing their business ideas. In such a space, young people can learn about the technology, crafts and/or other creative manufacturing processes and methods. Also, Youth Makerspace Larnaca offers a physical venue and technological equipment enabling young people to meet, explore, invest, create and learn.<sup>11</sup> Both of these programmes are addressed for children and young people aged 6-35 and are conducted by specialized trainers.

## 1.4 Gaps identified

As previously mentioned, rural areas in the Republic of Cyprus are particularly characterized by the reduction and aging of the population, high rates of unemployment, underemployment, poverty, the withering of the local productive fabric, the lack of social benefits and educational opportunities. Through the determination of the needs, it has been identified that the rural areas have an immediate need for upgrading the basic services provided, for the provision of commercial services, for education, for the provision of leisure activities and quality jobs as well as for the preservation and promotion of the cultural, natural resources and local traditional know-how.

---

<sup>9</sup> Οργανισμός Νεολαίας Κύπρου. n.d. *Our Role*. [online] Available at: <<https://onek.org.cy/en/who-we-are/our-role/>> [Accessed 6 September 2022].

<sup>10</sup> Οργανισμός Νεολαίας Κύπρου. n.d. *«The STEAMers»*. [online] Available at: <<https://onek.org.cy/en/programmata-ypiresies/dimiourgiki-apascholisi/the-steamers/>> [Accessed 6 September 2022].

<sup>11</sup> Οργανισμός Νεολαίας Κύπρου. n.d. *«Makerspace»*. [online] Available at: <<https://onek.org.cy/en/programmata-ypiresies/dimiourgiki-apascholisi/makerspace/>> [Accessed 6 September 2022].



## 4. Current and future skill needs

### 4.1 Introduction to the survey

A survey in the context of the Empowering Culture through Business has been carried out in Cyprus. This survey was open for ~4 months, from May till August, and a total of 35 responses have been received. This survey aims to reduce the current gap between the labour market and academia through the acknowledgement of skills and the diversification of careers as well as to identify all necessary skills needed for young people so that they further amplify their skills and develop business activities in the cultural and creative sector.

### 4.2 Survey Report

#### 4.2.1 Demographics

As can be observed in the Figure 4 and Figure 5 below, the majority of respondents (~49%) was in the age group of 25-30, followed by the age groups of 35+ (~23%), 15-24 (~20%) and 15-24 (~9%). In regard to gender, the majority of the respondents were female (~65%).

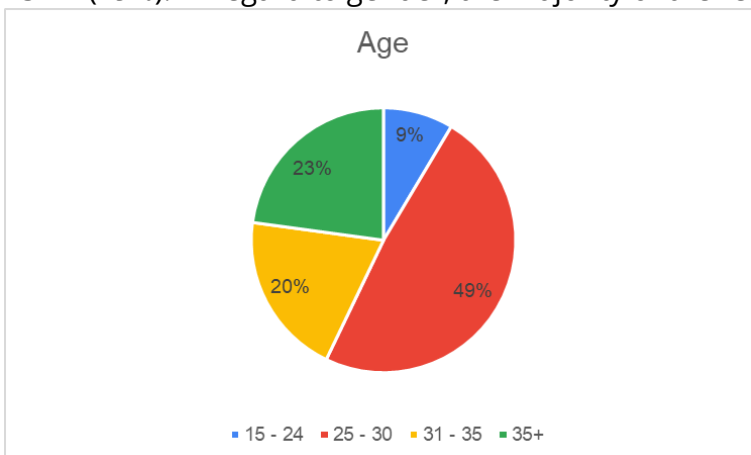


Figure 4: Age of survey respondents

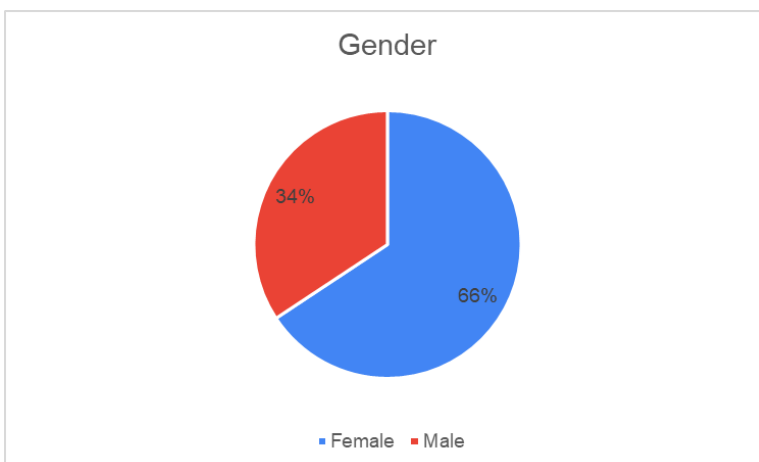


Figure 5: Gender of survey respondents



In addition, the majority of the respondents were residents of the following cities; Nicosia (~77%), Limassol and Larnaca (~9%) and Famagusta (~6%), whereas there were no respondents from Paphos (see Figure 6).

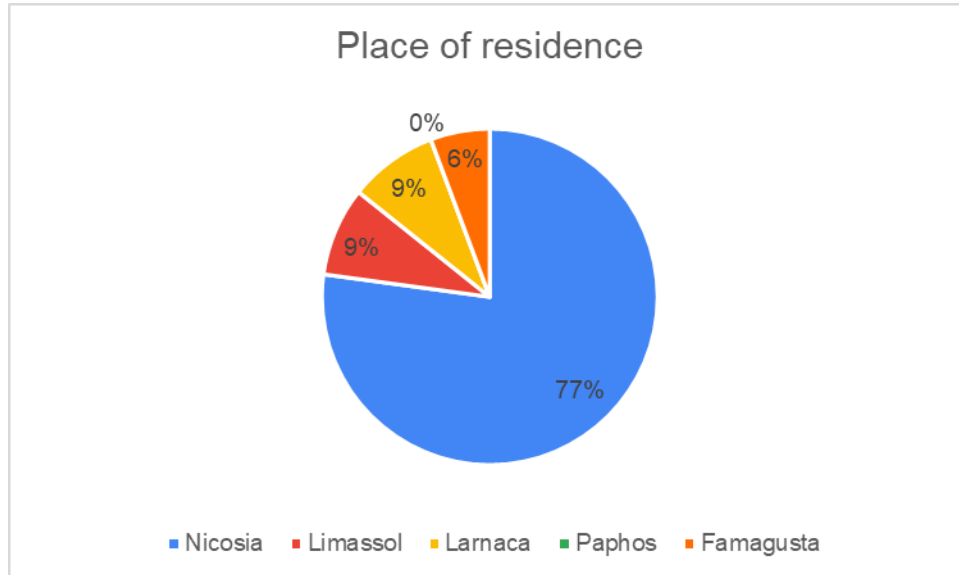


Figure 6: Place of residence of the survey respondents

The survey had another question in regards to the higher educational level, which as shown in Figure 7, the majority of people have got a Master's Degree (~46%), followed by Bachelor's Degree (~37%), College Diploma (~9%), High school diploma (~6%), PhD (~3%).

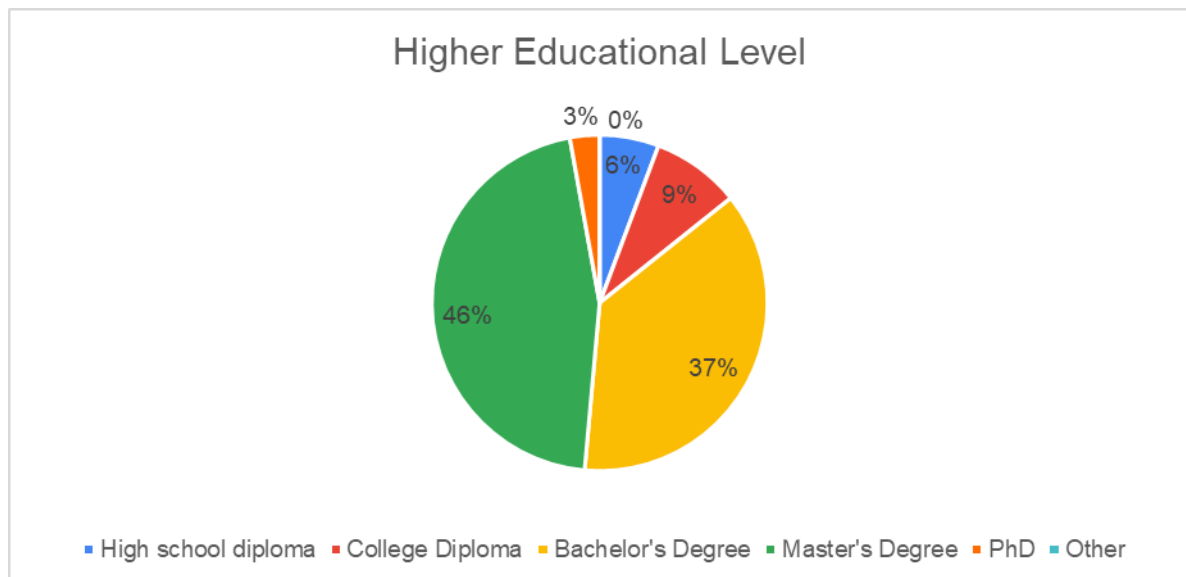


Figure 7: Higher Educational Level



The degrees attained by the respondents are the following:

- BA Graphic Design
- Interior design
- Turkology
- Preschool Education
- Physical Education
- Media
- Secretarial Studies
- Oil & Gas Technology
- Mathematics
- Fine arts
- Economics
- Computer Science
- Faculty of Early Childhood Education
- Visual and applied arts
- Fine arts
- Journalism
- Culinary Arts
- Consulting
- Accounting
- Visula Arts
- Culinary Arts
- Mechanical Engineering
- History
- Business Administration

### 4.3 Focus Group Report

The focus group of the project in Cyprus took place on the 4<sup>th</sup> of July 2022 at the European Office Cyprus (University of Cyprus). For the focus group, several representatives from universities, responsible bodies and youth councils were invited mostly via phone. During the focus group, 5 representatives as stakeholders participated as part of the focus group and two representatives from the partnership.

The participants list of the project was fully signed by all and illustrates the name, organisation and other important information of the focus group.

At the beginning of the meeting, HCCI and EOC briefly presented the project objectives and expected outputs to the focus group. During the presentation of the project, some members of the focus group highlighted the importance of the project for the rural and remote areas in Cyprus and that the project methodology is well-structured.



Then, all members started discussing on best practices and relevant gaps/needs. The important points of the discussion are stated below:

- The centre/cluster that will be developed and pilot tested in Cyprus should be structured in a way that will enable the cooperation of several rural and remote areas.
- Nicosia has a competitive advantage against the other cities in Cyprus due to the availability of opportunities related to culture and creativity.
- The cultural sector has been significantly contributing to the economy of Cyprus.
- Representative from the Deputy Ministry of Tourism briefly described the actions undertaken by the Deputy Ministry to educate people. It has been stated that they are undertaking relevant training sessions based on the needs of the stakeholders and target groups.
- Not only the needs of CCYP should be explored, but also the economy should be considered as another important factor for developing strategic plans.
- Opportunities for young people in Cyprus can be found in sectors related to tourism and Cyprus Cousin e.g. production of primary products, catering and resale on the market.
- Community clusters are important to jointly provide services and service delivery infrastructure e.g. schools, kindergartens etc.
- Kypria Filoxenia organisation who did a survey by using guest reviews in Cyprus, analyse the data to record the positive and negative factors. It has been highlighted by most guests that Cypriots lack social skills e.g. hospitality.
- To achieve sustainability in centres you need the right promotion, so we need to develop publicity and promotion skills, networking (digital marketing in collaboration with branding to be able to create demand if you want to be sustainable - to sell him something he didn't know he wanted)
- Cluster development skills between organisations/businesses to achieve common goals (throughout the product life cycle for mutual benefit)
- Provide incentives to increase the interest to participate in workshops and provide incentives accordingly e.g. sponsorship scheme to enable them to implement the workshops/develop entrepreneurship e.g. if you make it mandatory to claim the incentives they have to do this training
- Branding skills on how to promote products properly e.g. having the raw material and being able to process it to market it properly
- First you create the idea and communicate the idea to explore if stakeholders are interested in the idea
- It might be desirable to create levels of trainings to offer opportunities for people with different needs
- Content creation training e.g. using Canvas and how you can connect it to digital marketing
- Perhaps they should train to recognise their audience in order to choose the means of education
- Separate digital marketing, content creation, and design
- A training on business plan is considered also important to be undertaken





Co-funded by the  
Erasmus+ Programme  
of the European Union



- Training to take actions and activities by taking into account the environment
- Is also significant to educate young people on grant writing skills
- Training on how to use English for communication and promotion
- Body language training

Based on the above-mentioned statements, it is highlighted that training on social skills is essential for CCYPs in Cyprus as it is a disadvantage for them with starting a business. In addition, young people should be able to check the modern trends and choose the best way for them to follow e.g. branding and dissemination. Therefore, a cluster should be able to first identify the needs and the current level of the trainees and then offer a variety of trainings and levels for them to participate.



Figure 8: Photo from the focus group in Cyprus



Figure 9: Photo from the focus group in Cyprus





Figure 10: Photo from the focus group in Cyprus



Figure 11: Photo from the focus group in Cyprus



Co-funded by the  
Erasmus+ Programme  
of the European Union



## National Report

---

**Empowering Culture through Business: Introducing Business Academies for  
Culture and Creative Young Professionals in rural and remote areas**

**AGREEMENT NUMBER 2021-1-CY02-KA220-YOU-000028987**

July 2022

*Angela Dibenedetto*



Co-funded by the  
Erasmus+ Programme  
of the European Union



<b>Table of contents</b>	
<b>Executive Summary</b>	<b>2</b>
<b>Introduction</b>	<b>3</b>
<b>Project description</b>	<b>3</b>
<b>Project Objectives</b>	<b>4</b>
<b>Project Outcomes</b>	<b>4</b>
<b>About this report.....</b>	<b>4</b>
<b>1. Culture and Creative Young professionals in rural and remote areas</b>	<b>2</b>
<b>1.1. Current situation and analysis of Culture and Creative Young Professional in Italy</b>	<b>3</b>
<b>1.2. Local framework of Rural and Remote areas</b>	<b>4</b>
<b>1.3. Particular actions and best practices in Italy</b>	<b>6</b>
<b>1.4. Gaps identified</b>	<b>8</b>
<b>2. Current and future skills</b>	<b>9</b>
<b>2.1 Introduction to the survey</b>	<b>9</b>
<b>2.2. Survey report</b>	<b>12</b>
<b>2.3 Focus group report</b>	<b>19</b>
<b>CONCLUSION</b>	<b>23</b>



## Introduction

The project's main objective is to improve the employability skills and work opportunities for Culture and Creative Young Professionals (CCYPs) working and or living in rural and remote areas and to reduce the existing gap between the education and labour market by diversification of career paths and skills recognition.

Field research and focus groups will be carried out for identifying the necessary skills that young people are required to have in order to increase their work skills and employment opportunities as well as to develop business activities in the Cultural and Creative Sector. Emphasis will be paid on tools for access to finance, digitization and digital marketing.

The project's target groups are divided into:

- a. Culture and Creative Young Professionals (CCYPs) living and/or working in rural and remote areas
- b. SMEs and Associations from Culture and Creative Industry
- c. Local authorities in rural areas.

Business Academies will be implemented for educating young people, through innovative training programs and the involvement of experts from the business and cultural sector.

The major outcome of the process will be the creation and sustainable development of a prototype HUB in a rural area of Nicosia district to provide all support to young people for their professional development and especially for access to funding tools.

The creation of the original Hub and its Guidebook named "Prototype Hub" aim to be a remarkable tool for policy enrichment of local authorities and a best practice for remote communities.

Overall, the project seeks to cultivate entrepreneurship, business innovation and extroversion, which are essential tools for maintaining and increasing the youth population in rural and remote areas for balanced territorial development.

The project will run for 30 months and started on 3 January 2022 and will end up on 2 July 2024.

## 1. Culture and Creative Young professionals in rural and remote areas

### 1.1. Current situation and analysis of Culture and Creative Young Professional in Italy

The analysis of the consistency and characteristics of employment attributable to the Cultural and Creative Production System is based on a methodological framework that leads to the consideration of three distinct components.



In fact, as far as the representation of activities attributable to the **cultural core** is concerned, it takes into account on the one hand the cultural and creative professions on the one hand, and on the other, workers who do not fall within the perimeter of the aforementioned professions but who nevertheless contribute to the **creation of value** in the sector. In addition, a third component is identified related to creative driven activities and represented by the cultural and creative professions that perform the important function of **transferring** cultural and creative content into economic activities outside the strictly relevant sectors.

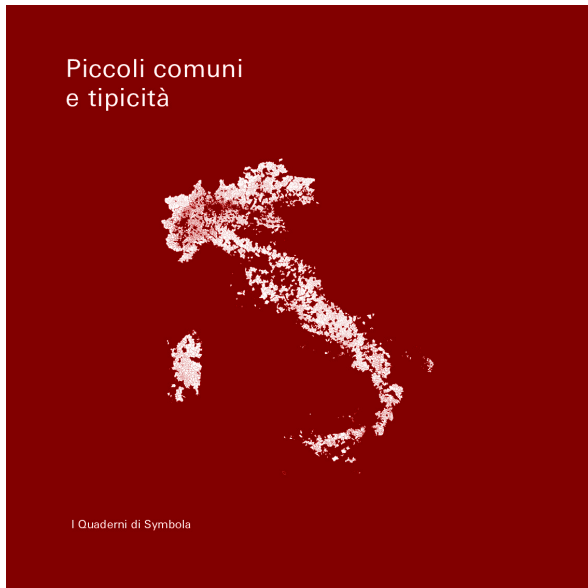
A first analysis of the age composition of workers in the Cultural and Creative Production System in 2020 shows how this sector tends to differ from the average composition of the entire Italian economy.

Between the ages of 25 and 44 show a higher concentration than the entire labor market. 20,1% of the workers in the SPCC are between 25 and 34 years old against a national average of 17,1%. The class of workers aged between 35 and 44 represent the 28%, while the national figure stands at 24,8%. In the 55-60 year old workers the difference between the national figure and that of the SPCC sector becomes even more marked with 15,7% of the workers compared to 20,1% of the figure for the entire Italian labor market. Following the smaller, similar national compositions are the shares of young workers 15-20 years old, who account for 35% of the SPCC total, and older workers with 3,4%.

## 1.2. Local framework of Rural and Remote areas

The pandemic has re-proposed with great clarity the debate on the conditions of living in a territory of extraordinary complexity and fragility like the Italian one. A debate that brings one of the most controversial issues to our attention: the relationship between city/country and urban/rural, a relationship that is more complex than the dichotomous simplification of terms and their meanings. Especially in Italy, a country rich in biodiversity and diversified urban presences that have acquired political roles throughout history and that are geographically distributed minutely and pervasively in all the different environmental contexts of the Peninsula, from the coasts to the mountains.

Today, the situation seems to be like this. on the one hand, a portion of the metropolitan area in which population density, infrastructure facilities and conditions of geographical centrality, having excellence functions - hospitals are the most obvious case – converge, expanding the urban space that incorporates a much larger (and less dense) suburban dimension. On the other hand, the extra-urban territories, small municipalities and mountain areas, a very large portion of the urbanized area, have remained substantially extraneous to this dimension of metropolitan conurbation even though it hosts diversified urban presences that are the legacy of an important historical tradition.



The mountain is the main stakeholder (147,546.7 sqKm, 3,418 municipalities, 8,611,523 inhabitants) that today plays a crucial role in the policies of securing the territory, being mainly characterized by high seismic hazard zones, and in the policies of adaptation and fight against the climate crisis. It is exactly here that the criticalities are more evident and extreme, starting from the melting of the glaciers. In cases such as these, environmental constraints require us to acknowledge and implement cooperative approaches on various scales: from the zero grade of the community approaches of the local tradition, to the dimension of integration in valley systems where the noblest tradition of intercommunality of the Valley Councils (Consigli di Valle) is rooted, to the systemic approaches that outline the territories of the Italian Alps and Apennines, as already active interlocutors of national and European territorial policies. Another reference geographical area is represented by small municipalities with a population of less than five thousand inhabitants, as identified by Realacci Law 158/2017. An area that covers a surface of 164,688.3 sqkm, 5,521 municipalities with a population of 9,768,705 inhabitants. Of these more than 4.000 individuals inhabit the “non-metropolitan space” constituting  $\frac{3}{4}$  of the extension of this space and representing half of the population, an almost total concurrence for the vast majority of the regions except in Lombardy and Piedmont where the administrative fragmentation reaches also the city. Everywhere, small municipalities are the dominant type, not only because of their number but also because of the extent of the territory monitored and governed by these institutions. These three overlapping geographical areas are mainly located in zones of high hills and mountains, where it is more difficult to form large urban clusters and the distribution of towns can be more or less aggregated, with two typical configurations: concentrated around a valley - more present in the Alps - or dispersed (typically in the mid-hill and Apennine area, with non-hierarchical road networks). These configurations present specificities with regard to the economic model: the presence of a valley has often allowed the development of industries, with larger towns or at least capable to form clusters with no interruptions as it has occurred in many valleys in Lombardy.



### 1.3. Particular actions and best practices in Italy

Below is a list of some innovative projects activated in the rural areas of Italy to support and promote inland areas and their culture:

- **Cammini d'Italia**

Not everyone knows that there are almost six thousand small municipalities in our country, representing 69.5% of the total number of Italian municipalities with almost 10 million inhabitants.

Why are they important for our country? Because they are a treasure trove of opportunities for the whole of Italy. They are true sites of **cultural and territorial diversity**, where hospitality becomes a resource, sustainability is transformed into a drive for growth, and identity is transformed into competitiveness. Just to give an example regarding typical Italian foodstuffs: of the 297 PDO and DOC products mapped on the national territory, a good 268 involve small municipalities, or 90.2% of the products (from the Piccoli Comuni e Tipicità research, conducted with Coldiretti).

The Cammini d'Italia proved to be a formidable tool for discovering the **Inland Areas** for passionate walkers and tourists returning to Italy in the Covid19 era. And at the same time an opportunity for tourist and environmental enhancement for its inhabitants, with the activation of reception plans and accommodation facilities. It is no coincidence that this year's World Tourism Day 2020 is dedicated to **Tourism and Rural Development**, emphasising the importance of the economic development of rural areas and the enhancement of their cultural and natural heritage. In Italy, the Via Francigena is the best known of the Caminos, on a par with the Spanish Camino de Santiago, so much so that it even has a dedicated festival. But for each of the 44 routes, there are online guides, initiatives and a small economic spin-off.

In the **Oltrepo Pavese**, for example, where since 2018 they have been working on a plan to attract new inhabitants and potential investors to the area by focusing on biodiversity with Oltrepò (bio)diverso, thanks to the **Attivaree** programme of the Cariplo Foundation, they have promoted the area by telling it as a crossroads of numerous paths, from the Francigena to the Via del Sale, up to the Via degli Abati with numerous minor paths, even producing two guides published by the Italian Touring Club: "Oltrepò Pavese. L'Appennino di Lombardia" and the "CARTA DEI CAMMINI DELL'APPENNINO DI LOMBARDIA - OLTREPO' PAVESE".

The 'Cammini' are an instrument for the realisation of an ambitious idea of Italy that, picking up the heritage of the past, starts from our **identity** and our qualities to enhance territories, communities and talents. Such is the strategic value of the tourist routes that recently the same **minister Franceschini** (who has the merit of having promoted them with the MIBACT in 2016) committed himself to expanding the mapping of the Cammini d'Italia with particular attention to the regions of southern Italy that were partially excluded from the first mapping.





- **Recreo**

ReCreo promotes an innovative model of land recovery and valorisation by connecting the owners of disused assets, such as farmhouses, land, woods, crops, historical-cultural assets and industrial archaeology, and those who have ideas and projects to propose to valorise them. This innovative recovery model, which is called eCo-Living, is rural co-housing: in the space that one decides to revalue, one experiments with temporary co-housing experiences, sharing living and working spaces, experimenting with models of sustainable living in contact with nature and the history of the territory.

The first objective of the project is to create a regeneration map that is easily accessible to all, to understand the unused potential of the territory, particularly in inland areas. In fact, ReCreo has prepared an open-source mapping to which anyone can contribute - those who report are called #ruralmappers - indicating where abandoned resources are located and what their characteristics are: type, state of preservation, size, accessibility and other optional information such as history, surrounding context and ownership.



- **3Bee**

Bees are a vital link in the food chain thanks to their pollination work, but they are at risk of extinction in natural environments and they can no longer survive without human care. 3Bee provides **new technologies** to support the work of beekeepers, enabling regenerative and sustainable practices.

3Bee is a Lombardy-based **agri-tech company** and **start-up** that develops smart monitoring and diagnostic systems for the bees' health. Thanks to their technologies and products, beekeepers can constantly, comprehensively and remotely monitor their hives via apps in order to optimize the production process, saving time and taking care of their bees by preventing problems and diseases.

Since the beginning of its activity in 2018, 3Bee has developed a network of **10,000 beekeepers** throughout Italy, especially in inland areas, creating the research, development and circular economy program called "Adopt a Hive".





The latter allows anyone who wants to adopt a hive at a distance through an online platform, choosing the type of honey they want to receive and the quantity of flowers to pollinate. In this way, beekeepers can sell their honey at a fair price, reaching a **large user base**. The program has been made available to all companies attentive to green issues of environmental sustainability. Unicredit, Actimel, Carrefour and Ferrero are among those who have chosen to participate.



#### 1.4. Gaps identified

A **progressive land abandonment** has been underway for a long time that has severely increased over the last 10 years, on the one hand because of the decay of the productive sector, with the closure of many manufacturing companies and the crisis of several districts; on the other hand, to the **reduction of the public presence**, with the centralization of basic services from schools to hospitals, in the cities. This trend, where not supported by migratory flows in the opposite direction, has led to an increase in the average age of the population, with negative effects on the economic sustainability not so much of the individuals (the elderly people who often enjoy good retirements) rather of the communities as a whole: in the **absence of young and qualified entrepreneurship** (nowadays in the mountain municipalities there are just 7.1 graduates per 100 inhabitants against a national average of 10.8) the development cycle of the territories is not fuelled and there is the risk of accelerating a spiral, “**a catch-22**”: we are talking about demographic criticalities that endure and at the same time cause a low attractiveness of the towns.

Today there are 300 Italian municipalities in which there is neither a café nor a grocery store. The **low population density**, combined with geographical difficulties, makes many of these areas a market failure even for digital connection, with the result that the spread of ultra-broadband is almost four times lower than the average (17.4% of users served against 66.9%). Therefore, complex contexts are characterized by a high level of administrative fragmentation, poor connections with the larger towns and cities and related services, an economy closely tied to the territory and, as we have said, demographic dynamics that present higher critical issues than the



national average. Contexts that are repositories of an immense historical, artistic and food and wine heritage, of almost all Italian protected areas, rich in woodland and water resources, prerequisites for the construction of a new economy that at the same time enhances these resources and rebuilds those services for the citizens, first and foremost **healthcare, education and transport services** necessary to make people’s lives better. It is not an easy challenge, but today, thanks to **new technologies**, especially digital ones, it is more within reach.

In many cases the solutions and technologies available today, make it possible to reduce costs and improve the quality of services, enhancing the environmental and cultural heritage and improving physical connections by breaking down the traditional entry barriers of services that in the past were unsustainable for small municipalities.

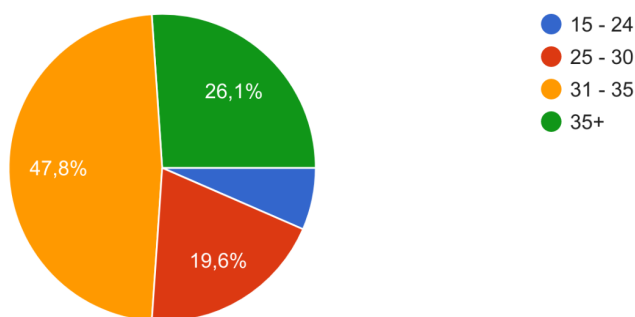
## 2. Current and future skills

### 2.1 Introduction to the survey

A total of 46 people responded to the questionnaire. The average age of the respondents is in the 31-35 age group.

Età

46 risposte



The majority of respondents are female, although the percentage is slightly higher than in the general population.

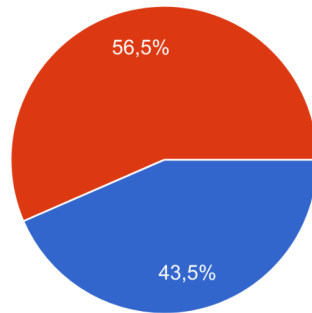


Co-funded by the  
Erasmus+ Programme  
of the European Union



### Genere

46 risposte

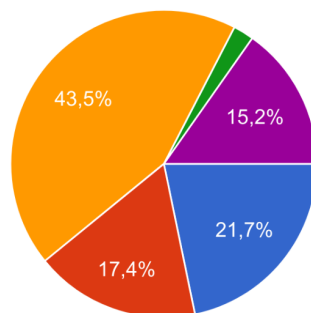


- Maschio
- Femmina
- Preferisco non dirlo

Most of the participants have a high level of education.

### Livello di istruzione più alto

46 risposte

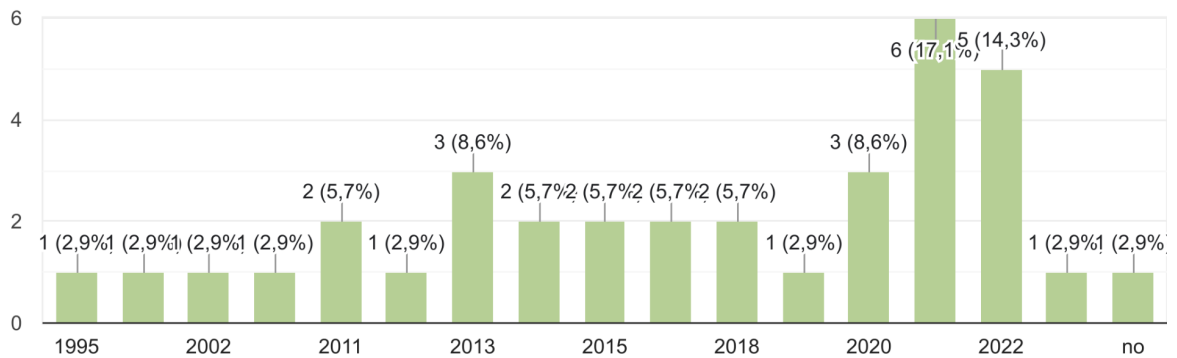


- Diploma di scuola Superiore
- Laurea triennale
- Laurea Specialistica
- Dottorato- PhD
- Master



### Anno di Laurea

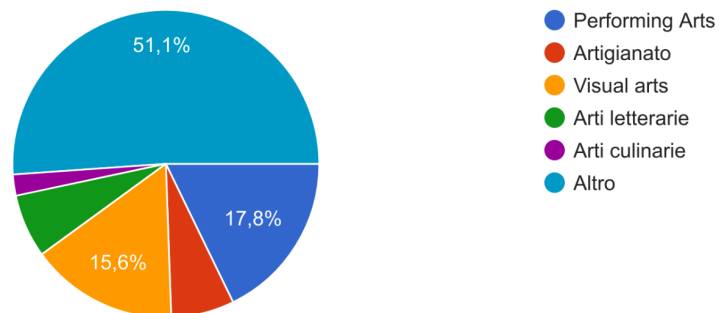
35 risposte



Respondents indicated “other”( 51%) as the sector within which they operate, signifying and emphasising the diversity and breadth of the Italian cultural and creative sector. Next in line are the respondents dealing with performing art(17,8), visual art 15,6 % and craftsmanship.

### Cultural Creative Sector

45 risposte



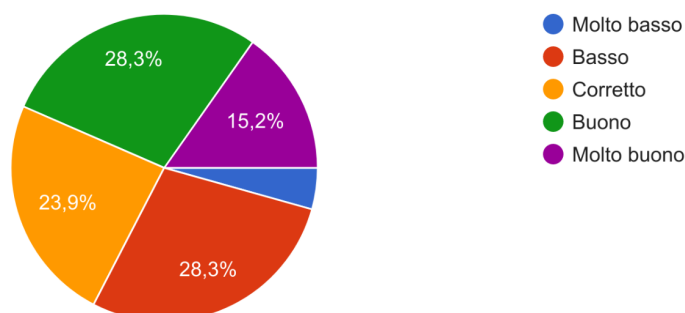


## 2.2. Survey report

Among the respondents, an equal number answered that they would rate the employability potential of their study pathway good and at the same time low. This means that it is not the same for everyone, and that for some, study paths in the cultural and creative sector represent good possibilities for finding a job, while for others less so.

Come valterebbe il potenziale occupazionale della sua laurea? (se studente/laureato)

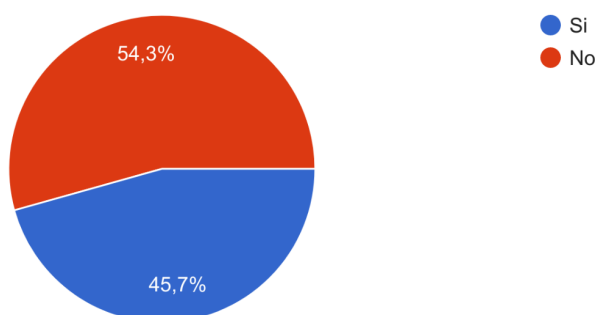
46 risposte



Most of the people who filled in the questionnaire answered that they had not attended a training course in the last 12 months (54,3 %).

Ha seguito un corso di formazione (diversa dal corso di laurea) negli ultimi 12 mesi?

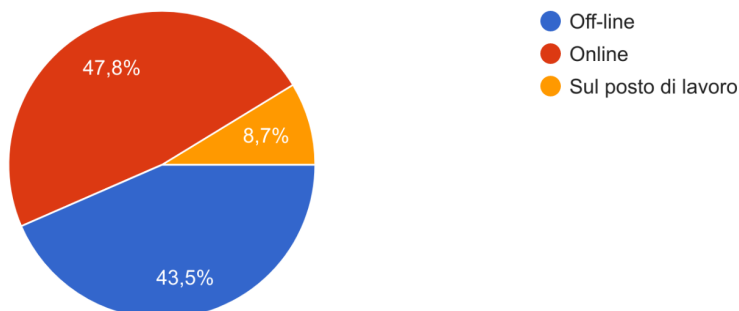
46 risposte





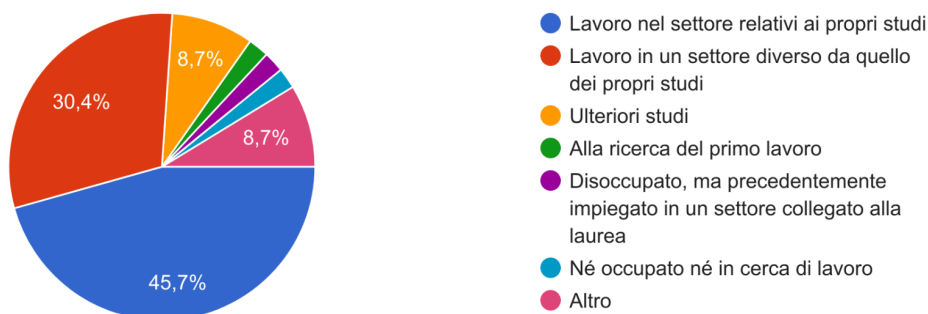
Of those who followed a training course, other than formal training, most of them replied that they followed an online course. This underlines the impact covid has had and the innovation it has brought to the field of online training.

Se si,  
23 risposte



A good percentage of the respondents stated that they had a job, consistent with their studies.

Situazione lavorativa attuale. Per favore, selezionare dalla lista sottostante  
46 risposte

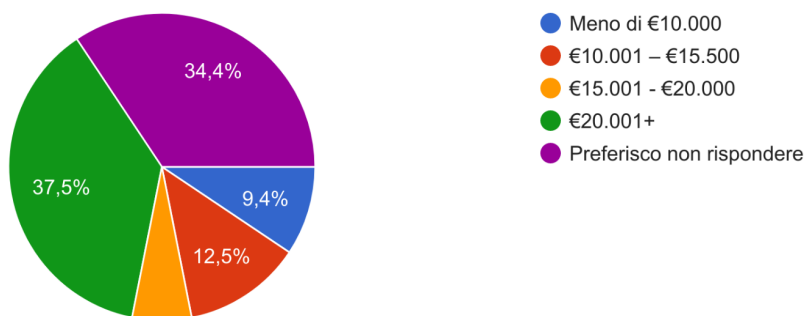




With regard to gross annual salary, most respondents stated that they earn around 20,000 euro per year. This was followed by 37 %v who stated that they did not want to disclose their earnings.

Se datore di lavoro - qual è lo stipendio medio annuo lordo?

32 risposte

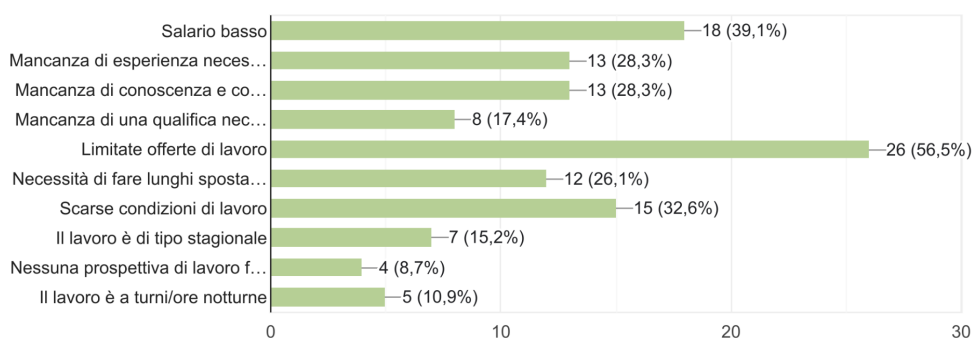


With regard to the question, in which to express the reasons why it is difficult to find a job in line with one's course of study, the motivation most chosen by the participants are as follows

- limited job offers (56,5%)
- low salary (39,1%)
- poor working conditions (32,6%)

Per favore, seleziona 5 motivi che ti impediscono di ottenere il lavoro desiderato? (risposte multiple)

46 risposte





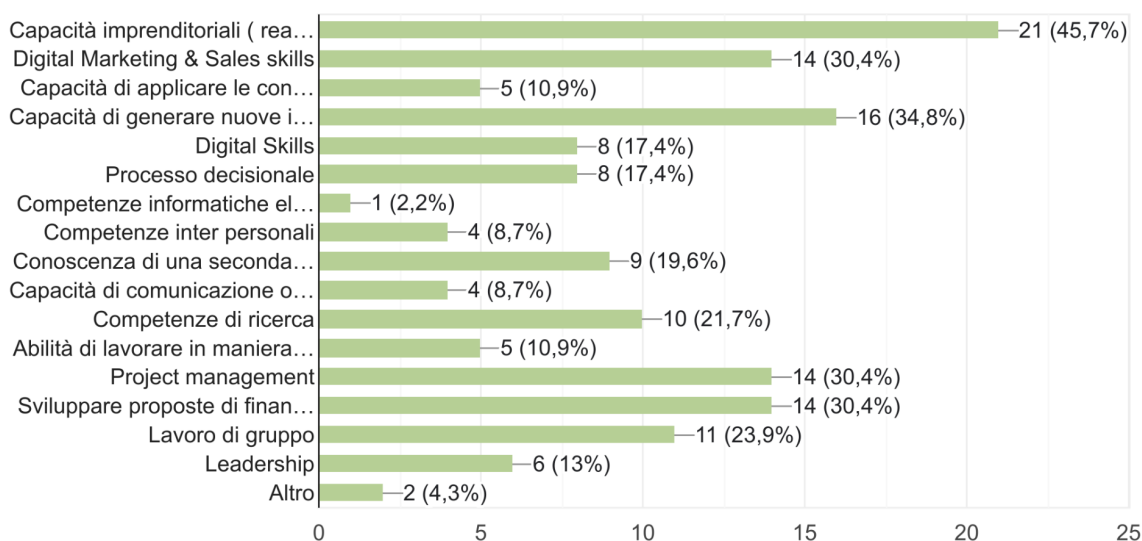


According to the respondents, the skills that could most help them get a job, in the following importance order are:

- Entrepreneurial skills (building one's own business)
- Ability to generate new ideas
- Digital marketing and sales skills
- Project management
- Financial skills

Quali sono le competenze/abilità generali che vorresti ottenere in termini di ulteriore occupabilità:

46 risposte

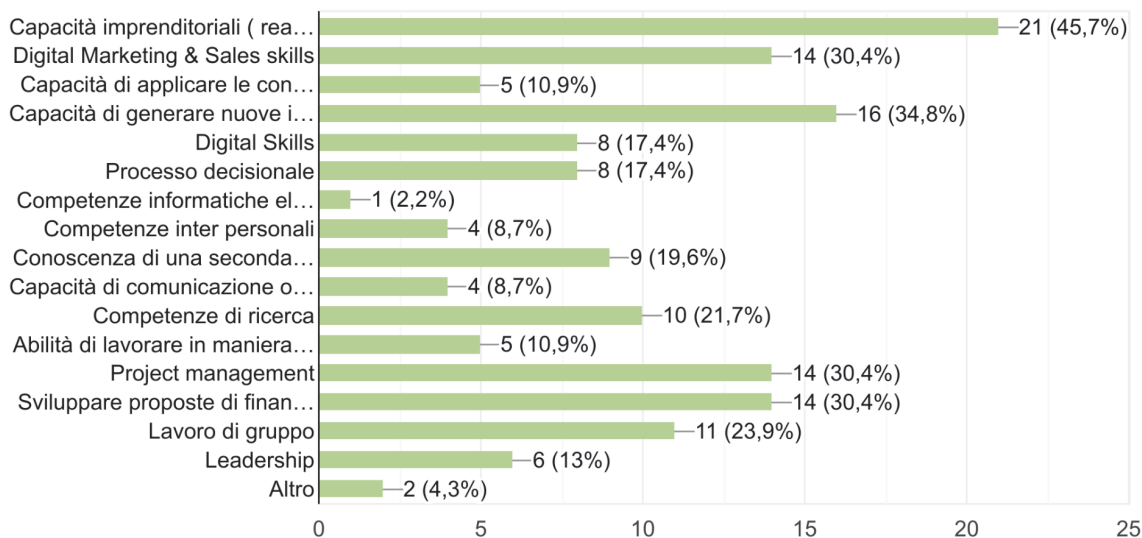


With reference to the next question, concerning the skills that respondents would like to obtain, we can say that for the most part these are the same skills that they consider to be important to obtain a job



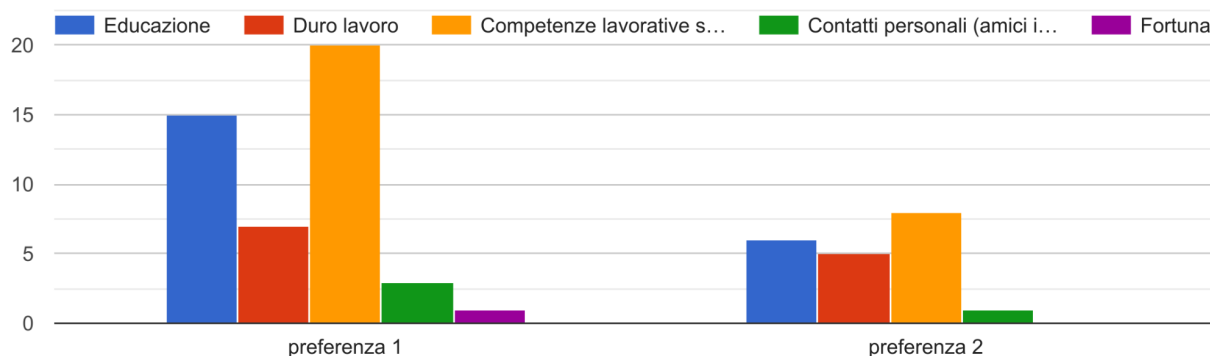
Quali sono le competenze/abilità generali che vorresti ottenere in termini di ulteriore occupabilità:

46 risposte



The two factors considered most important for getting a job are, specialised job skills and education.

Quali sono i DUE fattori più importanti per avere un lavoro soddisfacente?

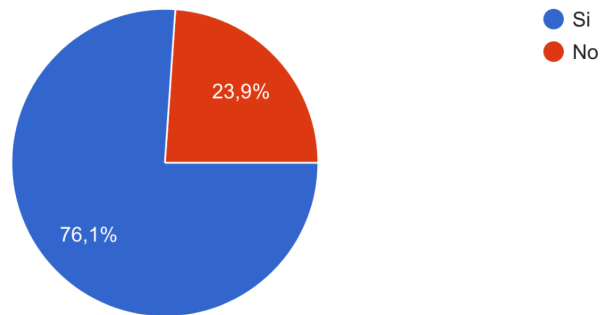




The majority of respondents said they would be interested in attending such a training course.

Sei interessato a partecipare a un corso di formazione gratuito a breve termine?

46 risposte



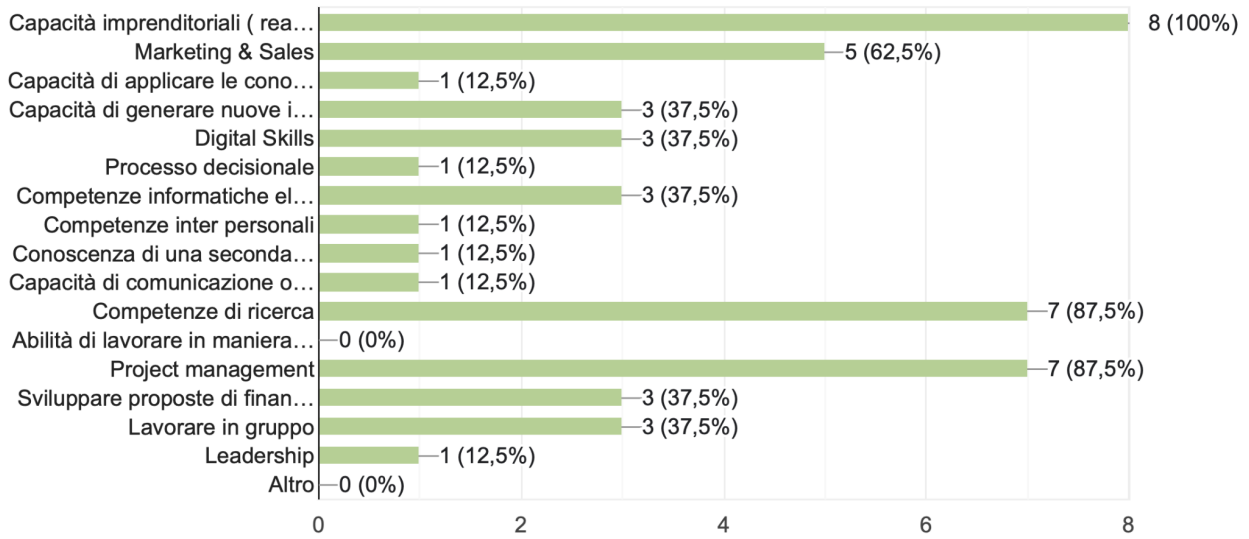
The fields in which respondents would like to train more are:

- Entrepreneurial skills
- Digital Skills
- Research skills
- Project management
- Team working
- financial Skills



Se sì, seleziona fino a 10 campi che ti interessano:

8 risposte





## 2.3 Focus group report

The focus group took place on 16th June.

There were 9 participants, from different cultural organizations, located in between Basilicata and puglia regions, in the south part of Italy.

Name	Occupation
PASQUALE DILEO	CULTURAL EVENTS ORGANIZER( XILEMA MUSIC)
CRISTINA PALERMO	PROJECT MANAGER ( POT IN POT)
ROBERTA CAPOZUCCA	CULTURAL PROJECT MANAGER (BLOCK FESTIVAL)
MARIO SPADA	MUSICIAN (MATERA ELETTRICA)
SARA SIMEONE	CO-FOUNDER SOCIAL ORGANIZATION Noi Ortadini
DAVIDE PARRULLI	PRESIDENT CULTURAL ORGANIZATION (Associazione Mondo Beat)
CARLO FERRETTI	CULTURAL PROJECT MANAGER (Associazione_ Arti in libertà)
RAFFAELE VITULLI	PRESIDENT BASILICATA CREATIVA
PAOLO CLEMENTE	Musician CONSERVATORIO Duni di Matera

The discussion was very interesting. In the first part, Raffaele Vitulli, senior project manager of the materahub, and also president of the association Basilicata creativa, described the project's objectives and actions. Then there was a discussion with a focus on the role of cultural and creative enterprises to promote the development of inland areas. From there the participants were asked a series of questions.



### 1) In your opinion, what skills should creatives and artists living in rural/remote areas possess to increase their employability?

- I think that digital skills can give artists and creative people who live in remote areas, and therefore with a very small catchment area, the possibility to address many more people, this is useful both in terms of 'sales' and 'research'. Another very important skill in my opinion is leadership, or in any case the ability to draw local people around one's work and projects and make them work together towards a common goal. In short, the ability to create a real community that also requires the ability to adapt to different contexts and people and to adopt different communication registers.
- Ability to build and maintain interpersonal relationships, general and specific digital skills in the artistic field of belonging
- Strong resourcefulness, creative thinking and great flexibility
- Ability to network, create crews or communities with the need to exchange, make oneself known and manage a space.
- Networking, determination, patience, being able to explain art to locals
- cultural, ecological and social planning, smart working, public management
- Entrepreneurial and communication skills
- Business and organisational skills

### What are the needs/needs for young artists and creative people living in inland areas?

- Space, economic resources, favourable logistics/transportation
- One of the main needs of creative people and artists in general is to have the opportunity to experiment, to have new experiences, to come into contact with other artists and creative people. Living and working in inland and remote areas makes the satisfaction of this need more difficult as there are fewer opportunities for artistic and innovative experiences within the area. Another need is to have one's value recognised by the community for which one works. The value of cultural and innovative professionalism, in fact, is not easily perceived by the remote communities for which they work precisely because they lack the innovation and cultural tools that such professionals can help develop. The work of artists and creatives in inland areas needs time not only to achieve results but also to give communities the skills to recognise these results.
- Access to materials, courses and connections with other areas
- connections, external support, the need to network outside one's own region and or country, the search for specific funds,
- Having spaces where one can express oneself and experiment
- external examples, visions, urban-rural contaminations
- connection, adequate infrastructure, economic opportunities
- Financial support, receptive cultural ecosystems, increased cultural demand,
- Need for gathering and working spaces, need for recognition of work done and impact of culture locally



**Which thematic areas should be present in a training course for creatives and artists living in inland areas? Such as: 1.How to access public funds, 2. Analysis of the needs of the area, 3. Marketing & Social Media, 4. Business Plan**

- Economy
- All four proposed thematic areas are interesting, I would probably add something related to community development and impact analysis.
- 1. Devising an artistic concept 2. Targeting target audiences 3. Developing the idea 3. Access to public funds 4. Business Plan 5. marketing and social
- Analysis of the needs of peripheral areas in general and of local areas specifically, issues illustrating possible funding or how to generate networking, contacts, improving performability,
- Organisation and promotion. Participation in calls for tenders and funds.
- The 4 mentioned are fine. Add transdisciplinarity.
- Financial education, demand analysis, digital education, entrepreneurial skills,
- Fundraising/Marketing/Business Plan/Regulation on social and cultural enterprises

**What are the main problems related to the employment of cultural professionals and artists and what could be the solutions?**

- 'Inability to see art and culture as work. Compulsory teaching of art disciplines from pre-school onwards.
- One of the biggest problems is the lack of real recognition of the value not only of the cultural but also of the social and economic value of their work, which in Italy translates into the lack of or inadequate formal and economic recognition of many creative and artistic professions. A solution could be a greater analysis of the impacts and dissemination of the results obtained.
- The fundamental problem is the perception of art in a professional sense, which is often belittled and unpaid. It is crucial to invest in art and culture education aimed at the younger generation.
- job insecurity, the lack of funds and the difficulty of finding them, the lack of a collective network especially in small territories. Certainly political and contractual recognitions that could be compensated for through a collective organisation. networks are as fundamental as funding and the ease with which this is easily accessible and recognisable
- The creation of spaces dedicated to art and the solution is to create these containers
- administrations are closed and the local mentality is sometimes stuck in the Middle Ages
- Impossible to summarise here. Economic precariousness, low legal protection and recognition of work, inadequate institutions.
- Lack of a widespread and educated demand market, lack of demand for artistic skills even in traditional sectors
- Problems of economic sustainability



### **What are the main reasons for the gap between the world of education and the labour market in the cultural and creative industries?**

- The lack of compulsory art education as early as kindergarten
- Creative professionals, particularly artists, follow career paths that often focus only on the artistic aspect of their work, often not receiving adequate training both in terms of business development and management and in terms of working with communities.
- Real professional opportunities are not discussed, and opportunities to engage with the labour market during their studies are rare and unclear.
- the bridge connecting education with employability, national policies, economic incentives
- There is no dialogue between young people and art; if there is no passion, it is not seen as a possible job. It sounds like a difficult and above all unpaid world, the reality is different. Instructions should give equal importance to culture and creativity as work and as a possible future for those who really want to get involved
- Little research and innovation, little room for visionary ideas
- Lack of investment and updating of academic institutions.
- Lack of connection between schools, universities and companies, poor laboratory propensity of the humanities,
- The world of education places little emphasis on entrepreneurial skills

### **What are your recommendations for the EMPOWERING CULTURE THROUGH BUSINESS project?**

- Constant and updated knowledge of critical issues related to the cultural sector
- Helping young artists and creatives to perceive, detect, analyse and know how to communicate their value and impact in the communities where they work.
- It is important for artists to professionalise and give dignity to their work. Having a concrete and precise view of work and job opportunities is an essential point. The use of new and advanced digital technologies is crucial. Keeping up-to-date is the watchword.
- Trying to analyse and bridge these gaps is indispensable for culture to shine.
- I hope everyone will take the good from this project to realise
- talk to administrations and the local population and open up their views
- Build concrete possibilities for professional improvement.
- Interact with schools and the business world to make them realise the potential of artistic professions in other sectors as well
- That business academies could be established everywhere in Italy





## CONCLUSION

Italy's rural and remote areas are territories with heterogeneous characteristics, the consequence of the dynamics of the different natural systems and of the peculiar and secular processes of anthropisation that have generated them. These areas cover about 60% of the Italian territory, more than 70% of which is represented by protected areas, comprising about a quarter of the national population organised in more than 4000 municipalities.

The recent debate on sustainable rural development has witnessed a gradual shift from exclusive issues concerning sustainability, repopulation and greater investment in economic terms, towards a growing focus on processes of transformation, social innovation, inclusion and participation of local populations. This shift is oriented towards a new centrality of well-being, towards an accomplished sociality, social inclusion, formal and informal educational proposals.

Increasing attention is paid to the development and revitalisation of remote and fragile rural areas, through the positive impact of innovative projects and the presence of 'creative and cultural industries' capable of promoting a local and sustainable type of development. The orientation is to work on rural contexts, depressed, peripheral and depopulated areas, so that they can experience a new effervescence and socio-cultural cohesion as a consequence of shared projects that insist on the value of local heritage and bio-cultural diversity, on the potential represented by traditional or ancient local activities and rural practices renewed and revitalised in the framework of new innovative experiences and participative processes, reactivating positive economic and social trends.

Therefore, it is considered crucial to give opportunities to young creatives and professionals, who have project ideas that can revitalize these territories. There is a need to bridge some gaps in terms of skills and knowledge, and this is precisely one of the goals of the project. From the research conducted, in order to foster new cultural and creative projects, it appears to be crucial to implement more of certain skills in these young professionals.

The skills most needed by participants are as follows

- Entrepreneurial skills (building one's own business)
- Ability to generate new ideas
- Digital marketing and sales skills
- Project management
- Financial skills



Co-funded by the Erasmus+ Programme of the European Union





Co-funded by the  
Erasmus+ Programme  
of the European Union





Co-funded by the  
Erasmus+ Programme  
of the European Union





Co-funded by the  
Erasmus+ Programme  
of the European Union



## National Report

### Poland

---

**Empowering Culture through Business: Introducing Business Academies for Culture and Creative Young Professionals in rural and remote areas**

**AGREEMENT NUMBER 2021-1-CY02-KA220-YOU-000028987**

***July - August 2022***

*Karolina Reczek*



## Table of contents

Introduction .....	3
1. Culture and Creative Young Professionals in rural and remote areas .....	4
1.1 Current situation and analysis of Culture and Creative Young Professionals in Poland .....	4
1.2 Local framework of Rural & Remote areas .....	7
1.3 Particular actions and best practices in Poland .....	8
1.4 Gaps identified .....	10
2. Current and future skill needs .....	11
2.1 Introduction to the survey .....	11
2.2 Survey report .....	12
2.3 Focus group report .....	24
3. Conclusion .....	29
4. References: .....	30
5. Annexes .....	31
1. Focus group participants list. ....	31



## Introduction

The project's main objective is to improve the employability skills and work opportunities for Culture and Creative Young Professionals (CCYPs) working and or living in rural and remote areas and to reduce the existing gap between the education and labour market by diversification of career paths and skills recognition.

Field research and focus groups will be carried out for identifying the necessary skills that young people are required to have in order to increase their work skills and employment opportunities as well as to develop business activities in the Cultural and Creative Sector. Emphasis will be paid on tools for access to finance, digitization and digital marketing.

The project's target groups are divided into:

- a. Culture and Creative Young Professionals (CCYPs) living and/or working in rural and remote areas
- b. SMEs and Associations from Culture and Creative Industry
- c. Local authorities in rural areas.

Business Academies will be implemented for educating young people, through innovative training programs and the involvement of experts from the business and cultural sector.

The major outcome of the process will be the creation and sustainable development of a prototype HUB in a rural area of Nicosia district to provide all support to young people for their professional development and especially for access to funding tools.

The creation of the original Hub and its Guidebook named "Prototype Hub" aim to be a remarkable tool for policy enrichment of local authorities and a best practice for remote communities.

Overall, the project seeks to cultivate entrepreneurship, business innovation and extroversion, which are essential tools for maintaining and increasing the youth population in rural and remote areas for balanced territorial development.

The project will run for 30 months and started on 3 January 2022 and will end up on 2 July 2024.



## 1. Culture and Creative Young Professionals in rural and remote areas

### 1.1 Current situation and analysis of Culture and Creative Young Professionals in Poland.

When describing the situation of Young Professionals in the Cultural and Creative sector in Poland, it is necessary to start with an approximation of the data of the general population in Poland.

The result of the latest survey, conducted by the Central Statistical Office in 2021, shows that Poland has a population of 38 million 179 thousand people. This is 332 thousand (1% ) less population compared to the last Census of Population and Housing conducted in 2011.

Taking into account the gender breakdown, we see that women slightly outnumber men - women account for 51.7%, with men accounting for 48.3%. The survey shows that there is a decline in young people capable of working in Poland, and an increase in people of retirement age.

Poland has 16 provinces. The population, broken down by province, is as follows:

		Population 31/12/2021
1	podkarpackie	2 129 015
2	świętokrzyskie	1 241 546
3	lubelskie	2 117 619
4	małopolskie	3 400 577
5	wielkopolskie	3 493 969
6	warmińsko-mazurskie	1 428 983
7	podlaskie	1 181 533
8	kujawsko-pomorskie	2 077 775
9	lubuskie	1 014 548
10	opolskie	986 506
11	łódzkie	2 466 322
12	mazowieckie	5 403 412
13	pomorskie	2 333 523
14	zachodniopomorskie	1 701 030
15	dolnośląskie	2 901 225
16	śląskie	4 533 565

Resources: <https://www.polskawliczbach.pl/Wojewodztwa>

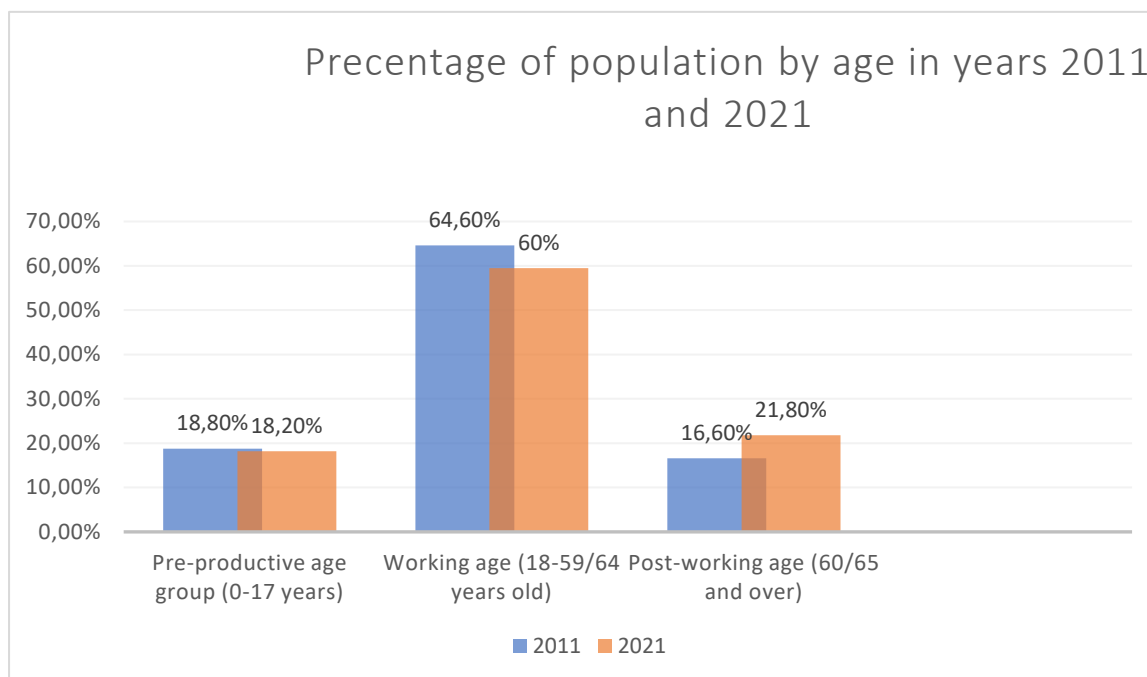
As mentioned above, the number of people of pre-working age fell from 18.8% in 2011 to 18.2% in 2021. This decline is not as significant as that observed in the working age group. Here, the population dropped to 60% in 2021, where it was





64.6% in 2011. It is clear from the statistics, that Polish society is aging, and young people are declining.

A comparison of Poland's population by age, is shown in the chart below.



Resources: stat.gov.pl

As for the number of residents in the Polish rural and remote areas, the data shows that there was a decrease of 4,375 residents in 2021 compared to 2020. Lubelskie, Świętokrzyskie and Podkarpackie are the provinces with the most population loss. This situation was influenced in part by changes in the territorial division, after which 5 localities in the given provinces gained urban status. Currently, the rural population accounts for 40% of the total population in Poland (data as of December 31, 2021).

Citing data from the Central Statistical Office, unemployment in Poland was at 3.2% level in 2020.

Economically active people by age:

15-24 years old in this group the labor force participation rate was 31.8%

25-34 years old here the result showed 84.1%

35- 44 years old the coefficient for this group was 87.6%

45 - 54 years old the labor force participation rate was 84.8%

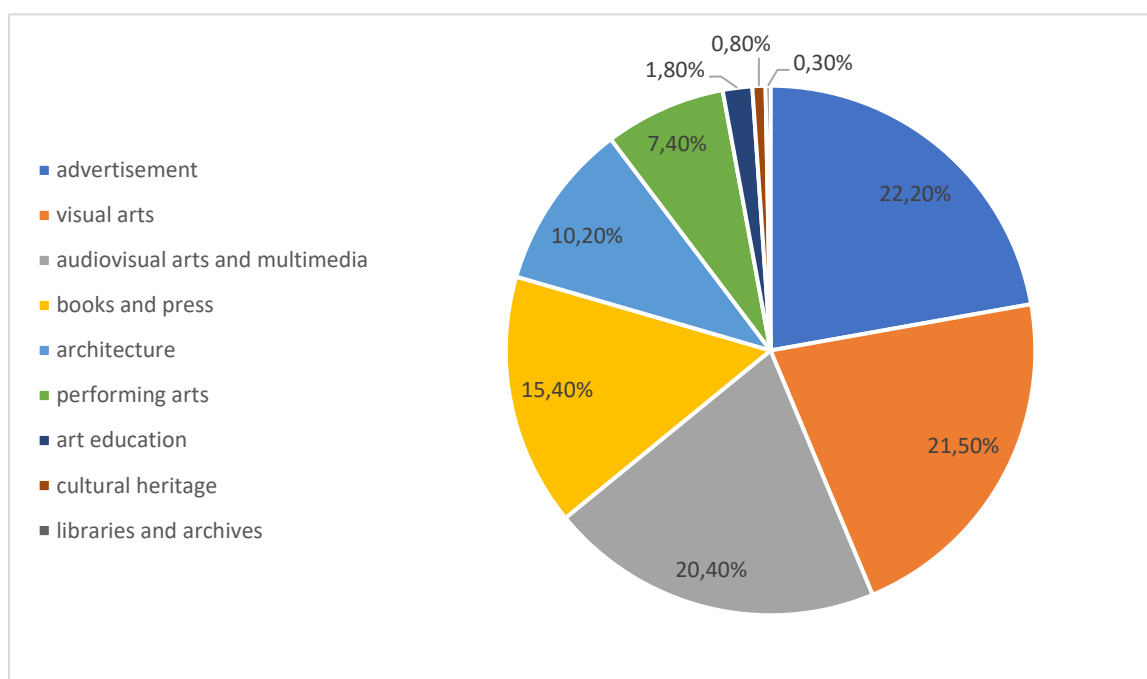
55 - 59/64 the coefficient was 65.4%

60 - 65 years and older in this group the coefficient was 8.5%



With regard to the cultural and creative sector, the number of employees in 2020 was 242,500. This was 2.0% more than in 2019, with 124.1 thousand entities engaged in activities included in the sector. Most of these entities were microenterprises, which accounted for 99.1% of all enterprises in the sector, covering 73.8% of those working in the area of cultural and creative industries. It should be added that the number of enterprises included in the cultural and creative industries grew in 2015-2020, but for the past three years the growth rate of the number of entities has been noticeably lower. Undoubtedly, such a state of affairs, was due to the ongoing pandemic, which caused restrictions on the operation of companies in this sector.

The highest number of enterprises categorized as part of the cultural and creative sector, was recorded in the field of **Advertising (22.2%)** followed by **Visual Arts (21.5%)**, then **Audiovisual and Multimedia Arts (20.4%)**. The exact structure of enterprises included in the arts and culture sector by field is shown in the chart below.

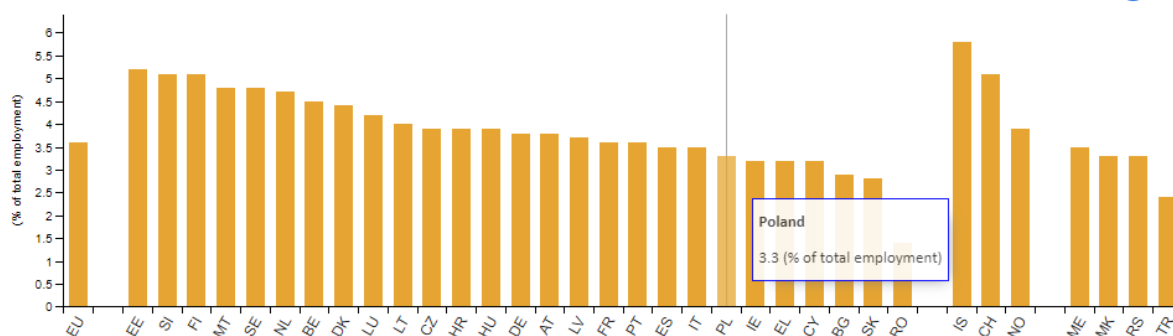


Resources: [przemysly kultury i kreatywne w 2020 r.pdf](#)

In the European Union, 3.6% of the working population, works in the cultural sector. In Poland, it is 3.3% of the total employed, which puts Poland below the European Union average.



Cultural employment, 2020



Resources: [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics\\_-\\_cultural\\_employment](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment)

## 1.2 Local framework of Rural & Remote areas

Taking into account data from the Central Office of Geodesy and Cartography, Poland's rural and remote areas covered 29.0 million hectares in 2020. This accounted for 92.9% of the country's area. This is 67.3 thousand hectares less than in 2010. As This situation was influenced by the change in the administrative boundaries of cities and the fact that 48 rural localities were granted city status in past 10 years. The number of rural municipalities in 2020 was 1533, and urban-rural municipalities was 642. The largest percentage of municipalities, were those with a population of up to 5 thousand people (37.8%). Of the total number of rural and urban-rural municipalities, one in four had a population of 5,000 to 6,999 thousand people, while one in five had a population of 7,000 to 9,999 persons. The most populous municipalities, i.e. those with a population of more than 10,000, accounted for 18.4% of all municipalities. There were 52.5 thousand of rural settlements located in rural areas, their number dropped by 1,341 between 2010 and 2020, as mentioned above as a result of administrative changes. Considering the year 2020, there were 53 people per 1 square kilometer of rural areas. The number of population living in rural and remote areas in 2020 contributed 15.4 million. Comparing these figures with 2010, the number increased by 259,200, while the urban population declined by 524,000 during the same period. In the country's total population, the share of the population living in rural and remote areas increased by 0.9% and amounted to 40.1% in 2020.

The group residing in rural and remote areas, which was the most numerous in 2020, were people of working age and accounted for 61.55% of the total population, nevertheless, this percentage was lower by 1.6 percentage points compared to 2010. One in five residents of the Polish countryside are people of pre-working age, and the percentage of these people decreased by 2.0 percentage points. On the other hand, the share of the population of post-working age increased by 3.6 percentage points and amounted to 19%.



Touching on the topic of employment for those living in rural and remote areas, nationally, all those registered as unemployed accounted for 5% of the working-age population living in these areas. Of all the unemployed living in rural areas, 28.8 thousand people owned farms, and thus accounted for 6.1% of the unemployed in remote areas. Classifying the unemployed according to age groups, the majority of the unemployed were between 25 and 34 years old.

In recent years in rural and remote areas, there has been a noticeable increase in non-agricultural economic activities. Activities in the manufacturing and service sectors have recorded the greatest importance in these areas. Currently, as part of the tools to support rural development in Poland, the Rural Development Program 2014 - 2020 , under which funds are paid to start non-agricultural business activities.

### 1.3 Particular actions and best practices in Poland.



We would like to present some actions and projects aimed to support creative and cultural sector in Poland. The first one is **House of Culture + local initiative program** . The organizer is National Centre of Culture. The main goal of it, is to increase the involvement of community centers, cultural centers and arts centers in the life of local communities. It is to be done by supporting and discovering cultural-creative initiatives carried out by residents of urban, urban-rural and rural municipalities. This program is dedicated to Community Centers which are directed in close cooperation with local community representatives.

According to the assumptions, the model House of Culture should meet many aspects, namely :

- involve artists in the cultural life of local communities,
- contribute to the development of the municipality,
- counteract the effects of social exclusion,
- provide opportunities for multifaceted cultural education,
- on the basis of an analysis of the local socio-economic situation, build a strategy for development and action,
- integrate the local community through cultural activities,
- encourage the community to actively participate in culture



Co-funded by the  
Erasmus+ Programme  
of the European Union



The program emphasizes these very aspects, and aims to contribute to the development of cultural centers.

On the initiative of the Ministry of Culture and National Heritage, a call for applications for the **Development of Creative Sectors** program has been announced. The program emphasizes support for the Polish cultural and creative sectors, primarily with the aim of strengthening their position in the international market. All creative industries can join the program, but priority will be given to the music design, video games and new media sectors.



More local best practice, can be notice in city of Lublin. Local authorities decided to support the creative and cultural sector by introducing the **Creative Base Tool**. This base is the place for artist, where they can upload their business cards, thanks to that the buyers or recipient have opportunity to find out more about the sector and the contractors. In 2022 has been passed **Lublin 2030 Strategy** where the creative and cultural sector is one of the sector on the list in terms of development. As part of this strategy, an Academy of Arts and Creative Industries is to be established, which will work to develop knowledge and skills in the creative industries. Apart of this, the aim of it is also to create a new fields of artistic, theatre and creative education. Another activity in strategy is to create in the areas of Lublin's creative district the Creative Industries Center as a place for the development and incubation of the creative environment in Lublin.





Co-funded by the  
Erasmus+ Programme  
of the European Union



The NÓW New Craft is an association of original craft studios from all over Poland, whose aim is to promote Polish craft locally and abroad. NÓW showcases contemporary Polish craft companies and represents the interests of their members while dealing with public institutions and businesses.



# EKOLOGALA

EKOLOGALA - an international fair of food and high-quality products has been organized by the Podkarpackie Regional Government since 2006. The aim of Ekogala is to promote the offer of Polish and foreign organic food producers.

Last but not least, the **Culture Program** is an example of good practice. This program consists of the possibility of receiving funding for a cultural or artistic project that would be carried out in libraries. It is aimed at creators, cultural participants and cultural institutions. The main goal of this program is to increase cooperation within this group. It will also participate in improving the competence of artists in the creative and cultural sector.

## 1.4 Gaps identified

According to Association of Polish Stage Artists report, Artists in the creative and cultural sector in Poland face many uncertainties when it comes to their employment. First, their income is often irregular. In the case of freelancers, they have often faced long periods without income, leaving them unable to pay their own insurance and social security contributions. The second barrier they face is the type of contract. Temporary contracts, work contracts, commission contracts or short term contracts are very common.

The report also revealed, that artists showed little effectiveness when it came to seeking an additional source of income. They were not doing well in the labor market, their background was not sufficient to undertake a business. Also at a low level were their skills in searching for information about ministerial, grant, local government and foundation and association scholarships. Another problem is the fact, that for many years there is no changes in expansion of instruments to protect the social rights of artists. Many artists believe, that art college curricula are inadequate and lack subjects and classes on entrepreneurship and self-promotion. There is also no much help from the part of state and non-governmental authorities for creative and cultural sector in the form of scholarships, grants, awards or project grants.

Young professionals in rural and remote areas have to overcome many barriers in addition to those mentioned above. The first gap that emerges is the fact that the rural



population is mostly made up of people of post-working age. High unemployment rates and the young age of the unemployed - according to the data, the average unemployed rural resident is under 34 years old, and has been unemployed for more than 24 months, indicating a lack of access to quality employment. Insufficiently developed infrastructure, higher risk of poverty than in cities. Inadequate funding for cultural institutions, less cultural awareness in society. All these factors cause young people to move to larger cities, where they have better chances to get an education, establish and run a business.

## 2. Current and future skill needs

### 2.1 Introduction to the survey

Empowering Culture through Business project aims at strengthening the employability skills and work opportunities for Culture and Creative Young Professionals (CCYPs) working and/or living in rural and remote areas. Furthermore aims at reducing the existing gap between the academic world and labour market by diversification of career paths and skills recognition. To achieve this goal, each project partner conducted a survey in their country. The conducted survey aimed to identify the necessary skills that young people are required to have for increasing their work skills and employment opportunities and for developing business activities in the cultural and creative sector.

At first, Danmar had difficulty getting stakeholder responses. To minimize these difficulties, the GDPR statement was moved to the beginning of the survey. Danmar received a total of **50 responses**. In order to reach the largest possible target group, the survey was distributed via emails, the company's website and social media. Printed copies of the survey were also handed out during the focus group.

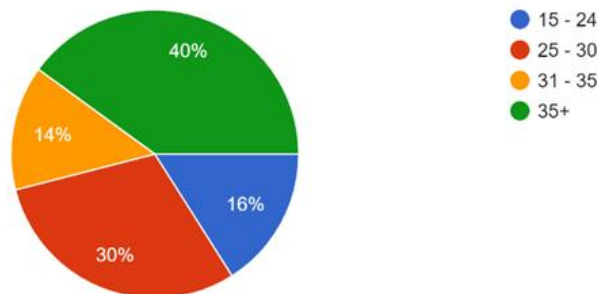


## 2.2 Survey report

### **Age groups**

The 40% of participants of the survey were aged 35+. Next most major group were people in age 25-30 years old and they were represented by 30% of total participants. The 16% of responses were answered by the age group of 15 – 24 years old. Finally, 14% of answers were given by people between 31 – 35 years old.

Wiek  
50 odpowiedzi



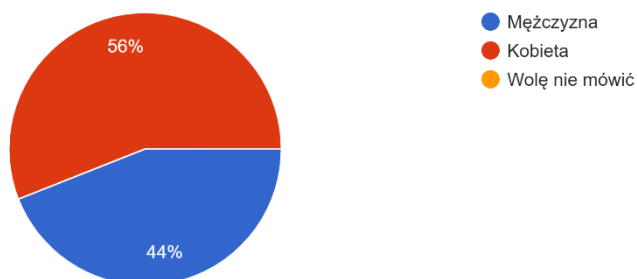
### **Gender of participants**

In conducted survey the majority of participants were women ( 56% ) , while the rest of stakeholders were men (44%).





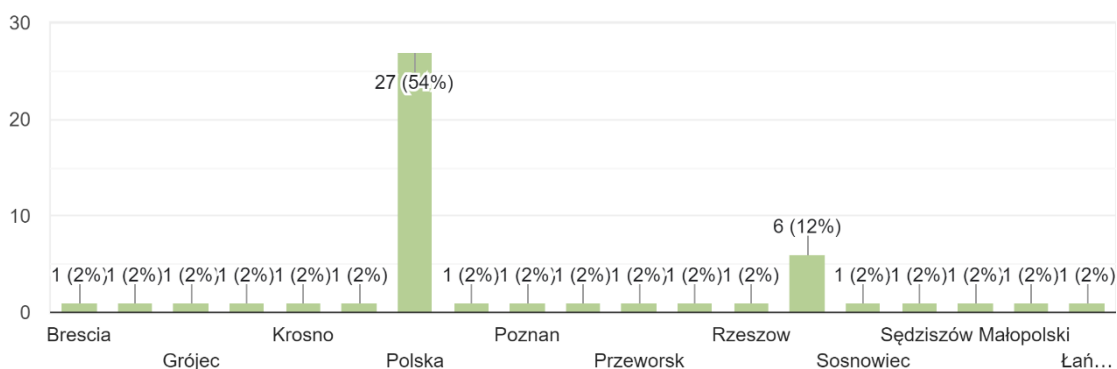
Płeć  
50 odpowiedzi



### Localization of participants

The majority of participants identified Poland as the location ( 54%). The remainder of the CCYP (46%) indicated particular localities.

Obecna lokalizacja  
50 odpowiedzi



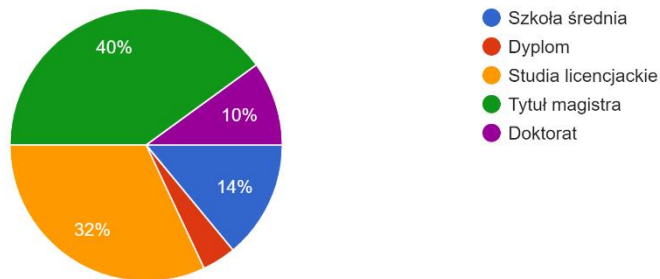
### The level of education



40 % of participants claimed that they hold Master Degree. The 32% of the participants completed a Bachelor's degree, while 14% of them have finished secondary school education. Only 10 % of target group was able to boast the title of Ph.

**Year  
of**

Stopień naukowy  
50 odpowiedzi



**graduation of participants**

Only 25 people answered this question.

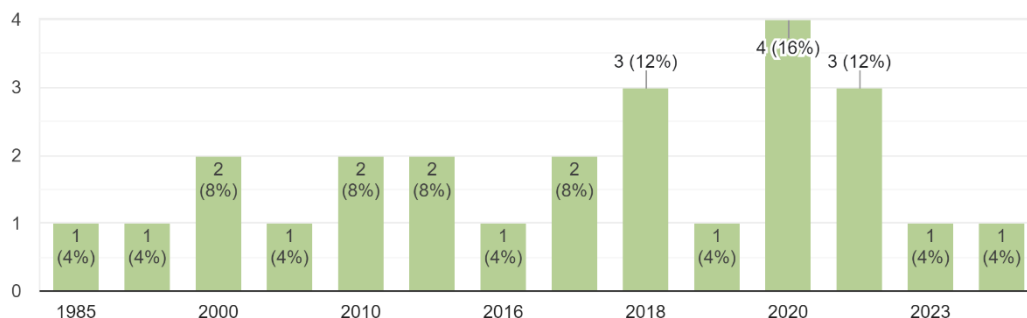
Most of this group (16%) graduated in 2020 . 12% completed their education in 2022 and also 12% in 2018. 8% of participants received their diplomas in 2000, the same percentage was for years 2010, 2012 and 2017. The smallest group is 4% of the total participants and they graduated in 1985, also 4% of those interested graduated in 1995, 2006 and in 2016. The last two participants (8%) are studying and will graduate in 2023,



and in 2024.

#### Rok ukończenia nauki

25 odpowiedzi

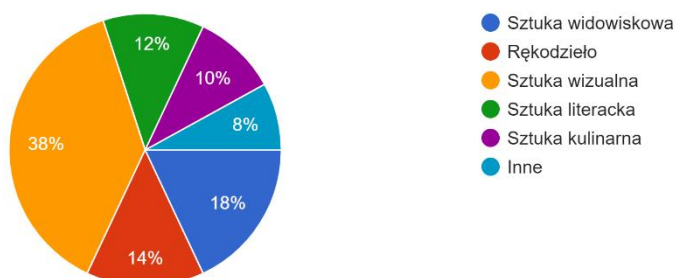


### The creative sector in culture

Regarding the specific domain of expertise of the CCYP that participated in the Empowering Culture project in Poland, 38% of answers come for Visual arts. The 18 % applies to the Performing arts, while the Crafts have chose 14%. The 12 % of answers came from Literary arts professionals and 10 % applied for Culinary arts. The last group of 8 % was made up of professionals who chose a "Other" , more specifically for Music art and Cultural tourism.

#### Sektor kreatywny w kulturze

50 odpowiedzi



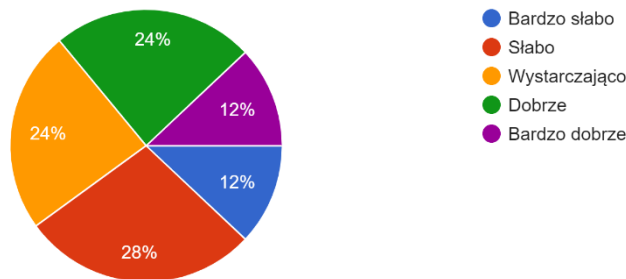


## Employment potential of CCYP

The employment potential in Cultural and Creative sector was rated as poor by 28% of participants. 24% answered the potential at a fair level and the same percentage marked the answer good. 12% indicated that the employment potential was at a very good level and the same percentage marked the answer very poor.

Jak oceniasz możliwości zatrudnienia związane z uzyskanym dyplomem? (jeśli jesteś studentem/absolwentem)

50 odpowiedzi



## Cultural Creative expertise

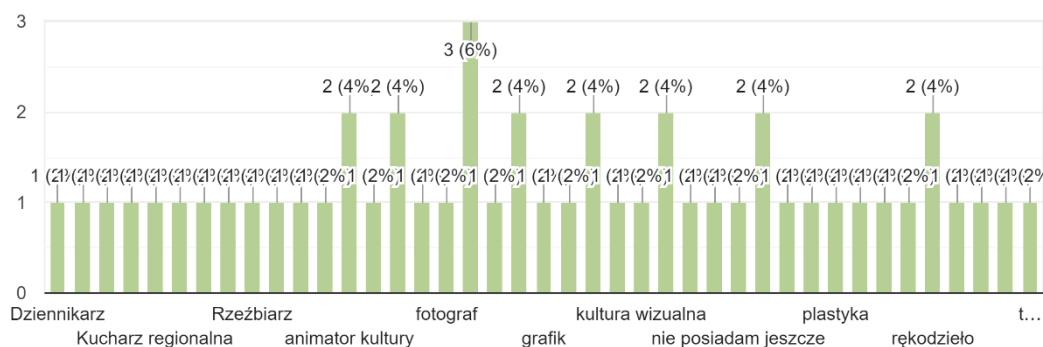
Specialization in cultural creative sector	Percentage
Graphic	12%
Photography	10%
Handicrafts	10%
Artistic performances	8%
Chef	4%
Event manager	4%
Renovation of monuments	4%
Entertainer	2%
Literary studies	2%



Library science	2%
Journalist	2%
Anthropological-cultural specialist	2%
Screenwriter	2%
Actress	2%
Barist	2%
Copywriter	2%
Dance instructor	2%
Painter	2%
Musician	2%
Plastic artist	2%
Organist	2%
Visual artist	2%
Advertising specialist	2%
Don't have specialization yet	16%

Proszę podać swoją specjalizację w dziedzinie twórczości kulturalnej

50 odpowiedzi



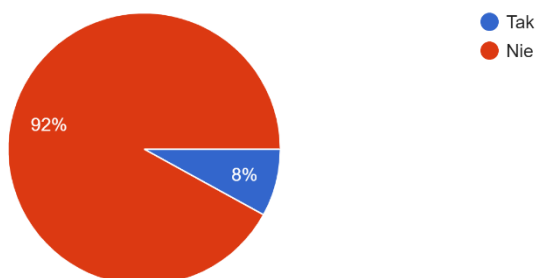
### **Training experience**

The majority of participants (92%) had not attended training in the past 12 months, and only 8% had participated in training.



Czy w ciągu ostatnich 12 miesięcy uczestniczyłeś w szkoleniach (innych niż studia) z jakiegokolwiek przedmiotu?

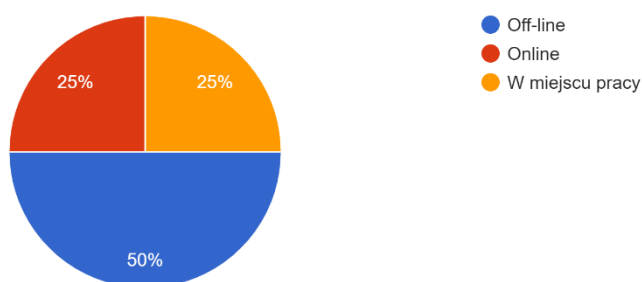
50 odpowiedzi



Among the 8% of respondents who attended the training course 50% of them took part in offline course, 25% of the responders took part in online training, and the same percentage said they took part in training in their workplace. The topics of the training courses were sustainable tourism, retro photography, computer graphics course and acting workshop.

Jeśli tak,

4 odpowiedzi

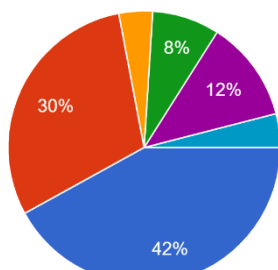


### **Current employment situation**

42% of participants said they work in a position related to the diploma they received. 30% of participants are not working in a position related to the diploma they received. Those unemployed but previously working in a position related to the diploma received accounted for 12%. The group of those seeking their first job accounted for 8%. And the last two groups were those who are still studying (2%) and not working or looking for a job (2%).



Obecna sytuacja zawodowa. Proszę wybrać z poniższej listy  
50 odpowiedzi

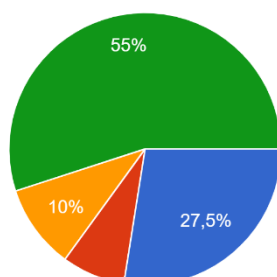


- Praca na stanowisku związanym z uzyskanym dyplomem
- Praca na stanowisku niezwiązanym z uzyskanym dyplomem
- Dalsza nauka
- Poszukiwanie pierwszej pracy
- Bezrobotny, ale poprzednie zatrudnienie związane z uzyskanym dyplomem
- Nie pracuje ani nie poszukuje pracy
- Inne

## **Salary of CCYP**

The

Jeśli jesteś zatrudniony, jakie jest Twoje roczne wynagrodzenie?  
40 odpowiedzi



- Mniej niż 10.000 PLN
- 10.001 PLN – 15.500 PLN
- 15.001 PLN - 20.000 PLN
- 20.001 PLN+

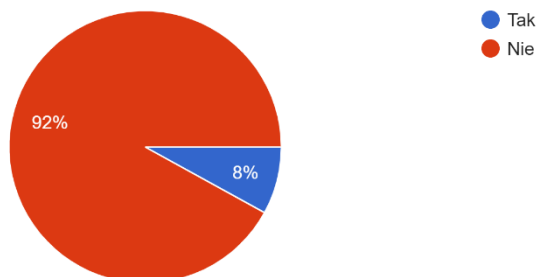
majority of participants (55%) marked their annual salary as PLN 20,001 or more. Earnings in the range of 15,001 PLN-20,000 PLN were declared by only 10% of participants. A group of 7.5% included those who earned in the range of PLN 10,001 PLN-15,000 PLN. And the last group was made up of participants who earned less than 10,000 PLN (27.5%)

## **Volunteer experience**

Of the 50 responses, only 8% had volunteering experience, while 92% did not. Respondents who had experience in volunteering participated in several days of cultural events.



Czy masz doświadczenie w wolontariacie?  
50 odpowiedzi

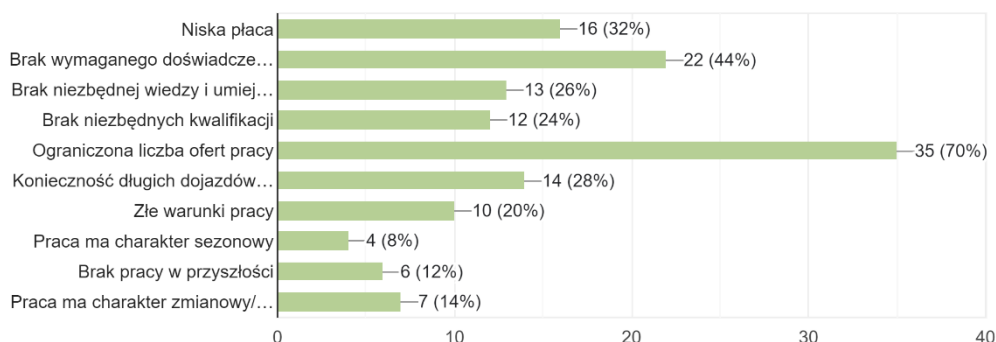


## Improvement of Employability

### Reasons that make it difficult to get dream job by CCYP

**Lack of job offers on the labour market** was chosen by 70% of CCYP. The second most frequently selected factor was **lack of required experience** and was selected by 44% of respondents. **Low salary** was marked by 32% of participants. **The need for long commutes to the workplace/no means of transportation** was dedicated by 28% of participants. **Lack of necessary qualification** was highlighted by 24%. **Bad worked condition** were chosen by 20% of participants. **The Job is of shift/night hours' nature**, this obstacle was marked by 14%. 12 % of CCYP chose the reason of **no future prospective job**. And the last factor which was chosen by the smallest group of participants, only 8% was **the seasonal type of job**.

Proszę wybrać 5 powodów, które utrudniają Ci zdobycie wymarzonej pracy? (wiele odpowiedzi)  
50 odpowiedzi





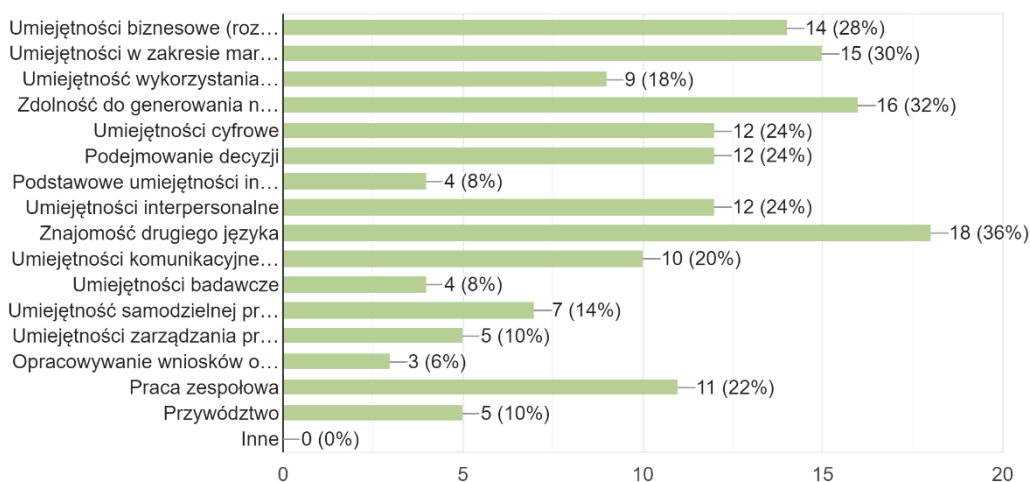


## Rating of competences/skills regarding further employment opportunities

Asked to rate the following competences/skills which the CCYP would like to gain in terms of future employment opportunities, the Polish participants marked the **knowledge of the second language** at percentage of 36%. The important ability to **generate new ideas** ranked at 32%. **Digital marketing and sale skill** was marked by 30% of participants. 28% of participants would like to improve their **business skills**, which would be helpful in starting their own business. **Digital and interpersonal skills**, as well as **decision-making**, would like to improve 24% of participants. **Teamwork** was considered an important competency by 22% of participants, while 20% marked **communication skills** also as a important factor in future employment. **Capacity for applying knowledge in practice** would like to acquire 18% of participants. 14% of them marked the **ability of working independently** as a competence they would like to gain. **Leadership** and **project management skills** were marked at the same level of percentage of 10%. **Basic IT skills and research skills** were marked at 8%. The last skill, at 6%, was the **development of funding proposals (both national and European)**.

Jakie są te ogólne kompetencje/umiejętności, które chciałbyś zdobyć, aby zwiększyć swoje szanse na zatrudnienie:

50 odpowiedzi



## Rating of most important factors related to job satisfactory



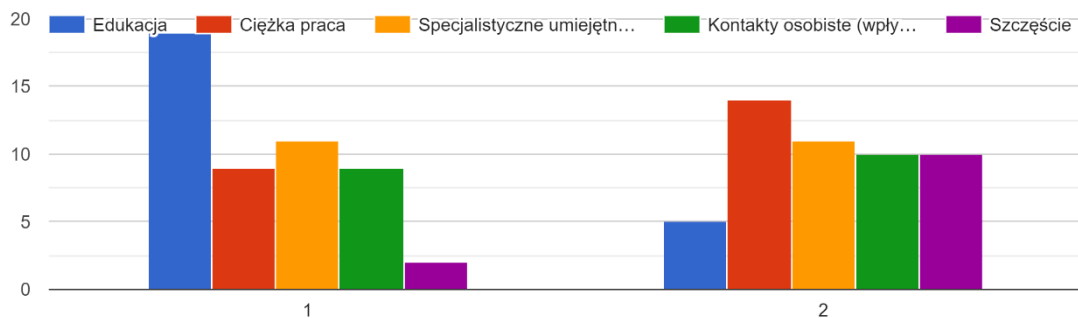
The first most important factors, that helps achieve satisfactory jobs according to CCYP answers are :

- Education - marked by 19 participants
- Specialized work skills - chosen by 11 participants
- Hard work – marked by 9 participants
- Personal contacts (Influential friends / recommendations from important persons) – marked also by 9 participants
- Luck – chosen by 2 participants

The second important factors are:

- Hard work – marked by 14 participants
- Specialized work skills – marked by 11 participants
- Personal contacts (Influential friends / recommendations from important persons) – chosen by 10 participants
- Luck – chosen also by 10 participants
- Education – marked by 5 participants

Jakie według Ciebie DWA NAJWAŻNIEJSZE czynniki decydują o tym, że praca jest satysfakcjonująca?



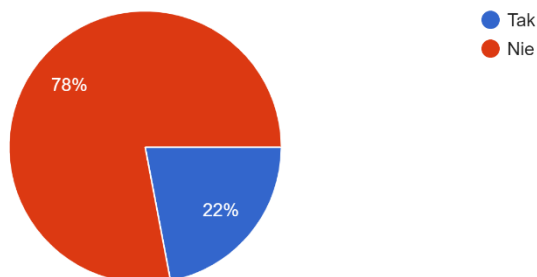
### Willingness in participation in training content

78% of participants did not wish to participate in the training, compared to 22% who did.



Czy jesteś zainteresowany zaproszeniem do udziału w bezpłatnym krótkoterminowym programie szkoleniowym?

50 odpowiedzi

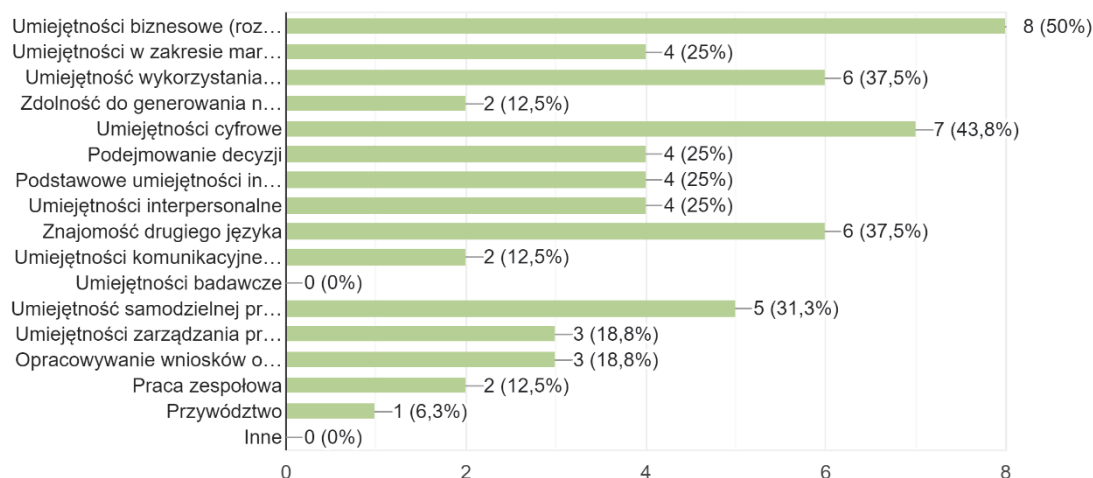


Among of this 28% of participants answering their willingness of taking part in training, the **business skills** was marked with the highest percentage of 50% as a subject of training course. On the second place the participants marked **digital skills** with percentage of 43,8%. The **knowledge of second language** was chosen by 37,5% of them and the same percentage was for **capacity for applying knowledge in practice**. 31,3% of participants would like to learn how to **work independently**. Four fields received the same percentage score of 25% and there were: **marketing and sales skills, decision making, basic IT skills and interpersonal skills**. The competencies of **developing Funding Proposals (Both National and European)** were marked on level of 18,8% and the same percentage was for **project management skills**. The three fields, that respondents would be interested in training, with the same percentage score (12,5%) turned out to be: **Creativity, Communication skills, and Teamwork**. The lowest interest was in **Leadership** with 6,3%.



Jeśli tak, proszę wybrać maksymalnie 10 dziedzin, którymi byłbyś zainteresowany:

16 odpowiedzi



### 2.3 Focus group report

The focus group was conducted at Danmar Computer's office on **July 21, 2022**. Danmar relied on its network and contacted seven different companies and organizations connected with culture and creative sector. Focus group participants were contacted by phone to discuss the session in detail. Danmar suggested a date that would be suitable for all stakeholders to participate in the discussion.

Stakeholders were welcomed by Danmar representatives. The next item on the agenda was a brief presentation of Empowering Culture through Business project and its objectives. The main goal was to familiarize the participants with the topic of the project and its results. The next step was to explain the structure of the interview. The participants were given a list of questions to be discussed.

### Results of the interview

Interviewed:

- M. D. – Director (Regional Development Agency in Rzeszow)
- A. W. – Manager (Regional Development Agency in Rzeszow)
- D. K. – Project Manager (Regional Development Agency in Rzeszow)



- P. S. – Project Manager (Regional Development Agency in Rzeszow)
- K. Z. – Manager (CinematicVR)
- T. K. – Developer (CePixel Interactive Agency)
- A. M. – Manager (Harley-Davidson Rzeszów)
- I.K. – CEO (Advertising Agency IVO)
- M. K. – CEO (AKU Studio)
- M. D. – CEO (Advertising Agency DESIGNER)

### Which are the main issues related with the employment of cultural professionals and artists in your area and what is a possible solution?

- Economic situation in Poland, the rising inflation causes society to save on culture and art
- The problem in developing this sector is the financial gap and insufficient financing, which cause the difficulties with daily activities
- Cultural professionals employed only part-time or with several employers at the same time, resulting in instability in employment
- In remote areas often work as an artist is not taken seriously by society, there is often still a perception, that it is not a profession
- Professionals from rural areas facing barriers regarding the limited job offers in near area, and also low market interest
- The problem is also the instability of the market, especially now during the COVID pandemic
- Deficit of skilled workers in organizations and companies from creative and cultural sector
- Professionals got paid for the job done, not for the time they spend on it

As possible solutions interviewed mentioned:

- Education and support for professional development
- Financing and sponsoring for innovation development
- Integration of CCYP
- Urban development
- Market research, promotion of marketing activities
- Increase sensitivity to art and culture among the public



What are the skills that CCYPs who live and/or working in insular/rural/remote/isolated areas need to develop and/or improve in order to increase their employment chances?

- Mobilization
- Creativity
- Self-efficacy
- Financial and economic knowledge
- Multitasking
- Entrepreneurial skills
- Communication skills
- Listening skills
- Adaptability
- Critical Thinking
- Flexibility
- Positive attitude
- Negotiation skills
- Digital skills/literacy
- Management (project, crisis, time)
- Impact analysis
- Networking
- Resilience
- Cultural strategy development
- Problem solving
- Educational development
- Trends analysis
- Fundraising

What are the main reasons for the existing gap between the educational world and the labor market in the fields of cultural and creative industries?

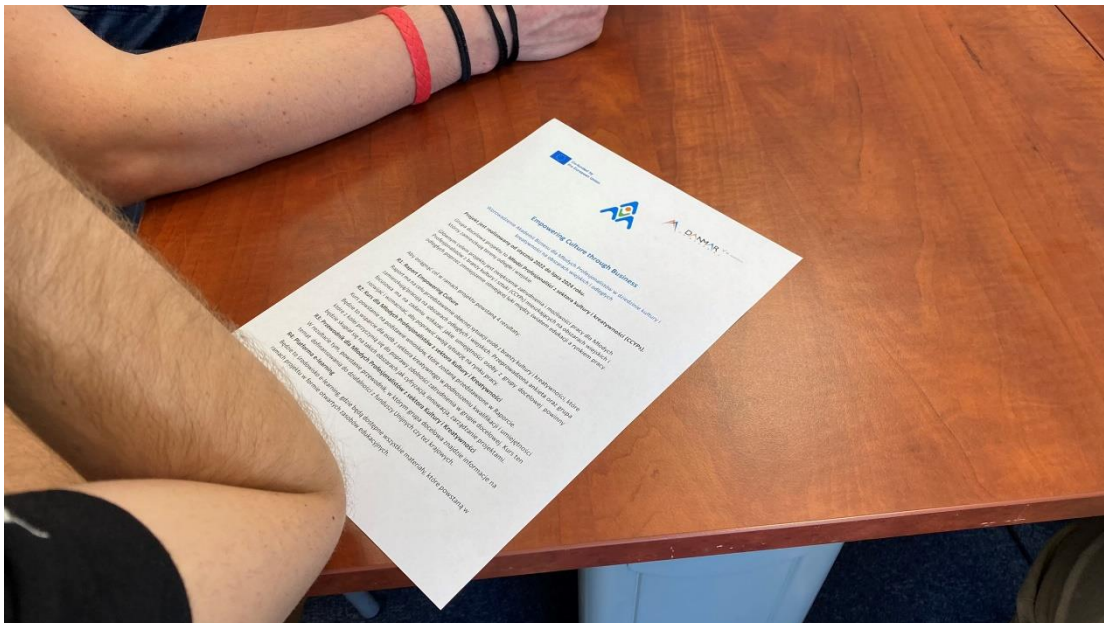


- Finding a job is determined by qualities that cannot be acquired during education, such as creativity, talent
- Universities do not provide enough education in entrepreneurship, financial skills
- Lack of demand in the labor market, artists in certain fields from the cultural and creative industries
- Education in Poland should adapt to the economic market, and the demand for certain qualifications and professions in cultural and creative sector
- Employers are looking for well qualified employees
- Employers, organization from cultural and creative sector should be more open for artist and professionals
- Lack of elementary knowledge of culture and creative sector in early stage of education
- Not enough activities in schools to develop the creativity of children and young people;
- Lack of business skills (e.g., basic accounting and marketing product marketing)

### Which would be your recommendations for the EMPOWERING CULTURE THROUGH BUSINESS project?

- Create a free training content for Creative and cultural sector
- Support for CCYP in the field of entrepreneurship, digital skills, financial skills
- Give guidelines for Creative and Cultural Professionals on how to cooperate with companies and other professionals from this sector
- Building a bridge between professionals and organizations, local authorities
- Give guidelines how to get funding for development
- Give motivation and support









### 3. Conclusion

In conclusion, it is safe to say that the creative sector is a key element in the innovation of the economy. Creativity stimulates other sectors of the economy and has a significant impact on the level of development of the country's economic situation. Therefore, professionals, workers and artists, given their possible potential contribution to the development of the country and society, require support and attention .

The survey, desk research and focus group conducted clearly show the importance of the Empowering Culture project. It is needed to achieve the goal of developing rural and remote areas in relation to the cultural and creative sector. CCYP will have a tool to help them improve their skills needed for development, but will also provide guidance on business management. Young professionals will receive support on how to function and navigate the market, which will result in their professional development and in turn will contribute to economic and social development.



#### 4. References:

Analizy statystyczne *Obszary wiejskie w Polsce w 2020 r.* Warszawa, Olsztyn 2022

K. Bąkowska, K. Marczewski, J. Sawulski, A. Sztolsztejner, *Rola gospodarki kreatywnej w Polsce*, Warszawa 2020

O. Kosińska, *Sektor kultury w Polsce* (online)  
[Sektor kultury w Polsce. Organizacja, finanse, otoczenie \(uj.edu.pl\)](http://uj.edu.pl)

S.Kaczmarek, *Sektor kultury w Polsce- ujęcie lokalne*, Łódź 2019  
[Sektor kultury w Polsce – ujęcie lokalne \(lodz.pl\)](http://lodz.pl)

G.Droba, *Klasa kreatywna i przemysł kreatywny w województwie podkarpackim*, Rzeszów 2015

A.Staszek, *Sektor Przemysłów Kreatywnych W Polsce*, Łódź 2016

D. Ilczuk, M. Smól, M. Szadowiak, *System finansowania instytucji kultury w Polsce*, Warszawa 2020

A. Strzemińska, M. Wiśnicka, *Młdzież na wsi, raport z badania*, Warszawa 2011

Links:

[Polska w liczbach » Przystępne dane statystyczne](#)

[Główny Urząd Statystyczny](#)

[Centrum Badań nad Gospodarką Kreatywną - Uniwersytet SWPS](#)

[RAPORT\\_PL \(rmzk.sk\)](#)

[Sektor kreatywny w czasach koronawirusa - Mediadizajn](#)

[Młdzież na wsi. Beneficjenci? Nie! Partnerzy - Fundacja Wspomagania Wsi przemysly kultury i kreatywne w 2019 roku.pdf](#)

[Marek Kłodziński Główne funkcje polskich obszarow wiejskich z uwzględnieniem dezagraryzacji wsi i pozarolniczej działalności gospodarcze Studia BAS nr 4 2010.pdf \(ceon.pl\)](#)



Co-funded by the  
Erasmus+ Programme  
of the European Union



[Rozwój sektorów kreatywnych - Ministerstwo Kultury i Dziedzictwa Narodowego - Portal Gov.pl \(www.gov.pl\)](#)

[Ile jest ludzi w Polsce? Społeczeństwo kurczy się i starzeje \(benchmark.pl\)](#)

## 5. Annexes

### 1. Focus group participants list.



Co-funded by the  
Erasmus+ Programme  
of the European Union



## National Report

---

**Empowering Culture through Business: Introducing Business Academies for  
Culture and Creative Young Professionals in rural and remote areas**

**AGREEMENT NUMBER 2021-1-CY02-KA220-YOU-000028987**



*ELORIS S.A.*

*20/09/2022*

*RALOU TATARI*



## Table of contents

<b>Executive Summary</b>	<b>2</b>
<b>Introduction</b>	<b>3</b>
<b>Project description</b>	<b>3</b>
<b>Project Objectives</b>	<b>4</b>
<b>Project Outcomes</b>	<b>4</b>
<b>About this report.....</b>	<b>4</b>
<b>1. Culture and Creative Young Professionals in rural and remote areas</b>	<b>5</b>
1.1. Current situation and analysis of Culture and Creative Young Professional in Greece	xx
1.2. Local framework of Rural & Remote areas	xx
1.3. Particular actions, best practises in (Country)	xx
1.4 Gaps identified	
<b>2. Current and future skills needs</b>	<b>20</b>
2.1. Introduction to the survey	xx
2.2. Survey report	xx
2.3. Focus Groups report	xx
<b>3. Conclusions</b>	<b>30</b>
3.1. Demand for skills	xx
3.2. The role of the Business Academies to current challenges	xxx
3.3. xxxxxxxxxxxxxxxxxxxxxxxxx	xxx
<b>4. References</b>	<b>37</b>
<b>5. Annexes (e.g. questionnaire used)</b>	



## Introduction

### Project description

Artistic freedom and expression are closely linked to the social and economic conditions of cultural professionals and institutions. An analysis of labour market data for culture and arts professionals provides an insight into the nature of the employment and livelihood which the sector provides. In other words, while the number of cultural professionals and artists is growing steadily, their employment conditions become more and more unstable. This is evident by, the frequent incidence of short-term contracts, part-time jobs, seasonal employment and two or even more parallel jobs for people with university diplomas. Meanwhile, In Europe, the cultural and creative sectors are characterised by self-employment, small and micro-enterprises whose value creation is mainly based on intangible assets, such as original ideas, knowhow and creativity, and cultural and linguistic diversity. At the same time, the mobility of artists and cultural and creative professionals, the circulation and translation of European content, training and talent development, fair pay and working conditions, access to finance and cross-border cooperation are issues of specific interest for research and exchange at European level. The impact of the Covid-19 pandemic has made all these conditions worse for cultural and creative professionals, indicating that now it is the time to address the shortcomings in their skills and equip them with tools which will help them to have a stronger professional backbone.

### Project Objectives

The project's main objective is to improve the employability skills and work opportunities for Culture and Creative Young Professionals (CCYPs) working and/or living in rural areas and to reduce the existing gap between the educational world and labour market by diversification of career paths and skills recognition. Essentially with this improvement CCYPs will have the opportunity to have increased access to national and EU funding programmes which will enable them to start their own company, or share their artistic know-how in projects for fostering arts and culture in education or even using art and culture as a means to achieve the objectives of several EU programmes, for example the AMIF or CERV programmes. In addition, the project aims to provide the CCYPs with the opportunity to exchange best-practices and know-how and at the same time connect with business partners and cultural and artistic institutions on a national or European level.

### Project Outcomes

The expected results during the life of the project are the following: - Employability challenges faced by the CCYPs in each one of the participating countries and consolidated report with the state of the art. - Analysis of the educational and training needs of CCYPs living and/or working in rural areas in each country and creation of a consolidated report. - Creation of a Prototype cultural Hub and the creation of a Guidebook for setting up a Hub. - Creation of Business and Innovation Academies by designing and delivering an innovative training programme for CCYPs. The content of the training programme will correspond to their needs in the respective countries. - Creation of an e-learning platform, as part of the whole training course. The platform will be a meaningful learning tool developed in such a way to create e-learning courses and e-learning contents, collecting the learning material used for the project. Furthermore, the project will include all the necessary results in order to be coherent and successfully implemented: - A concrete management plan which will describe all the necessary steps and



Co-funded by the  
Erasmus+ Programme  
of the European Union



procedures for the smooth implementation of the project (structure, tasks per partner and responsibilities, project milestones, communication arrangements and reporting); - A quality assurance strategy covering the overall course of the project, to make sure all activities are undertaken in an effective way, leading to the desired results based on the quality standards agreed. ; - An interim and a final evaluation report, with an overview of the qualitative and quantitative objectives reached and what course of action is expected by the partners; - A dissemination strategy, with detailed description of the dissemination tools and activities necessary to reach the target groups and a final dissemination activities report at the end of the project; - Project Website and logo; - Creation of informative printed material; - Newsletters developed and disseminated after important project milestones; - Feedback questionnaires from members of the target group who will be involved in the local events; - Database of stakeholders who would be interested in the project and are in contact with the main target group.



## About this report

### 4. Culture and Creative Young Professionals in rural and remote areas

#### 4.1. Current situation and analysis of Culture and Creative Young Professional in Greece

Today, urban development forces people to create "innovation districts" in city centers, where large companies, start-ups, incubators and business accelerators coexist and operate together, offering them technological infrastructure, workplaces, ideas, knowledge and information (Katz & Wagner, 2014). Lazzeretti (2009), approaching the term clustering, emphasizes the value of different industrial sectors when they are related and complement each other, a value related to know-how, skills and innovation. Cultural or creative clusters are also found in Greece, as for example the book space in Exarchia (Karachalis, 2010).

Cultural clustering refers to the concentration of a large number of cultural industries in one area (Consola, 2011), while it is mainly associated with the development of such in degraded or former industrial - deindustrialized urban areas. Such, we find in the center of Athens (Gazi - Psirri) and they function as production and creation spaces for the artists, while, as recreation spaces for those who visit them (Karachalis, 2007). In these areas, museums gather, creating networks with the aim of cooperation both in operational and creative matters. The cases of museum districts in Greece are limited, only at the two major cities (Athens – Thessaloniki) as there is no initiative from the central or local administration for an organized intervention in the field of networking, although there is a large number of museums throughout the territory.

Business incubators are organizations that offer ground to young artists and entrepreneurs to create a business with new and innovative ideas, with less business risk, and at the same time with the necessary supplies to start the business. The most well-known incubator in the CCI sector in Greece is Romantso/Bio, where it functions as an office space for new business activities, but also as a cultural center, open to the public, with daily events (Pretzas, 2018). Startups are mainly online and aim for rapid growth.

The third places, or otherwise cooperative collaboration spaces, are shared workplaces, used mainly by self-employed, freelancers and small or medium-sized enterprises, of different types of CCI. These places are an attempt by entrepreneurs to cope with the increasingly worse working relationships and living conditions in the field of creative professions and the





precariousness and temporality that characterizes artistic work (project based-work, unemployment, undeclared and uninsured work, etc.) (Pretzas, 2018). In Greece, such spaces are the occupied theater "Embros", the "Green Park", the occupation "Villa Amalias", visual spaces/centers and smaller experimental ones. These places are about an anti-commercial/anti-spectacular and anti-capitalist way of life, while also being a critical stance and response to the dominant view of creativity.

It is significant that some sectors of the cultural and creative industry, due to the policies that have been followed, appear to be volatile in times of crisis, while others are stable. In general, the CCI at Greece in 2014 employed 110,688 workers in 46,370 enterprises, with goods and services amounting to 5.3 billion euros, approximately 2.1 billion value added and contributing 1% to CCI, thus presenting a decrease in value added of 55.1%, a decrease in employees by 29.5% and businesses by 27.9%, since 2008 due to the economic crisis, at the same time that the EU was experiencing rise of statistics. At 2015, a recovery in certain industries was observed, such as those in software publishing, specialized design, architecture and library-museums. Accordingly, advertising, printing-manufacturing-handicrafts, the arts and audio-visual sector remained stable and the broadcasting and publishing sector saw a slight decline. The percentages of businesses and employment in CCI in the 13 Regions of the country are quite uneven with the Region of Attica producing 75.5% of Gross Added Value, employing 60.8% of workers and 57.3% of creatives businesses. At the same time, inequalities are also observed in cultural structures and infrastructures, with the most obvious example being the festivals in the southern Aegean where they amount to 16.2% per 100,000 inhabitants and the festivals in Epirus where the rate is just 2.1% (Ministry of Culture and Sports, 2016).

Sofia Lazaretou (2014), speaking about CCI, refers to the particularities of this sector in Greece, which are also found in other parts of the world. The economy is mainly characterized by the coexistence of large, multinational companies and, on the other hand, small local or regional ones, mostly individual, while medium-sized companies are missing. Additionally, the market is often organized around top-selling artists, those with the technology to mass-produce their work and distribute it instantly, with low production and distribution costs. Thus, a situation is formed where large companies make large profits, while small, individual creators, only the costs of production and distribution. Usually a team is established for the implementation of a project, but after the end of this project it is automatically rejected, which shows the lack of strict and formal working relationships. Furthermore, the use of social media is frequent and can be the main driver of the development of the cultural and creative economy.



**Table 1: Art, Entertainment and Entertainment Businesses**

<b>Period</b>	<b>New Business Registrations</b>	<b>New Businesses of the Aegean Islands - Crete</b>	<b>Percentage of new businesses of the Aegean Islands and Crete</b>
1st Quarter 2021	476	53	11,13%
2nd Quarter 2021	571	74	12,96%
3rd Quarter 2021	478	62	12,97%
4th Quarter 2021	591	44	7,45%
1st Quarter 2022	533	49	9,19%

In the above table we see the registrations of new businesses, by quarter, both in Greece and in the Aegean islands and Crete. In the first quarter of 2021 the rate of new registrations for the islands stood at 11.13%, while in the second and third quarters this rate was 12.97% and 12.97%, respectively, marking a slight increase. On the contrary, in the fourth quarter of 2021,



although there was no decrease in registrations nationwide, registrations in the islands of the North Aegean and Crete decreased to 7.45%, while in the first quarter of 2022 it increased to 9.19%.

The cultural and creative sector in Greece employed in 2014, 110,688 workers in 46,370 businesses, which sold symbolic goods and services of €5.3 billion, with an added value for the Greek economy of around €2.1 billion, contributing 1.4% in GDP. Accordingly, in the EU-28, SOEs contribute 2.8% (€353 billion) to European GDP, through 1.7 million businesses employing 6.1 million workers in 2014.

The cultural and creative space is the main source of the country's economy compared to other agencies for 2014.

Table 1: Main sectors of the Greek economy in 2014

	% of employees	Value added as a % of CCI
Food industry	3,0%	3,5%
Constructions	4,0%	2,5%
Legal and accounting activities	2,6%	2,2%
<b>Cultural and creative sector</b>	<b>3,2%</b>	<b>1,4%</b>
Production of base metals	0,4%	1,0%
Production of chemicals and products	0,3%	0,6%
Fisheries and aquaculture	0,4%	0,4%
Production of textiles	0,2%	0,4%
Furniture construction	0,2%	0,2%

Table 2: Number of employees and added value of Culture and Creativity spaces in the country, 2008-2014 and 2013-2014



	Employees	Employees	Employees	Added value	Added value	Added value
Sections	Number of employees 2014	Change 2008-2014	Change 2013-2014	Added value (in millions) 2014	Change 2008-2014	Change 2013-2014
<b>Prints, constructions and crafts</b>	<b>8.428</b>	<b>-36,80%</b>	<b>-7,00%</b>	<b>184,45</b>	<b>-36,50%</b>	<b>6,80%</b>
Retail trade of cultural goods	5.909	-16,40%	5,80%	39,75	-56,70%	-11,20%
Editions	16.224	-39,20%	1,30%	371,7	-52,30%	4,10%
Software releases and PC programming	9.337	0,50%	3,50%	296,85	-30,20%	16,80%
Audio-visual	9.746	-32,20%	0,70%	208,1	-57,90%	54,80%
TV radio communication	7.357	-53,80%	15,20%	202,7	-71,00%	15,70%
Architecture	21.223	-27,70%	-0,10%	232,6	-77,20%	-15,70%
Advertising	11.370	-9,60%	-3,90%	271,2	39,20%	3,90%



Specialized design	<b>2.394</b>	<b>-0,20%</b>	<b>0,10%</b>	<b>29,3</b>	<b>-47,60%</b>	<b>27,90%</b>
Arts and entertainment	<b>11.200</b>	<b>-11,10%</b>	<b>-10,40%</b>	<b>198,6</b>	<b>-40,90%</b>	<b>-6,70%</b>
Libraries and museums	<b>7.500</b>	<b>-43,60%</b>	<b>15,40%</b>	<b>88,8</b>	<b>-2,60%</b>	<b>16,80%</b>
Total	110.688	-29,50%	0,40%	2124,1	-55,10%	6,90%

Table 3: Number of workers in the artistic field in 2014

Prints, constructions and crafts	8%
Libraries and museums	7%
Arts and entertainment	10%
Specialized design	2%
Advertising	10%
Architecture	19%
Television, radio and communication	7%
Film, video, music and photography	9%



Software releases and PC programming	8%
Editions	15%
Retail trade of cultural goods	5%

It is observed that in many regions of the country and especially in the remote ones there is inequality in terms of cultural and creative production. The distribution of cultural and creative employment, as well as the number of businesses in the 13 regions that exist in the country do not have the same potential as those of the urban centers. The country's capital, Athens, has 57.3% creative businesses, employing 60.8% of the city's population. Then, Thessaloniki follows with the second largest part of the population dealing with this sector, as 12.2% are self-employed, while 13.5% are businesses. It is therefore noticeable that the cultural and creative bodies are a large part of the economic development in the two major urban centers of the country (Athens-Thessaloniki), while they operate at the expense of the rest of the regions, where they do not have the same financial potential in this particular sector.

Table 4: Gross Value Added of regions and employees 2014

	Gross Value Added (GVA)
Attica	75,5%
Central Macedonia	10,1%
Crete	2,7%
Thessaly	2,2%
West Greece	1,9%



Eastern Macedonia and Thrace	1,5%
Peloponnese	1,4%
Central Greece	1,3%
Southern Aegean Sea	0,9%
Epirus	0,7%
West Macedonia	0,6%
Ionian Islands	0,6%
North Aegean	0,5%

#### ELSTAT, EUROSTAT

Mainly in Attica, the cultural and creative industries have a decisive role in the region's economy, since the employees make up 2.1% and contribute 5% to the region's GDP. However, the same is not the case with the rest of the regions, since the number of employees fluctuates between 1.4% and 2.3%, while the contribution to the GDP of the region is between 0.4% and 1%.

Table 5: Gross Added Value of Regions 2014

	Percentage of the workers	Percentage of Regional GDP
Attica	5,0%	2,1%
Central Macedonia	2,3%	1,0%
Crete	2,2%	0,7%



Thessaly	1,9%	0,6%
West Greece	1,8%	0,6%
Eastern Macedonia and Thrace	1,4%	0,5%
Ionian Islands	1,6%	0,5%
North Aegean	2,0%	0,5%
Peloponnese	1,6%	0,4%
Epirus	1,9%	0,4%
Central Greece	1,4%	0,4%
West Macedonia	1,9%	0,4%
Southern Aegean Sea	1,7%	0,4%

#### ELSTAT, EUROSTAT

The economic crisis has particular effects on the Regions of Epirus, Attica, Peloponnese and the North Aegean. On the contrary, in the Regions of Western Macedonia, Western Greece and Crete, an increase in the employment population was observed in the period 2008-2014, while in the period 2013-2014 the regions of Western Macedonia and Greece increased by 10% in terms of the number of employees. Finally, the fact that there was a 3% increase in Attica in 2014 is important (Ministry of Culture and Sports, 2016).

With the emergence of the covid-19 pandemic, people were forced to work under different conditions than they were used to and to start working remotely. There are many who will continue to work this way, since the disease helped remote work, initiating a structural change in the workplace for a part of the population. However, for people who deal with





physical and manual work, but also with work that requires equipment, it is not possible to do it remotely. The artistic sector is the only one that was significantly affected by both the financial crisis and the pandemic.

The economic and pandemic crisis hit cultural professionals hard. The pandemic has highlighted decades-old problems and pathogens. Since March 2020, the government, through the relevant Ministries of Finance, Labor and Culture, has supported professionals in the sector with more than 500,000,000 euros. In the Ministry of Culture and Sports, they designed measures that essentially support the professionals of modern creation and the artisans. Contemporary artistic creation and craftsmanship must have a creative future. To be a means of expression and livelihood for their representatives. The aim is to restart the branches in a way that ensures the sustainability of their activities. Through support initiatives, such as those that have just been instituted, and which are the beginning, we can be optimistic that the sector will recover. Indicatively, the artists and craftsmen, who will restart their activities, in the next 12 months will not have the obligation to pay the trade fee for the period 2022-2024. The priority is to give cultural professionals the opportunity to continue to express themselves creatively through their work" (ΕΣΠΑ News: Μέτρα στήριξης και κίνητρα για καλλιτέχνες και χειροτέχνες).

Table 7: Employees 2019-2020

EMPLOYEES	MALE	FEMALE	total
Artists	1.079	791	1.870
Administrative staff	211	304	515
Workers,taxi companies, etc	579	519	1.098
Total	1.869	1.614	3.483

ELSTAT

Table 8: Grants 2020



Amount of grants	49.574.886
------------------	------------

### ELSTAT

The effects that the pandemic has had on the art industry are also evident from the tables below.

Type of exhibition	2012	2013	2014	2015	2016	2017	2018	2019	2020
Painting	90	92	141	108	142	130	51	64	25
Sculpture	11	13	15	9	8	7	12	10	10
Engraving	18	9	8	3	14	5	7	7	2
Decoration	1	1	1	0	3	0	1	2	0
Photography	25	39	37	29	27	37	35	32	10
Ceramics	4	2	2	2	2	4	2	4	2
Technology	1	4	1	1	5	0	0	1	0
Construction	6	6	4	1	1	10	7	2	2
Stamps	0	2	0	0	3	3	0	0	0



Mixed	72	127	118	73	107	137	147	118	92
Others	27	30	77	17	23	12	38	28	8
Total	225	325	404	243	335	345	300	268	151

ELSTAT

#### 4.2. Local framework of Rural & Remote areas

In remote areas the branch of artistic nature through physical presence is not so easy to emerge as they have to face some difficulties. Efforts to develop space in these areas have been made since the 1980s. Some of the problems presented are the non-formulation of a systematic and continuous regional cultural policy.

The activities that are implemented are done in a sketchy way, without paying attention to the way of presentation, while there is also an incomplete treatment of the cultural issue by the region itself. However, in recent years there has been an effort by mainstream authorities to change the regional cultural issue. Specific measures were enacted regarding the financial support of some initiatives, such as the establishment of regional theaters, etc., which helped cultural activity and the infrastructure for their implementation. It is important that there were no specialized studies that analyzed serious issues of cultural development and could explain the role of the cultural sector in the country's development policy, as well as propose ideas for highlighting the cultural resources of each region.

The main problem is also the expenses provided by the state budget for cultural events, as it seems that the prevailing anachronistic view is that the expenses are counterproductive for cultural development. Still, infrastructure is a problem of regional policy. The spatial distribution of the regional infrastructure is uneven, in addition to the differences found between the region, the capital and the other regions of the country, there are inter-regional and intra-regional inequalities. In addition, the under-functioning of cultural institutions in the region and the lack of necessary trained cultural executives, acts to reduce the provision of cultural services to the public and generally to the reduction of cultural action. Basic problems that contribute to this situation are the lack of suitable



premises, equipment and premises and qualified personnel. The reason for this situation is the low participation of the public in cultural matters and the absence of cultural activity. Finally, cultural development is not satisfactory in the province, as it does not exist in the field of artistic education. Therefore, the problems lead to the impression that the region is marginalized and there is a lack of artistic creation (Mega Konstantina, Papadopoulou Giannoula, 2001).

There are 37 cultural organizations based on Lesbos, of which 11 deal with the theater, 8 deal with art, museums and archaeological sites, 5 with song and dance and the rest generally with cultural events in a wide format .

19 cultural institutions take place in Chios, of which 5 deal with the area of theater, 5 with the area of museums, 2 with the area of library and photography and the rest with culture more broadly.

In Samos and Ikaria in total there are 47 cultural institutions of which 7 deal with the field of theatre-cinema, 11 deal with the area of museums and libraries, and the rest with the broad form of culture.

Finally, in Lemnos there are 22 cultural associations dealing with culture in general.

In the Municipality of Lesbos, the "Lesbian Summer" is organized by the Municipality itself in collaboration with some cultural institutions, in the context of which several cultural events in various fields of culture take place, with the result of highlighting culture to the local public.

In Chios, the 6th music festival is organized in August, which will include a wide range of types of songs and with various guests, as well as be combined with the events for the 100th anniversary of the Asia Minor disaster and the 200th anniversary of the Chios massacre. The aim is to promote music in Chios together with references to the memory of the historical sites of the island.

In the Municipality of Lemnos in August, various events, theater, music, dance and other cultural events take place with the aim of highlighting the culture.



#### 4.3. Particular actions, best practises in Greece



**MOSAIC**'s Primary Objective is the promotion, the empowerment, the capacity building, the audience development and the extroversion of cultural and creative organisations in Greece, as well as studying and monitoring the Cultural and Creative Sector and its contribution to local development, economy and social cohesion.

It encourages Cultural and Social Innovation and Creative Entrepreneurship by supporting and guiding creative business and start-ups, developing local regional and international synergies and creating alternative ways of networking and co-operation between creative actors, businesses and the public.



Co-funded by the  
Erasmus+ Programme  
of the European Union



**Impact Hub Athens** is part of an International Network of social driven professionals and a variety of high impact creative professionals that are dedicated into prototyping the future of business.

## BIOS.ΠΕΙΡΑΙΩΣ84

**Bios Cultural Organization** was founded in 2001 and has been active in the field of modern cultural production ever since, focusing on the expression of young people, changes in art and technology today, and the shaping of the urban environment. Its action extends in three places, in the building of Pireos 84 Str., Romantso on Anaxagora Street in the center of Athens and Latraac on Leonidou Street in Kerameikos.

With its main goal being promoting contemporary arts, their relationship with new media and technology, but also the interconnection of different artistic fields, BIOS organization, in the last almost twenty years has curated and created a huge variety of events such as concerts, theatrical performances, screenings, exhibitions, workshops and educational programs, as well as a variety of festivals and creative platforms.



STAVROS  
NIARCHOS  
FOUNDATION  
CULTURAL  
CENTER

ΚΕΝΤΡΟ  
ΠΟΛΙΤΙΣΜΟΥ  
ΙΔΡΥΜΑ  
ΣΤΑΥΡΟΣ  
ΝΙΑΡΧΟΣ

The **Stavros Niarchos Foundation (SNF)** is a private, international philanthropic organization, making grants to nonprofit organizations globally in the areas of arts and culture, education, health and sports, and social welfare.

### **Stavros Niarchos Foundation Cultural Center**

A public space, where everyone has free access and can participate in a multitude of cultural, educational, athletic, environmental and recreational activities and events. It includes the Greek



National Opera, the National Library of Greece as well as the Stavros Niarchos Park, one of the largest green areas in Athens, covering 21 hectares. The SNFCC was created thanks to an exclusive grant by the Stavros Niarchos Foundation, which delivered it to the Greek State upon completion. SNFCC Single Member S.A. is a public-benefit nonprofit organization responsible for the operation, maintenance and management of the Stavros Niarchos Foundation Cultural Center and the Stavros Niarchos Park while developing and organizing its own series of cultural, educational, environmental and sports activities. It is supervised by the Greek Ministry of Finance.

## Political context

In February 2017, the condition of being able-bodied was abolished (according to Decree 370/83), which in all previous years excluded all disabled people from studying at the higher drama schools. Actions to abolish the term began only in 1980. In recent years, the contribution of the theater group THEAMA with its participation in the Greek Festival of 2016 with Aeschylus' play "Perses" has been important. Finally, the efforts of the Disabled Artists Movement, which in recent years exerted systematic pressure in various ways for the abolition of the term, were decisive. The next goal of all agencies is the harmonization of Presidential Decree 373/83 with 370/83 and, consequently, the abolition of the condition of proficiency from training at the Higher Professional School of Dance. Also, in September 2017, the implementation of the United Nations convention on the rights of the disabled was voted in the Hellenic Parliament in order to remove the obstacles that hinder their full and equal participation in the social, economic and political life of the country.

In this context, the last five years have seen an increased activity of inclusive groups and independent disabled artists in the field of performing arts, as well as the creation of new groups whose main composition consists of disabled people.

## Funding of inclusive actions

The absence of regular state financial support to cover expenses and highlight the actions of inclusive cultural groups and organizations characterizes the landscape of the Greek reality. An exception is the selective financial support of individual projects that is not sufficient to cover even the costs of their accessibility. In the last decade, however, the ever-increasing presence of private initiative in the financial support of inclusive actions has been observed. Important economic organizations or institutions contribute to the longevity of the groups, which are mostly self-sustaining by their members.

## Selected groups and organizations

### Art and universal accessibility

The ever-increasing understanding and appeal of the social model of disability in our country created the need for entities that promote services of universal accessibility of artistic work, either professionally or legally.

The Movement of Disabled Artists is an independent collective of active citizens, which has been active in Greece since 2010 with the Social Model of Disability as its main guide. It was started with a vision of bringing disabled artists together in a single group/initiative with the main purpose of highlighting the vibrant arts culture created by disabled artists and at the same time, through art, to advance the struggle for the political and social rights of the disabled, as and ensuring the universal access of the disabled, both to the built environment and to the content of art in Greece and abroad.





The Onassis Cultural Centre Athens is a cultural organization in Athens that for 10 years has been continuously presenting actions that start discussions, take positions on democracy, social justice, our body. Through European programs and international collaborations, its continuous presence in modern dance workshops for mixed groups of people with or without disabilities is demonstrated. About 6,500 people with disabilities have attended its actions either as spectators, participants, or creators inside and outside its walls in a total of 65 actions. Through shared cultural experiences, Onassis Cultural Centre builds an equal framework of participation with an emphasis on accessibility, thereby championing the universal right of people with and without disabilities to participate in the arts and culture. Its position is that everyone, equally, can participate unconditionally in cultural and artistic events, as well as that the work of artists with disabilities presents an important artistic interest and can give something very special to contemporary artistic creation. Liminal is an arts organization that provides an opportunity for everyone to engage with contemporary art forms, regardless of physical, social, linguistic and other characteristics. By offering a variety of socio-cultural experiences, Liminal contributes to the Greek creative sector becoming more inclusive and accessible. The artistic educational programs, accessibility services and artistic.

## Theater

In the field of theater there are many inclusive groups that promote the claim of the professional right of the disabled actor. These groups in the context of artistic creation focus on the education of their members either with "closed" group teaching or by organizing actions or workshops of systematic monitoring, open to the public, with the main goals of co-education and mutual understanding. The inclusive theater group THEAMA (Theatre of People with Disabilities) is the first professional theater group for people with disabilities in its main composition. All its actors are members of HAU (Hellenic Actors Union). Together with the inclusive dance group "EXIS" they have created the inclusive education workshop for Theater and Dance, systematic monitoring "ISON". THEAMA fights for universal accessibility in Art It was founded in 2010 with the main goal of including and integrating actors with disabilities in the professional field. Until today, THEAMA puts on performances of both classical repertoire from the domestic and international theater dramaturgy, as well as contemporary works. Since 2018, there is also a children's stage. ARTimeleia is an Athens-based mixed theater group focusing on neuromuscular diseases and the use of the inclusive methodology "neurological approach to acting", producing theatrical performances guided by the aesthetics of the body.

The historically important Deaf Theater of Greece was founded in 1983, on the initiative of Stratis Karras and Nelli Karra. Its aim is to spread sign language and integrate deaf and hearing artists who share the same roles on stage and interpret them in a special form of double distribution. In the past, in early performances hearing actors lent their voices with microphones to deaf actors. Over the years, and as the collaboration between deaf and hearing people became closer, more productive and creative, the idea matured for actors to co-exist on stage respecting each other's language. The Deaf Theater Group "Crazy Colors" was created in 2009 by deaf-hard of hearing people. It is also a partnership of deaf and speaking artists, who attempt to bring out new codes in acting expression and theatrical form, utilizing with a refreshing look, sign language alongside vocal interpretation, the principles of improvisation and physical theater techniques. He has presented performances in different genres of theater at festivals, theaters, archaeological sites and cultural institutions.

The Oniro Theater Group is also mixed and professional. The group's goal is to prevent prejudice and exclusion of people with disabilities, as well as to claim their right to equal education in the arts. The Group operates under the patronage of Dagipoli Dance Co.





## Dance

In our country, the professional training of disabled dancers is at an embryonic stage, as the current legislation does not allow it. Nevertheless, the creation of a new reality emerges through the presence of professional dance groups. The first mixed professional contemporary dance team DAGIPOLI DANCE Co was created by Giorgos Christakis in 2004. Its core consists of people with mobility disabilities. The group's work highlights the fascination of human diversity and the collaboration of people with different motility in their bodies, thus honoring the 'different', leaving its mark on contemporary art. also a professional contemporary dance group EXIS was created in 2015. The main activities of the inclusive dance group are the creation of performances, the organization of seminars and courses, the training of disabled dancers. In the present period, with the also inclusive Theater group "THEAMA" they are co-ordinating the inclusive education workshop for Theater and Dance, systematic monitoring "ISON". After 30 years of international activity abroad, in 2019 the professional inclusive group The Theater enCorps Collectif settles and acquires a permanent seat in Greece. The artistic directors of this group are Ana Sanchez-Colberg choreographer/performer and Demi Papathanasiou choreographer/performer, the first professional dancer with a mobility disability in Greece with a degree in dance. Her goal is to reposition her work within the challenges of the 21st century and use dialogues between new technologies and the art of dance. Dryades en Plo Artistic Group, led by Maria Karapanagioti and based in Karditsa, since its foundation has been creating and developing original music-dance works and visual events, with the main element being artistic elevation and cultural development, as well as communication with the public through creative means of expression . In this context, the method of teaching dance to people with disabilities was developed. DanceDisability as a training framework in a perfect combination of sciences and arts for people with disabilities. The group is also responsible for the creation and institutionalization in recent years of the Panhellenic Meetings of Dance Groups with Disabilities and Mixed Groups, as well as the International Festivals of Disability and Non-IDFD Dance. Dance and the Mind is a mixed, experimental group, created in 2009 by Christos Kissas based in Thessaloniki. The group's philosophy is found in single words, such as: honesty, acceptance and accessibility. With a social and recreational character, it promotes inclusion and equality in Art. The group's goals are to invite and challenge people to dance, move, touch and escape the confines of the establishment.

The inclusive dance platform Kyma Project was founded in 2017 as part of the Start – Create Cultural Change scholarship program by Angeliki Mitropoulou and Haris Katis. The Kyma Project promotes inclusive practices in arts and education by organizing cultural and educational activities accessible to all.

## Artistic organizations

Systematic actions are also observed in cultural bodies characterized by their social work with high artistic claims. These organizations, each time choosing a new idea, produce, problematize and leave their cultural mark using more than one art. A collective of young artists with and without disabilities, En Dynamei based in Thessaloniki, propose a new model of art and life, where the "unique", the "strange", the "different" and the "foreign" are integrated into the whole. The way the collective works is based on equal treatment between the members of the group, trying to inspire other people to stop perceiving the social complex in a stereotypical way and conventional forms. Having as their main tool the research of new methods of communication, they organize and produce integrated artistic proposals in the field of visual arts, theatre, music and visual arts. The SMUTH (Musical Theater Synergy) is the longest-running and most active musical theater group in the Greek region. Since its establishment in 2001, it has been active in the development and promotion of the performing arts locally and internationally, through educational workshops, production of inter-artistic performances and festival events with an



emphasis on accessibility and inclusion in the performing arts. ARTOGETHER, Art of People With and Without Disabilities was created 30 years ago under the name Very Special Arts Hellas. It was the first organization in Greece that had at the core of its activity the access of people with disabilities to the arts and culture. Its goal is to offer people with disabilities equal opportunities for artistic expression and creation, as well as equal participation in the cultural life of the place. Today there are four inclusive groups: the music theater group, the kinetic improvisation group, the visual arts group and the theater game group.

## Looking to the future

The gradual development of the performing arts of disabled artists and the creation of more inclusive groups in the cultural making have brought about the tendency to reconstruct stereotypes and have created new forms, new ideas and practices in the Greek artistic scene, while at the same time they have contributed to the assertion and development of equal artistic education.

The transition from recognition to justification of the path towards the realization of inclusion constitutes the present situation. The first step has been achieved but the sense of personal law and solidarity actions are the only factors that "finance" inclusion in culture.

### 4.4. Gaps identified

Research conducted by Giorgos Pretza (2018), in Athens regarding visual art, illustrates the problems faced by visual artists. Initially, the difficulty of earning a living for these artists, through their art, became apparent, while the second or parallel work is considered the norm for covering basic needs, thus affecting the quality of the visual work as well as the artists themselves. Furthermore, the establishment and development of collaborations, networks and synergies between them is deemed imperative, in order to jointly deal with the difficulties and adversities they face. The absence of the Ministry of Education and Culture and other institutional bodies is evident and the invisibility of artists from the side of the state hurts the artists.

Other problems faced by people who wish to or are already engaged in art are high taxation, according to which, creative products are luxury goods and thus subject to high tax rates. In addition, both in basic education and lifelong learning, entrepreneurship and creativity are insufficiently approached since cultural and creative subjects are absent from school curricula, there is no provision for broadening students' skills and talents, practical training is absent, IT knowledge is insufficiently developed even in fine arts schools, while there is a lack of familiarity of artists and creators with business issues. Cultural and creative professions, at the same time, are not recognized in any register of creative workers and there are many obstacles to the mobility of professionals in the field. The regulatory framework for international collaborations/co-productions is quite restrictive and copyright protection is lacking. In addition, the absence of large physical production and exhibition spaces is evident, as is the funding of creators from financial institutions. Finally, although PDP is outward-looking, export strategies create obstacles (Lazaretou, 2014)

The above problems make it more difficult for people to engage in the cultural and creative sector, but also discourage young creators from working in this industry.



## 5. Current and future skills needs

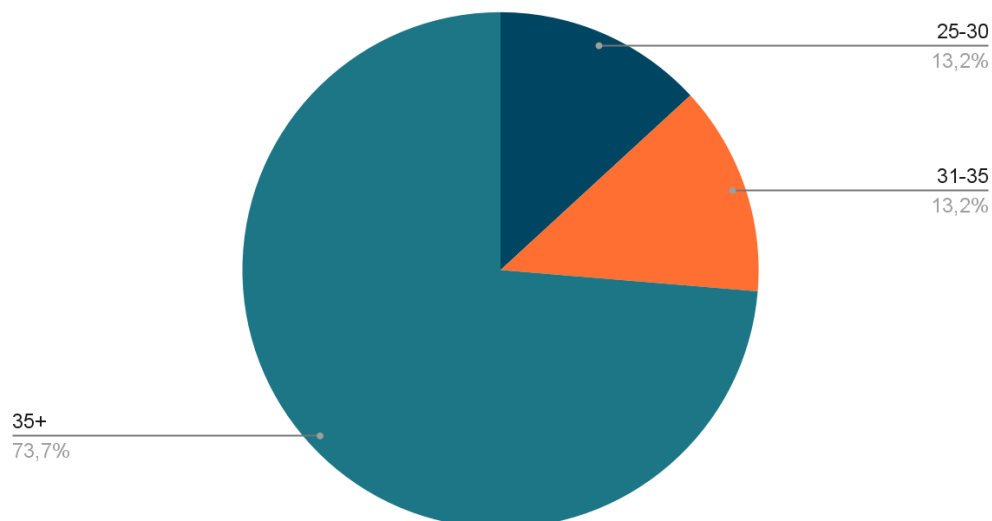
### 5.1. Introduction to the survey

The following research is carried out in the context of the Empowering Culture Through Business project, strengthening culture through entrepreneurship: Introduction of Business Academies for Culture and for Creative Youth Professionals in Rural and Remote Areas . The project aims to enhance employability skills and work opportunities for Cultural and Creative Young Professionals (CCYPs) working and/or living in rural and remote areas. In addition, it aims to reduce the existing gap between academia and the labor market through the diversification of careers and the recognition of skills. To achieve the goal, the project will establish Business Academies to educate young people through innovative training programs. The research aims to identify the necessary skills that young people are required to have in order to increase their work skills and employment opportunities and to develop business activities in the cultural and creative sector. The method used for the following research is quantitative and has been conducted in the form of a questionnaire. Initially, the first questions are of a general type and concern some personal information about individuals. Finally, there are some questions about their work and their relationship with volunteering, as well as questions about improving employability and the skills they think they would need for their work.

### 5.2. Survey report

For Greece, the survey was answered by 40 people.

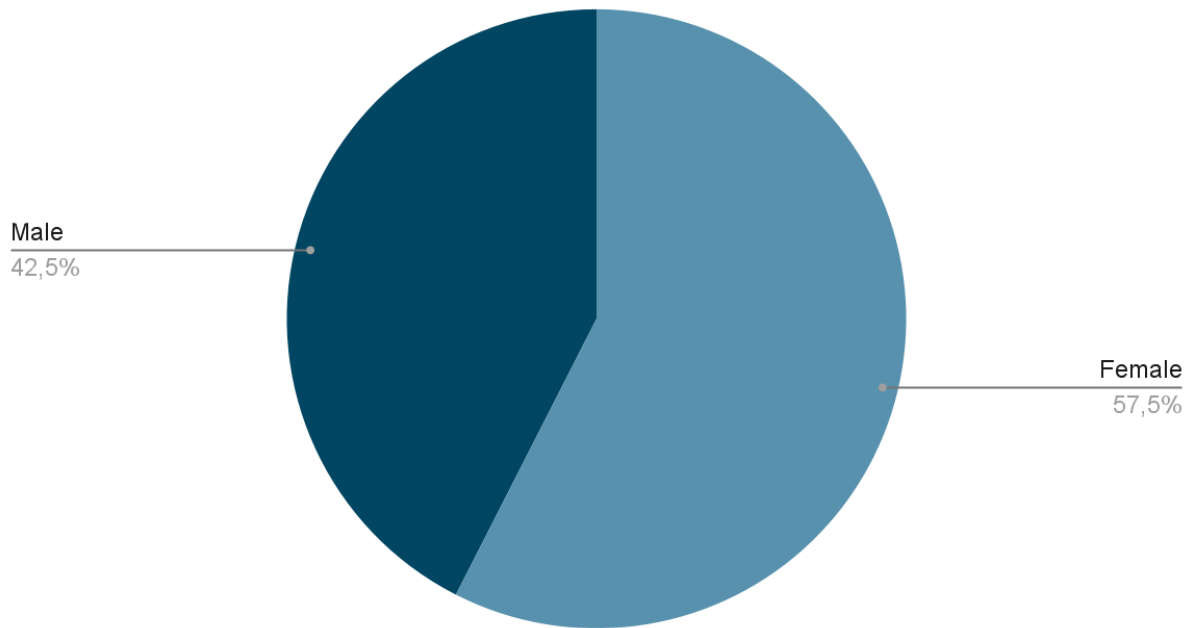
#### Age



- In the first question regarding age, we see that the largest percentage is over 35 years old, followed by those with an age close to 25-30 and 31-35.



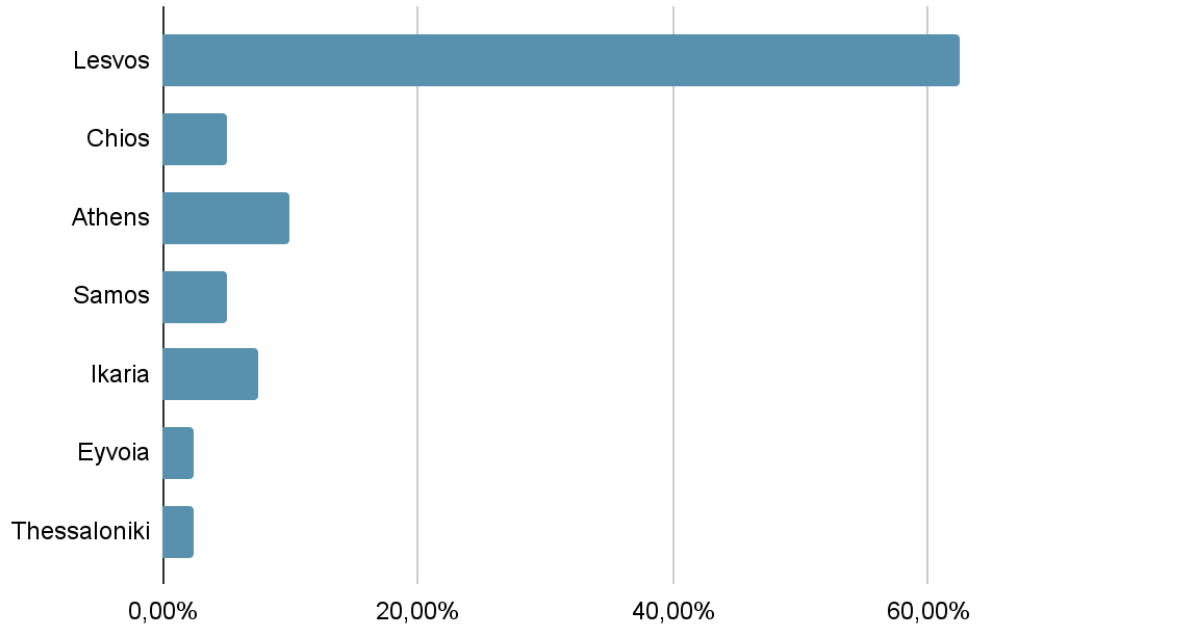
## Gender



- The second question which has to do with the gender of the respondents, from the answers we have received it appears that the largest percentage are women.



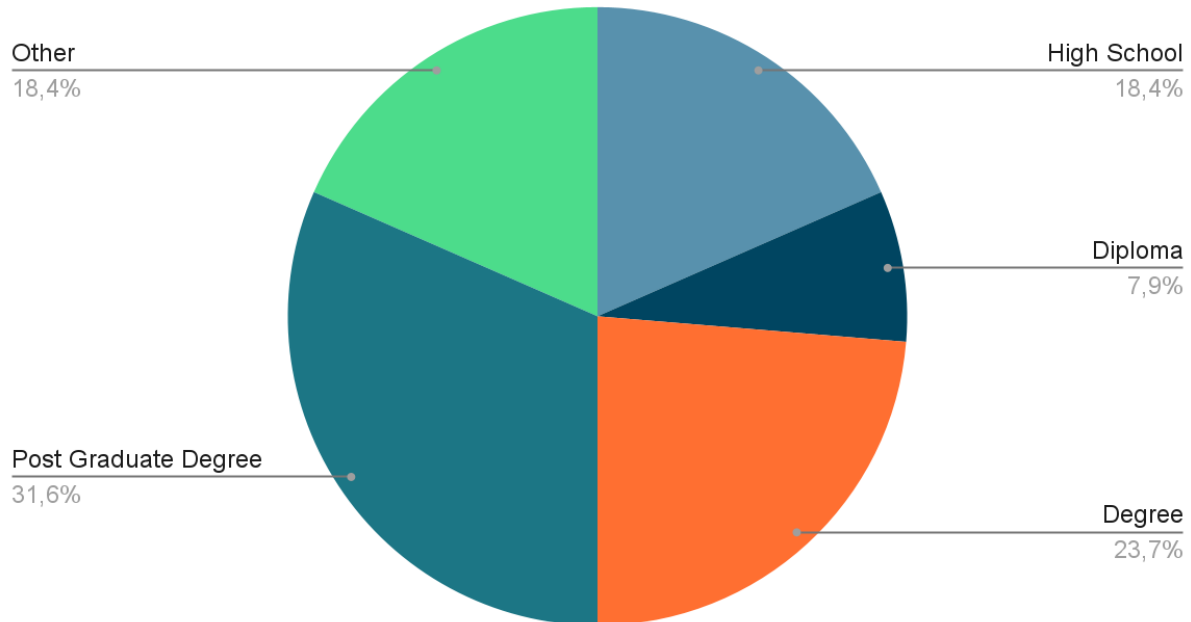
## Place of residence



- Regarding their place of residence, the majority live in Lesvos, followed by Athens, Chios and other islands such as Samos and Ikaria with smaller percentages.



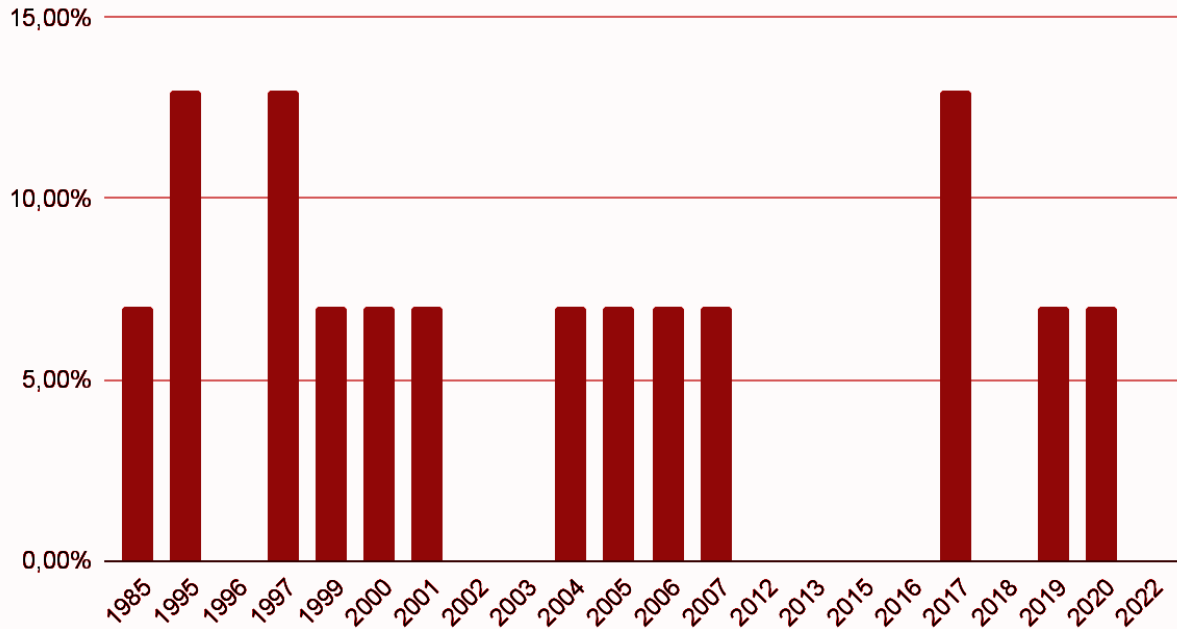
## Higher educational level



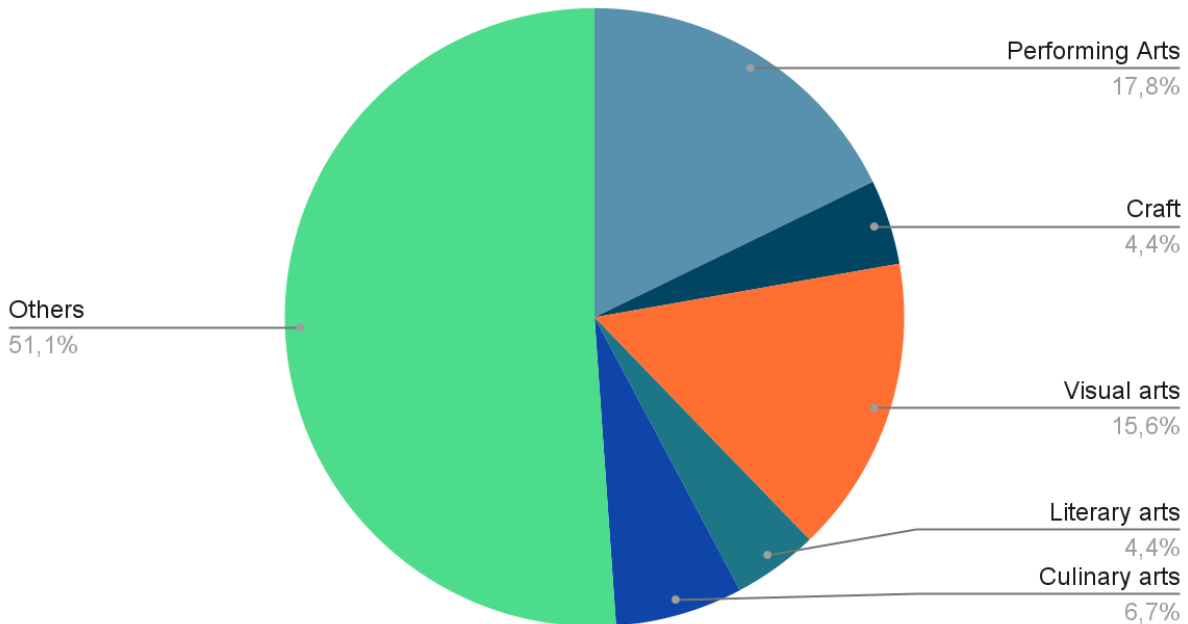
- From the question that has to do with their educational level, the answers show that most have graduated from a university and many have gone on to a postgraduate degree. Then there are those who have a high school diploma or a diploma.



## Graduation Year



## Cultural and Creative sector

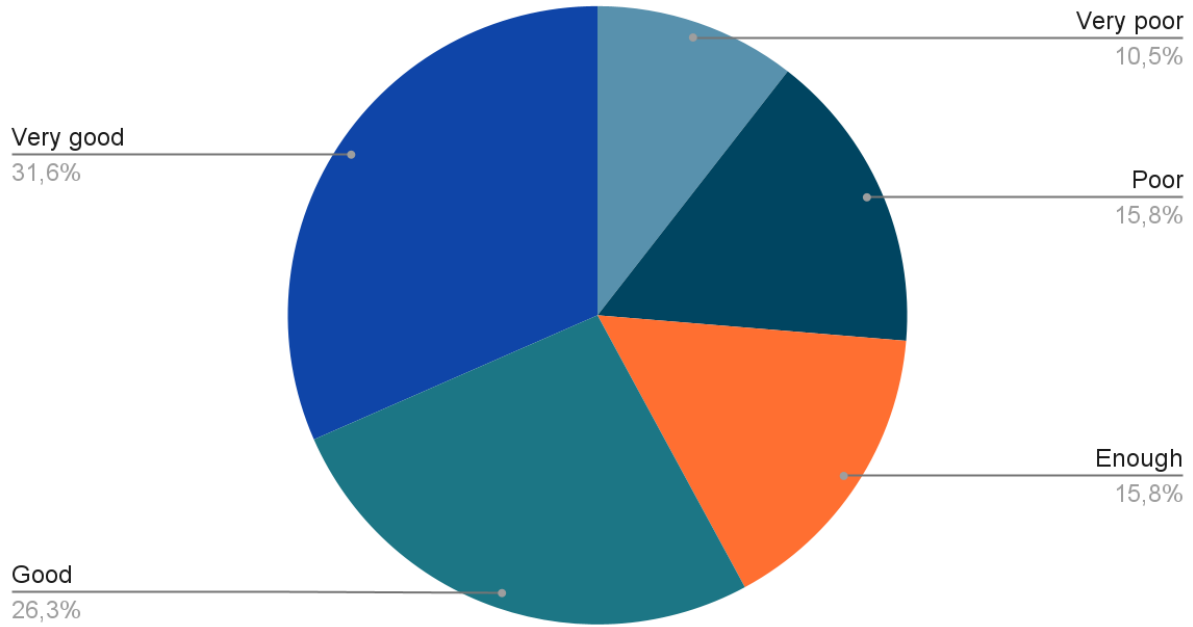


- In the question which has to do with the cultural creative sector, many of them seem to have dealt with performing arts & visual arts. The majority of the



responders have answered "Other" as their creative sector, where includes sectors such as Tourism, Education, Archeology & Museums.

## How would you rate the employability of your degree?

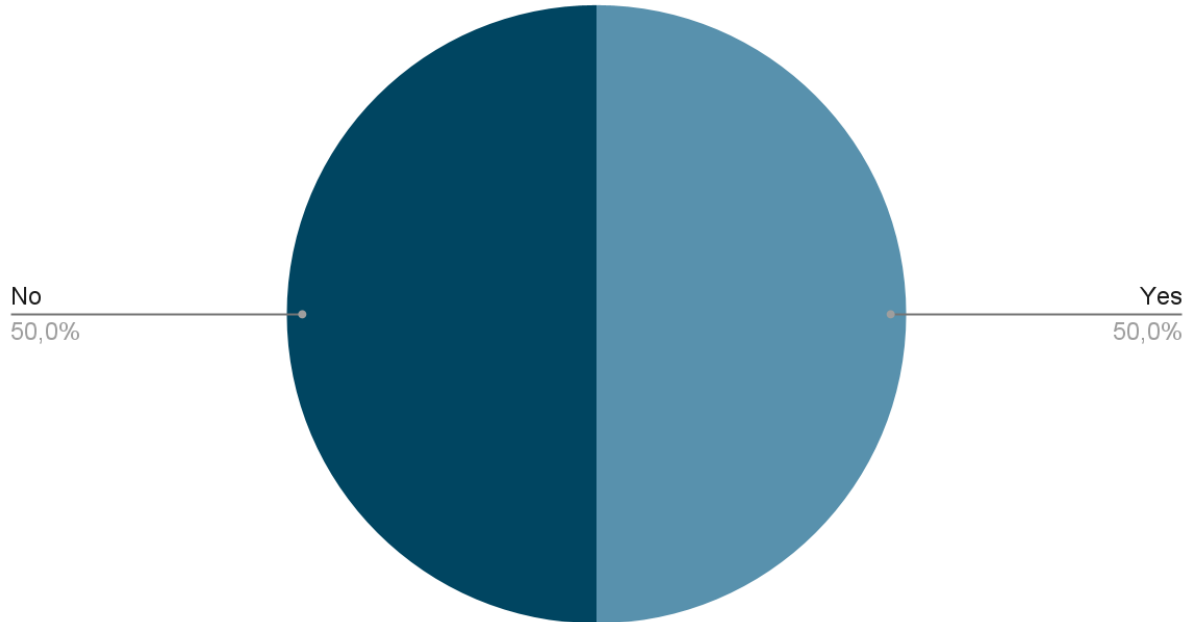


- Regarding the employment possibilities of the degree, the answers differ, but a large percentage believes that they are good.



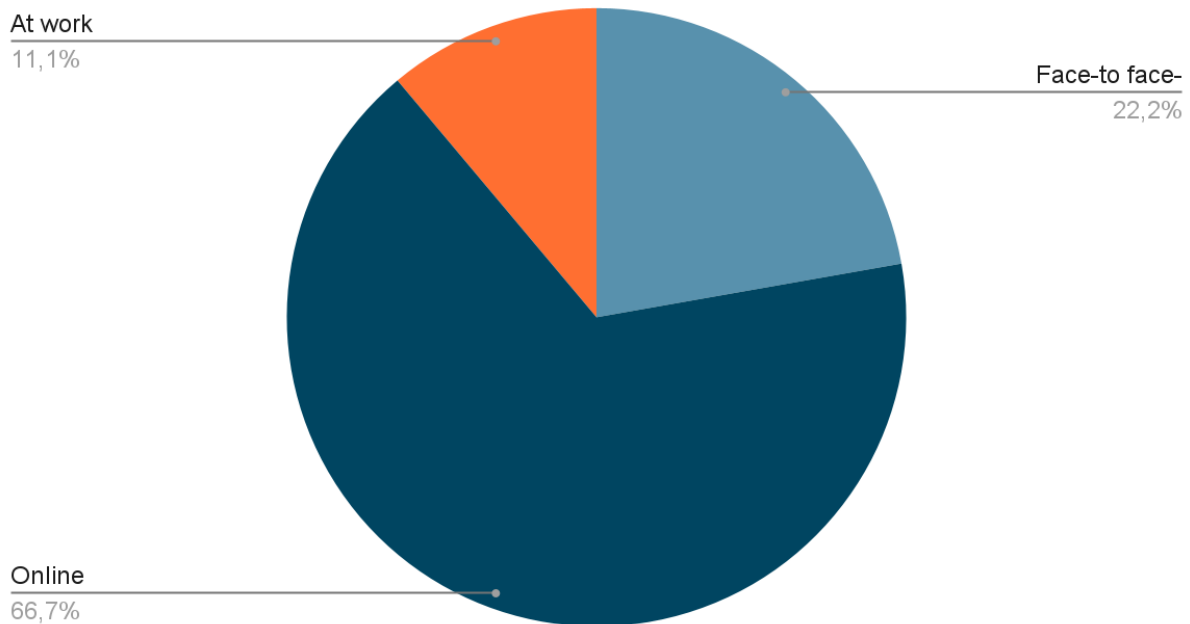


## Have you had training on any subject in the last 12 months?



- When asked if they have been trained in anything in the last year, most answered in the negative.

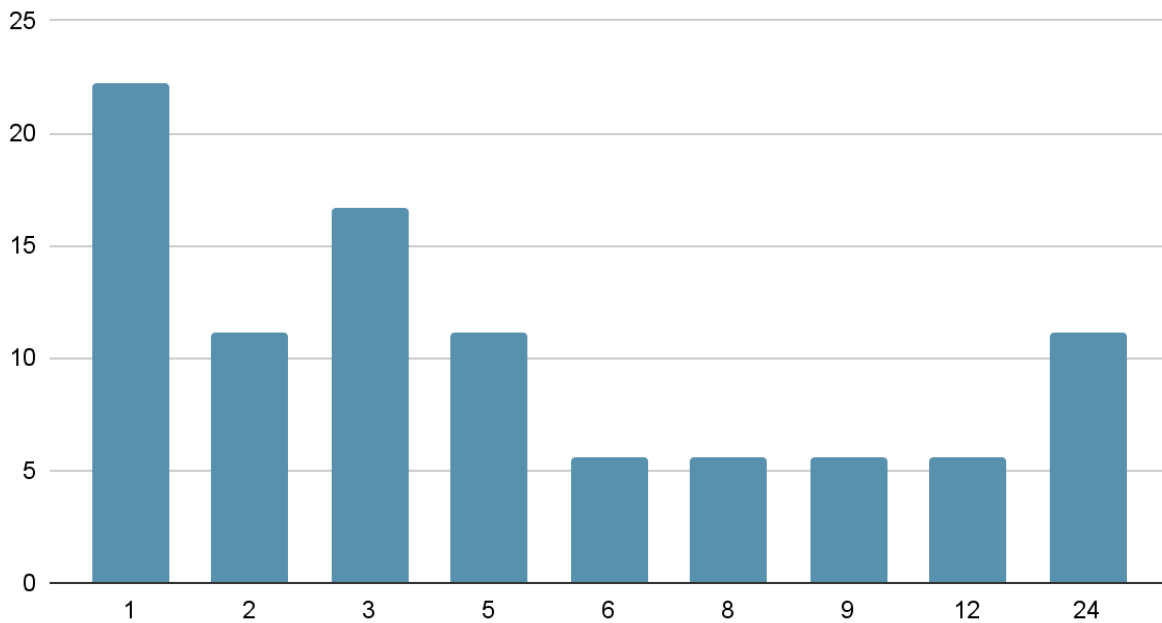
### If yes





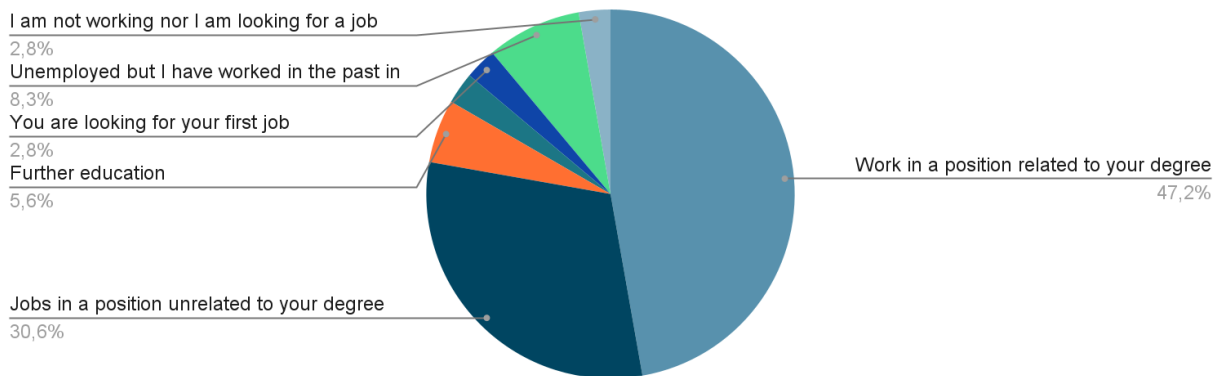
- Of those who answered positively, it seems that most had some further education online than in person, which can be easily explained due to the COVID-19 Pandemic.

### Specify the duration (in months) of your last education



- Regarding the duration of those who had training, most had 1 month, followed by 3, 5 and 24 months.

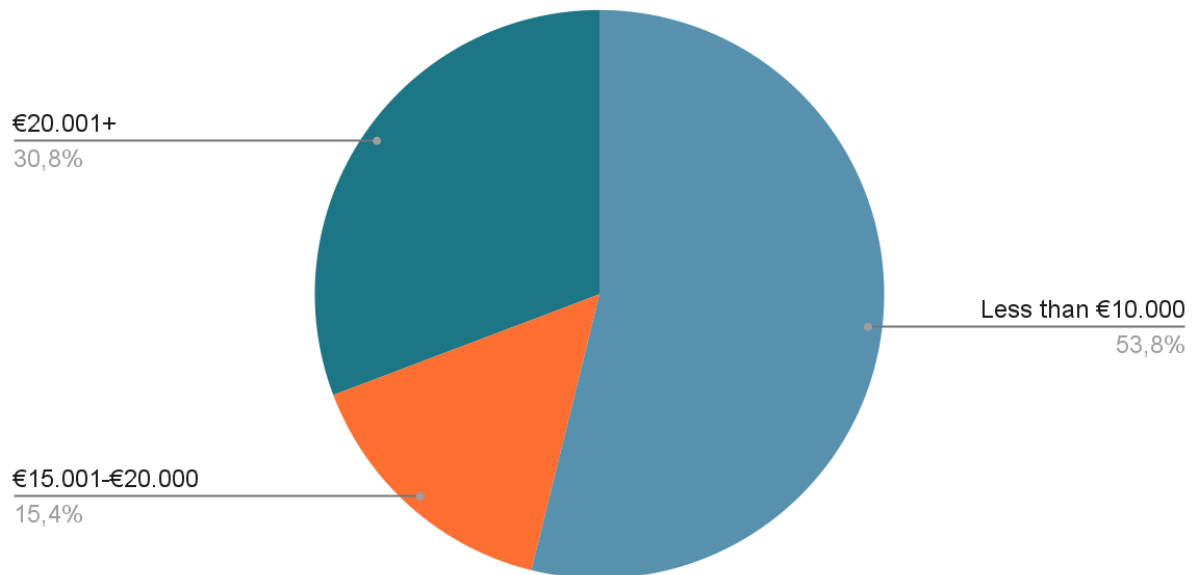
### Current employment status



- Regarding the current work situation, we notice that the vast majority work in a position related to the degree, followed by those who work in a non-related position. Finally, there is a small percentage of unemployed.



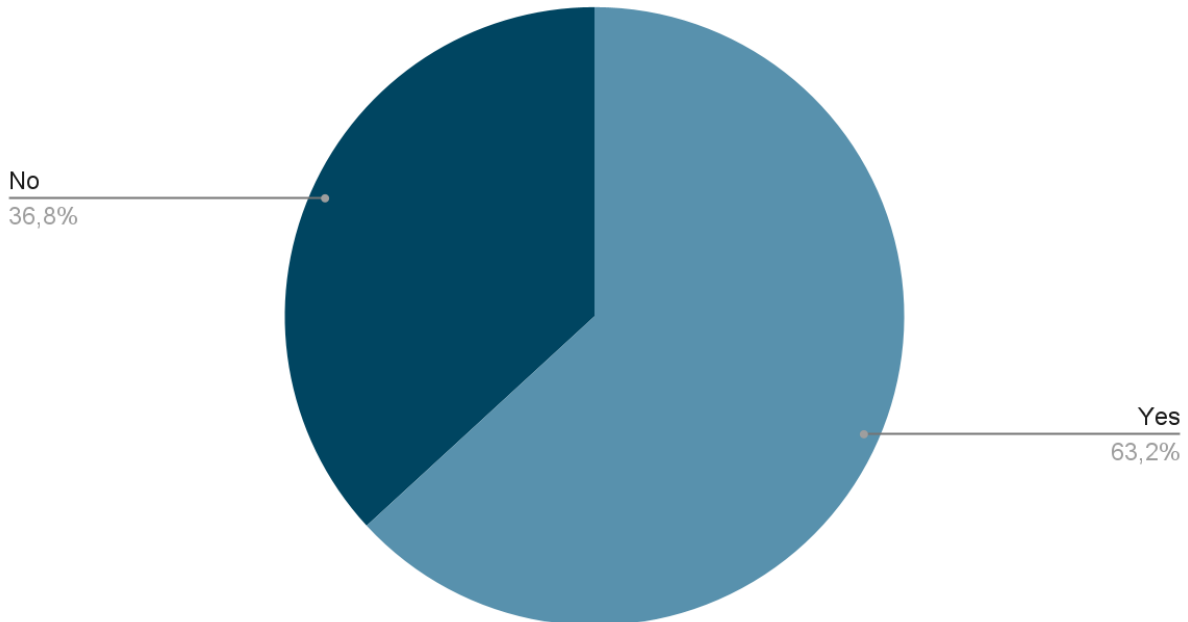
## If you are an employer - what is your average annual gross salary?



- Regarding the question of annual gross salary for employers, 13 people stated less than 10,000 euros with those above 20,000 euros per year following.

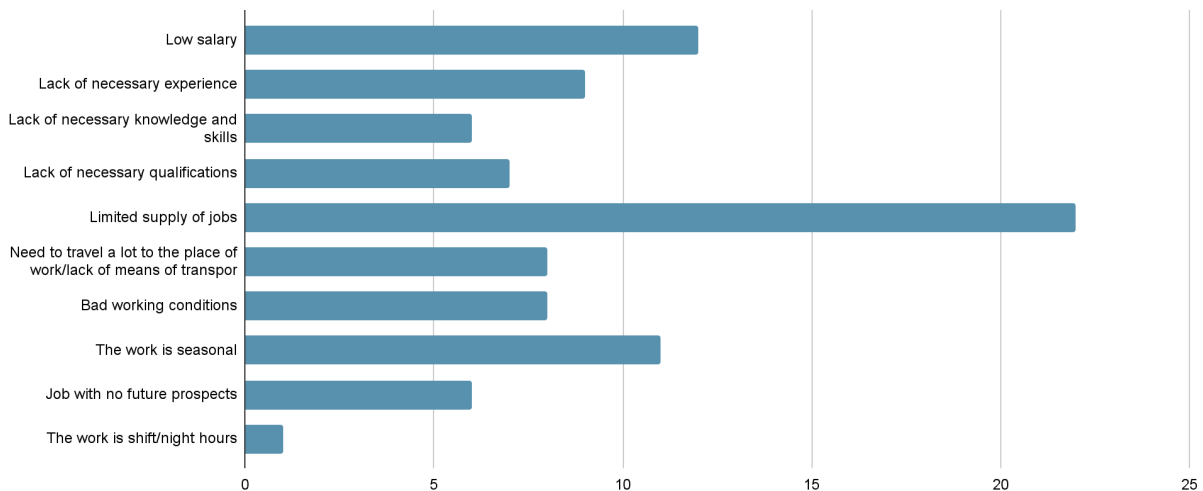


## Do you have volunteering experience?



- When asked about their experience with volunteering, most have participated in some volunteer activity.

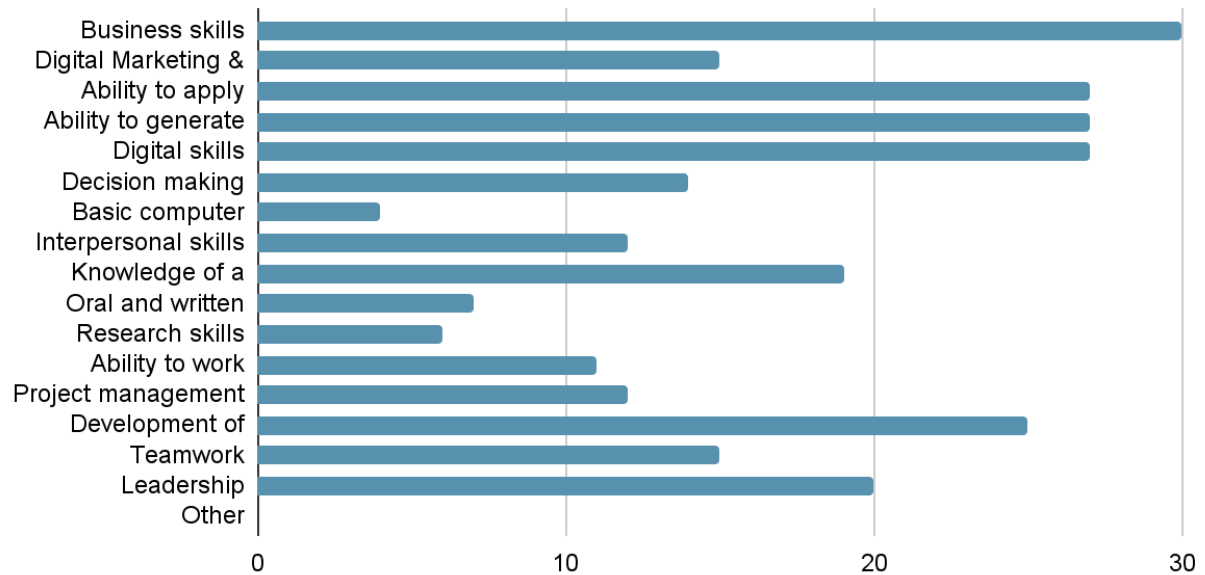
Please choose 5 reasons that prevent you from finding the job you want?



- Regarding the question about the reasons that prevent them from finding work, the majority answered that the limited number of jobs was responsible. Afterwards, some stated that they work in seasonal type of work while others because of the low wages and forced commuting. Finally, some stated that they were hindered by a lack of knowledge or experience.



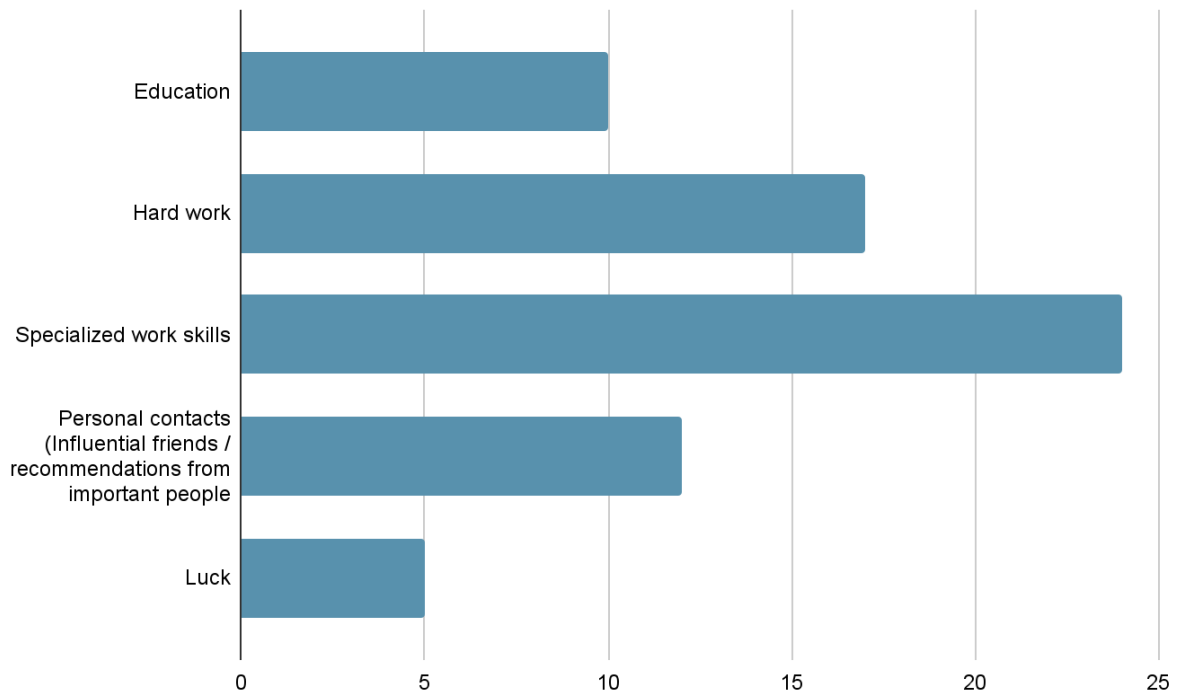
## What are these general competencies/skills you would like to acquire in terms of further employability;



- When asked about the additional abilities/skills they are interested in acquiring, their answers show that skills such as business skills and the ability to apply knowledge prevail. Next comes the development of funding proposals and Digital Marketing skills.



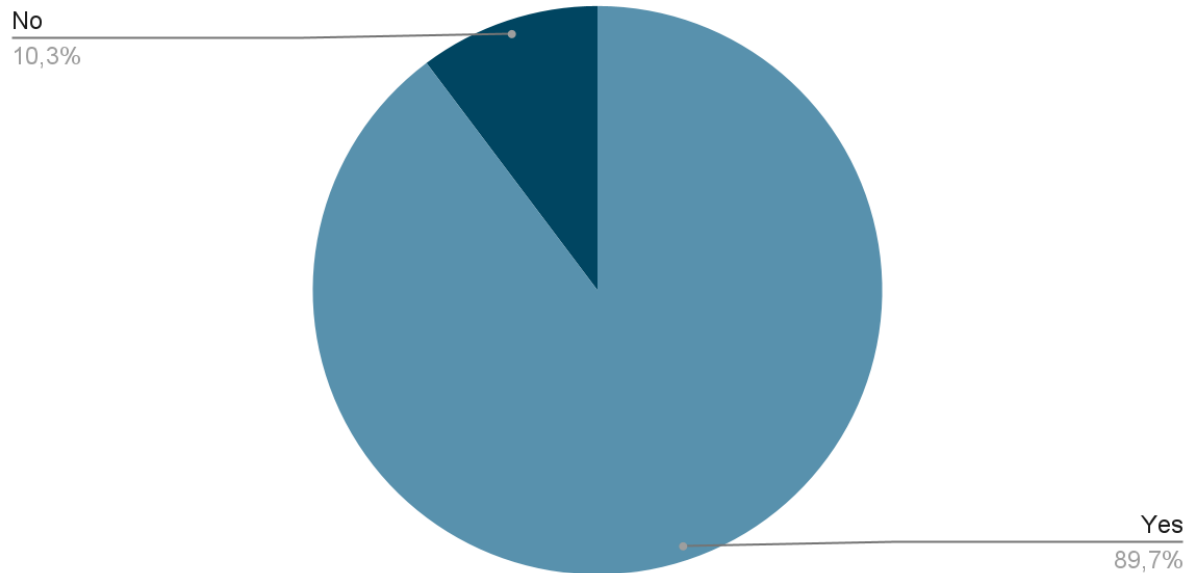
What do you think are the TWO MOST IMPORTANT factors responsible for having a fulfilling job?



- According to the respondents, specialized work skills is one of the most important factors for finding a job. Then comes hard work, personal contacts, and education . Finally, the less important factor is luck.



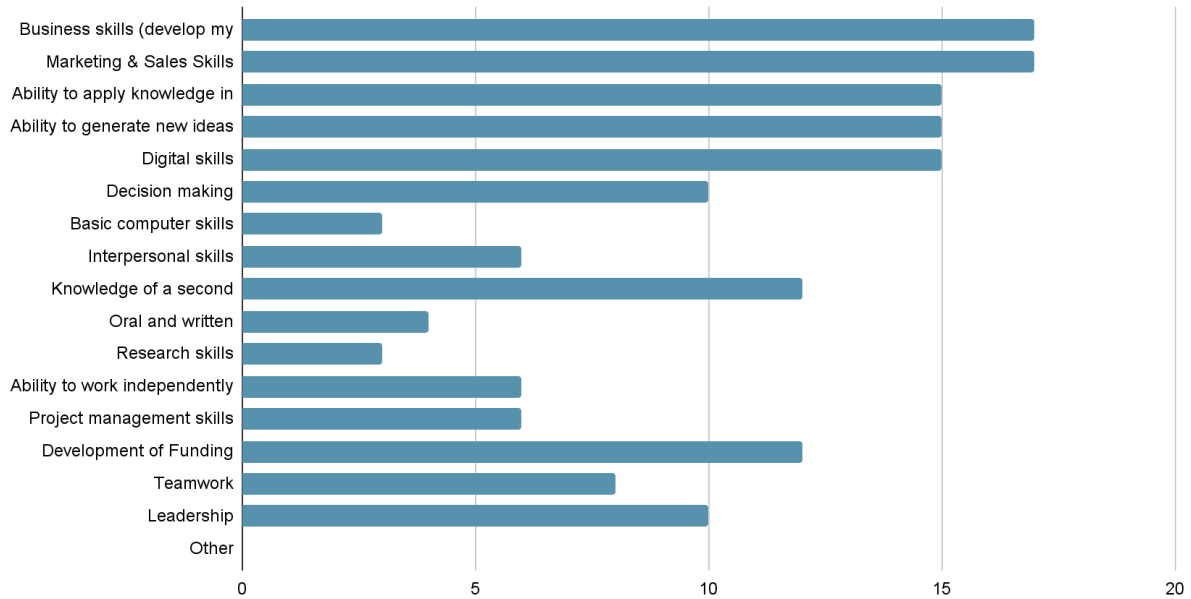
## Would you be interested in being invited to a free short-term training program?



- The last question regarding whether they would be interested in participating in a free training program for a short period of time, the vast majority answered positively



If so, please select UP TO 10 FIELDS that would interest you:



Those who would like to participate in a free short-term training program were invited to choose up to 10 fields that would interest them. "Business skills (developing my own business)" received the most clicks, with 17 people choosing it, followed by "Marketing & sales skills" and "Ability to generate new ideas (creativity)". Finally, the least popular options were "Basic IT skills" and "Research Skills".

### 5.3. Focus Groups report





The focus group took place on 28th July.

There were 8 participants, from different cultural organizations, located in Lesvos.

The discussion held on the development and problems existing in the artistic and cultural field was interesting. First of all, the director of ELORIS A.E Maria Konstantoglou, described the project, its subject and its aims. Afterwards, she addressed the participants in order to hear their views regarding the concerns they have for the cultural and artistic sector on the island of Lesvos.

Name	Occupation
Thomas Mamakos	Photographer - Cinematographer
Fania Valasi	Actor – Director – Reporter in Aeolos TV
Andromachi Vougiouka	Art conservator – Visual artist
Elli Kampourelli	Visual artist
Aggeliki Kritikou	Creator of handmade construction
Charalampos Prasis	Sound engineer
Stelios Limnaios	Security of museums and archaeological sites
Konstantina Tsakiri	Painter – iconographer

- **Thomas Mamakos** started as a self-taught person and then participated in several seminars as a result of which in 2012 he was professionally engaged in photography.
- **Fania Valasi** arrived on the island of Lesvos in 2009 and got involved in the arts sector, she is the president of the theater group of Mytilene "PaspArtou", she participates in many groups and clubs.
- **Andromachi Vougiouka** is a final student of the TEI of Athens in the field of art conservation and works in the private sector.
- **Elli Kambourelli** is a self-taught visual artist, she has attended conservation courses, she does not belong to a club but from time to time she belongs to groups.
- **Angeliki Kritikou** studied hairdressing, while she has also attended some photography seminars.
- **Konstantina Tsakiri** has worked in a museum and at Stegi Theofilos, she works in the public sector, due to the economic crisis (outside of her subject).



## **Which are the main issues related with the employment of cultural professionals and artists in your area and what is a possible solution?**

People working in the Cultural and Creative Industries in Greece face several problems regarding professional rehabilitation. Even more difficult seem to be the problems faced by those who choose to practice these professions in remote and rural areas. In Greece, those who deal with photography professionally, "will either teach and make a living, or be household names", essentially, photographers cannot deal with it without having a side job, just like in general those who deal with culture they cannot fully make a living from it unless they are known in the area. Furthermore, unemployment affects these professions, in all the sectors in which the participants work. As far as the archeology - art conservation - guarding of archaeological sites and museums is concerned, the Antiquities Service and the Ministry of Culture, do not help the workers and do not open jobs, with the result that many are unemployed. Regarding the visual arts, the participants state that it is not easy to adapt to the space, there is a general stiffness in the culture, while the economic crisis had an almost catalytic effect on them.

A big problem that seems to be facing the island of Lesbos is the lack of extroversion. First, there is a lack of places for people to post upcoming cultural events, but even if there are, the coordination on the part of the organizers is not good. Also, a member of the discussion characteristically mentions "events are uploaded every day, the organizers do not help, there is misunderstanding, there is no organization and cooperation". The island can offer cultural activities because of the rich culture it possesses, but the lack of cooperation hurts any attempt to take place. The wrong mindset of competitiveness undermines efforts to evolve. According to individuals, everything is interconnected, both from the side of creating a project and from advertising and finally getting it. In Lesbos, however, the steps taken are not learned, as there is no proper promotion. Another big issue is the stagnation of people in key positions. Usually, these people are in these positions for years, with the result that the ideas are not renewed and neither is the way of carrying them out.

## **What are the skills that CCYPs who live and/or working in insular/rural/remote/isolated areas need to develop and/or improve in order to increase their employment chances?**

People involved in the Cultural and creative industries should have energy, vision and elan. Evolution can be achieved through disposition and lack of blinkers. It is important that they shed their wrong mentality of competitiveness and introversion and become more collaborative and flexible in their way of thinking. In addition, the issue of the island is that it is often based mainly on the agricultural economy, neglecting cultural events and venues. Finally, as mentioned, political spaces such as museums, for example, are under-functioning during the year, as the emphasis is on this mainly during the summer season when there is increased tourist traffic. From this it becomes clear that even the people who have high positions in the specific sector, do not follow the necessary measures needed for the promotion of the cultural space.

## **What are the main reasons for the existing gap between the educational world and the labor market in the fields of cultural and creative industries?**



The cultural sector in Greece is considered inferior to other branches and sciences, which is made evident by the policies that are followed. In particular, the indifference of both governments and their representatives in the regions is evident from the underfunding provided to cultural spaces, but also from the lack of implementation of educational programs regarding the creative sector. In primary and secondary education, the curriculum does not take care of familiarizing people with culture, while teachers consider culture-related subjects unimportant, they emphasize others, such as mathematics, language, etc., without pushing the students to engage in the artistic field. However, apart from the events of national anniversaries-holidays, no large and organized events of artistic interest are held in the context of basic education. Finally, regarding the internet and social media, students are not taught in a way that could advance the arts and business in general.

What each industry faces starts from the problems and inadequate decisions that governments have made over the years. The main thing that concerns all disciplines artistically and in the field, causing difficulties for many artists, who try to promote their works on their own, as they are not facilitated because of the bureaucracy that they have to follow. The professions of artists are not recognized in any register of creative professions, and the educational processes aimed at improving the skills of creators and cultural operators in general are neglected. Finally, citizens' information regarding cultural events is incomplete.

## **Which would be your recommendations for the EMPOWERING CULTURE THROUGH BUSINESS project?**

For the development of the cultural space, great efforts and changes are needed. First, some basic steps that can be taken for creators are training programs, seminars and workshops, in which people will develop their skills and learn to promote their projects through the internet, marketing and social media , since they are now an integral part of our everyday life.

## **6. Conclusions**

### **6.1. Demand for skills**

### **6.2. The role of the Business Academies to current challenges**

### **6.3.**

# National Report - Bulgaria

---

**Empowering Culture through Business: Introducing  
Business Academies for Culture and Creative Young  
Professionals in rural and remote areas**

**AGREEMENT NUMBER 2021-1-CY02-KA220-YOU-  
000028987**



September 2022

*CATRO Bulgaria*





## Table of Contents

<b>1. Culture and Creative Young Professionals in rural and remote areas</b> .....	<b>3</b>
1.1 Legal framework of Rural & Remote areas .....	3
1.2 Gaps identified .....	5
1.3 Current situation and analysis of CC industry in Bulgaria .....	7
1.4 Best practices in Bulgaria .....	8
<b>2. Current and future skill needs - conclusions</b> .....	<b>10</b>
2.1 Survey report.....	10
i. Introduction.....	10
ii. Demographics .....	11
iii. Employment.....	13
iv. Volunteering .....	16
v. Improvement of employability.....	17
vi. Participation in a training program .....	19
2.2 Focus group report .....	21
i. The gap between the education stage and the labor market entry in the cultural and creative industries .....	21
ii. Main issues and possible solutions.....	21
iii. Needs of CCYPs in relation to employment.....	22
iv. Demand for skills – suggestions for the training programme.....	23
v. Good practices .....	24
vi. Recommendations for the project.....	24



## 1. Culture and Creative Young Professionals in rural and remote areas

### 1.1 Legal framework of Rural & Remote areas

As per the OECD Regional Outlook 2016<sup>1</sup>, the OECD (Organization for Economic Cooperation and Development) regional typology is based on three steps.

The first identifies rural communities according to **population density**. A community is defined as rural if its population density is **below 150 inhabitants per km<sup>2</sup>**.

The second step classifies regions according to the percentage of the **population living in rural communities**. Thus, a small region is classified as:

- **predominantly rural**, if more than 50% of its population lives in rural communities;
- **predominantly urban**, if less than 15% of the population lives in rural communities;
- and **intermediate** for values in between.

The third step is based on the **size of the urban centers**. Accordingly, a region that would be classified as “predominantly rural” in the second step is classified as “intermediate” if it has an urban centre of more than 200 000 inhabitants representing no less than 25% of the regional population. Similarly, a region that would be classified as “intermediate” in the second step is classified as “predominantly urban” if it has an urban centre of more than 500 000 inhabitants representing no less than 25% of the regional population.

The investigation of Thematic Working Group 1<sup>2</sup>, which had a mandate to research the extent to which Rural Development Programmes (RDP) for 2007-2013 efficiently target territorial specificities in terms of development needs in the EU, indicates the **overwhelming use of alternative (to the OECD) definitions of rural areas**.

---

<sup>1</sup> [OECD Regional Outlook 2016: Productive Regions for Inclusive Societies](#) (11 Oct 2016)

<sup>2</sup> Thematic Working Group 1: [Targeting territorial specificities and needs in Rural Development Programmes. Approaches to the definition of Rural Areas in 2007-2013 RDPs](#) (17 Feb 2011), European Network for Rural Development

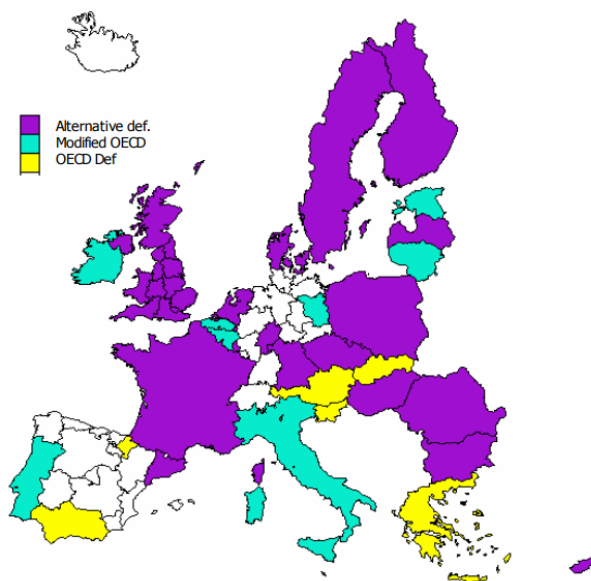


For the general purpose of the RDP, the European Commission offered to EU Member States the possibility of using two “horizontal” baseline indicators to define rural areas:

- the OECD definition of three different categories of region (Predominantly Rural, Intermediate Rural, and Predominantly Urban) according to the proportion of the region’s population that live in municipalities which have less than 150 inhabitants per square kilometer;
- the importance of rural areas (as defined by the OECD definition), as shown by four factors, namely the percentages of national territory, population, Gross Value Added, and employment located in those rural areas.

In parallel, Member States were also allowed to adopt **their own definition of rural areas**, either through modifying the OECD definition or using an alternative basis for defining rural areas, conditional to providing an explanation in their RDP for such a choice. An investigation<sup>3</sup> of a sample of 23 national and 12 regional RDPs (representing 27 EU Member States) led to finding that in most cases an alternative definition of rural areas was specified, as shown in the figure below.

**Basis for defining rural areas for the general purpose of the 2007-2013 RDP**



As it can be observed above, in the vast majority of cases (21 out of 35 examined), the OECD definition was “abandoned” rather than modified. Indicatively, **Bulgaria adopted a national definition**, already used in the SAPARD programme (1999-2007) and the Rural Development Programme (2007-2013), whereby rural areas are the municipalities in which **no settlement has a population of more than 30,000**. Bulgaria saw the OECD

<sup>3</sup> idem



definition as unrealistic to apply, because it would bring 98.8% of the national territory and 84.3% of the population into Predominantly Rural or Intermediate Rural regions.

So, according to this national definition, **231 out of 264 municipalities in Bulgaria were classified as rural**. They account for 81% of the territory and 42% of the country's population.<sup>4</sup>

In Bulgaria's Strategic Plan for Development of Agriculture and Rural Areas for the period 2023-2027, already sent to Brussels for approval, however, there is a **new national definition** defining as "rural areas" **the municipalities without a settlement with a population over 15 000 people**.

So, while 231 municipalities out of 264 in the country have been defined as rural so far, it is now clearly stated in the Strategic Plan that in the period 2023-2027, only **215 of the municipalities in Bulgaria will be classified as rural municipalities**.<sup>5</sup> Because of the new definition, key populations of places with developed agriculture in various sectors - livestock farming, vegetable farming, wine production, etc. are excluded. In any case, the Plan is not yet approved by the European Commission - comments were received in June 2022 and further clarifications would be needed.

As far as **remote areas** are concerned, it should be noted that the mountain and semi-mountain municipalities in Bulgaria are 123 – they occupy **42.5% of the country's territory** and include 2555 settlements, where **20.9% of the population** is concentrated. The mountain areas have a crucial role for the balanced regional development of the country. These parameters rank Bulgaria **7th in the EU in terms of share of mountain regions** - a fact which proves their great importance for the social and economic prosperity of Bulgaria.<sup>6</sup>

## 1.2 Gaps identified

Rural areas in Bulgaria are generally characterized by **backwardness in economic, social, and cultural aspect, aging population, lower standard of living, bad infrastructure**, and the negative impacts all these factors imply. This is the result of objective processes over time, but also of neglect and underestimation of the consequences of these adverse developments. At

---

<sup>4</sup> Научни трудове на Русенския университет: „Rural Areas in Bulgaria – opportunities for sustainable development“ (2008), Zornitsa Bogdanova

<sup>5</sup> Report on the CAP Strategic Plan for 2021, p. 322-323

<sup>6</sup> Opinion on "Mountain and semi-mountainous regions In Bulgaria - problems and opportunities for development" (2008), Economic and Social Council





the same time, these areas have **significant natural, human, economic and cultural potential**, which must be developed and used in full.<sup>7</sup>

According to the Economic and Social Council, part of the Bulgarian Committee on regional policy, sustainable development, and the environment, in remote mountainous areas (much more so than in other areas of the country) we can observe **depopulation and land abandonment, undeveloped and poor-quality technical infrastructure, economic underdevelopment and limited access to quality public services**, especially to services of general interest such as healthcare, education and culture.<sup>8</sup>

There is some international statistical data speaking in favor of the above-mentioned tendencies. According to the information of the National Statistical Institute (NSI) as of 31 December 2021, the latest census in the country shows the population of Bulgaria is 6 838 937 thousand people. As per the World Bank Data from 2021 the **rural population in Bulgaria was reported at 23.98%** of total population.

According to Eurostat regional yearbook of 2015, Bulgaria is one of the three countries, where **at least half of the rural population was at risk of poverty or social exclusion** (nearly 36% of the rural populations in the country faced the risk of monetary poverty).<sup>9</sup> According to the same statistical data, the share of people living in households with **very low work intensity**<sup>10</sup> peaked at 23.0% for the rural population of Bulgaria. The survey also ranks Bulgaria among the countries where rural populations are more likely to have **unmet needs for healthcare** and where the **early leavers**<sup>11</sup> **rate from education and training** is rather high. Turning to the other end of the educational attainment ladder, the share of the rural population (aged 30 to 34 years) in 2015 with a **tertiary level of educational attainment was less than 10.0%** in Bulgaria (compared to 46.6% in cities). The survey also shows that in 2015 Bulgaria had the **highest NEETs rate**<sup>12</sup> **for rural areas** (40.9 %) and recorded

<sup>7</sup> Научни трудове на Русенския университет: „[Rural Areas in Bulgaria – opportunities for sustainable development](#)“ (2008), Zornitsa Bogdanova

<sup>8</sup>Opinion on "[Mountain and semi-mountainous regions In Bulgaria - problems and opportunities for development](#)" (2008), Economic and Social Council

<sup>9</sup> [Statistics on rural areas in the EU](#) (Feb 2017), Eurostat

<sup>10</sup> Idem: Work intensity is defined as the ratio of the total number of months that all working-age (18–59 years) household members have worked during the income reference year and the total number of months the same household members theoretically could have worked in the same period. Very low work intensity is defined as a ratio of less than 0.2, in other words, households where working-age adults worked less than one fifth of their potential labour input during the reference period.

<sup>11</sup> Idem: Early leaver from education and training, previously named early school leaver, refers to a person aged 18 to 24 who has completed at most lower secondary education and is not involved in further education or training.

<sup>12</sup> Idem: The share of young people (aged 18 to24) living in rural areas of the EU who were neither in employment nor in further education or training.



the biggest gap when comparing NEETs rates for rural areas with those for cities (29.7%). Generally speaking, according to the survey, the **unemployment rates for rural areas were higher** than those for cities in most eastern Member States, with Bulgaria being one of the countries with systematically higher unemployment rates in rural areas than the EU-28 average back in 2015. Finally, another aspect showing the disadvantaged position of rural areas, is the use of digital technologies. **The lowest proportion of people making use of the internet on a daily basis was recorded in rural areas** – one of the lowest being in Bulgaria (along with Greece, Poland and Romania).

### 1.3 Current situation and analysis of CC industry in Bulgaria

Currently Bulgaria has **no well-defined and widely announced national cultural strategy or an elaborated model of cultural policy**. As a consequence, the strategic objectives on the regional and local level are also partial and fragmented. During the years of transition, the structure of the Ministry of Culture has been changed many times.

There are six main regions in Bulgaria – North-West, North-Central, North-East, South-West, South-Central and South-East regions. Decentralization in the field of culture is regarded as one of the top priorities, but still creating problems. The **central government still retains partial control over cultural activities across the country**. Local governments, even if eager to obtain greater autonomy, prefer to leave the main financial decision in the arts and culture sector in the hands of the central government. The joint financing of cultural organizations and projects both by the national and municipal budgets was an achievement in the recent years, although in many cases the municipalities do not always keep their part of the financial deal due to **permanent financial problems on local level** and the need to allocate the limited funding to other pending areas that take a higher priority in the list of political objectives. Despite evidence of strategies and planning documents on city and municipal level, the **regional and local cultural strategies across the country have not yet been implemented in their vast majority**.

An important trend in the country is that **the non-governmental sector is slowly influencing the shaping of the national cultural policy process**, although it is still quite weak and unstructured to make a solid difference. The dialogue between the official decision-makers in the field of culture and the civil-society sector representatives is still sporadic and quite difficult, overwhelmed by very



different political and personal agendas of key individuals and influencing groups in the sector.<sup>13</sup>

**Culture and the cultural and creative industries were among the most affected sectors in Bulgaria during the crisis caused by COVID-19.** As early as March 8, 2020, cultural institutions were closed and cultural events were canceled indefinitely. There were different funding models for state and municipal cultural organisations, and during a state of emergency or force majeure the budget and funding model could be changed so as to ensure the remuneration of labor in cultural institutions. A bigger problem, unresolved for almost three decades, was funding, sustainable development, survival and minimum wages in the independent, non-governmental cultural sector – private, self-employed artists and those working on a temporary contract or on a project basis.

The situation during the pandemic was also a kind of **stress test for cultural policy in Bulgaria**; it showed very clearly that **there are no instruments of cultural policy that would ensure the sustainable development of the sector.** In the Law for the protection and development of culture, article. 2 stipulates: “Basic principles of the national cultural policy are: item 3 Equality of artists and cultural organizations”. After all, one of the basic principles is equality – it follows that the state should take care of private, non-governmental organizations and freelance artists not only in times of crisis. Unlike all member states of the European Union and the member states of the Council of Europe, **Bulgaria, unfortunately, remained the only country without working out alternative sources of funding.** The lack of a National Strategy for the Development of the Arts, Cultural and Creative Industries, Cultural Heritage and Cultural Tourism further creates preconditions for a lack of clear orientation – where and what measures need to be implemented, with what intensity of support should be used cultural and creative industries, what are the specifics of work, etc.<sup>14</sup>

## 1.4 Best practices in Bulgaria

### On state/national level

In 2020, as a reaction to the crisis caused by the pandemic, **the Culture National Fund supported numerous creative projects of private cultural organizations and individuals – freelance artists.** New programmes, fully addressing the consequences of the pandemic, have been created for freelance artists and private cultural organisations:

<sup>13</sup> EENC Paper – “[Culture and the Structural Funds in Bulgaria](#)” (2012), Dr. Lidia Varbanova

<sup>14</sup> Observatory of Cultural Economics, Diana Andreeva and Bilyana Tomova (2020)



- The **Creative Scholarships Programme for Assistance of Young and Prominent Artists and Other Young Specialists in the Field of Culture;**
- The Creative Scholarships programme - the main goal is to provide financial support to Bulgarian artists and practitioners practicing a freelance profession and directly affected by the anti-epidemic measures introduced by the Ministry of Health that stop all mass events throughout the country including culture and entertainment (including theaters and concerts for example);
- One-year programme for private professional organizations in the field of arts;
- One-year programme in the field of circus art.<sup>15</sup>

In June 2022 the current Minister of Labour and Social Policy of Bulgaria presented during a forum on support for careers in arts and culture a **new national programme for employment of young people graduating from secondary and higher schools in the field of culture**. This is the first time when subsidized employment is provided for the career start of young people under 29 in this field. The programme is part of the National Employment Action Plan for 2022 with a budget of over BGN 1.2 million and will subsidize the **full-time employment of about 200 young people for a period of 6 months by providing employers with funds to pay their wages and social security contributions**.

#### On local level

On local level, outside of the big Bulgarian cities, there doesn't seem to be any projects/best practices for policies and national & local schemes/ funding opportunities relevant for creative and young professionals in particular. Most existing hubs, youth centers and NGO (volunteering) initiatives are rather meant for students or youth without particular focus on the culture and creative sector.

One such example is the [Center for Personal and Creative Development of the Children of Blagoevgrad](#). It is the only out-of-school organization on the territory of the municipality of Blagoevgrad, which supports the professional orientation of children by conducting modern and innovative programs. The center provides affordable and quality **career guidance and counseling services** - individual and in groups - working also with schools in Blagoevgrad and the district.

#### International opportunities

["In-Situ: Friction"](#) is a collaboration project between the 180° – Laboratory for Innovative Art Festival (Bulgaria) and the International Ensemble Modern Academy (Germany), which allows students from Germany and Bulgaria to

<sup>15</sup> <https://mc.government.bg/newsn.php?n=7564&i=1&l=2>



explore the different cultural values of the cities of Sofia and Frankfurt am Main, inspiring them to create innovative formats and cultural projects and meet different faces of the cities. The main objective is creating innovative creative projects that remove the boundaries between different disciplines and genres and at the same time go beyond traditional methods of creating art. Another goal is **supporting young artists by providing an environment that promotes freedom of creativity and the study of contemporary art trends**. The project also offers participants an active educational program with lectures led by prominent interdisciplinary professionals, work in an online platform for the exchange of ideas, work on live projects within the 180° festival and Frankfurt.

**Cultart** (a project funded under the Erasmus+ programme, Youth – Partnerships for Cooperation) is a new **practical programme in cultural management initiated to fulfil the gaps in the academic educational courses**. The Cultart academy aims to train international groups of young specialists and thus will invite 125 young specialists (aged between 18 and 35) from Bulgaria, Austria, Greece, Italy, and North Macedonia. The Academy starts in Autumn 2022 and will cover the full range of creative industries in 5 programmes (Festivals, Visual Arts, Performing Arts, Design and Architecture, Applied Arts), each taking place in one of the 5 partner cities. During the 5 programmes the international groups of young cultural managers will meet up to 10 key speakers, experts and practitioners, who will mentor the 10 specified modules of the Cultart programme – Cultural Innovations, Business & Entrepreneurship, Management & Administration, Project Development, Fundraising, Leadership, Conflict Management, Media & Communication.

## 2. Current and future skill needs - conclusions

### 2.1 Survey report

#### i. Introduction

A survey in Bulgarian was distributed through different on- and offline channels among young professionals from different sectors, but most prevailing from the culture and creative industries. The survey was open for nearly 5 months (May-September) and a total of 32 responses was received. **The response rate was significantly lower than required (50)**, which can be explained by **two main reasons**. On one hand, because of a delay in the release of the survey, two of the four months dedicated to it coincided with the summer holidays of most people in Bulgaria, which creates difficulties in reaching people. On the other hand, we received some negative feedback from respondents on the



questionnaire itself, claiming some questions did not make sense, were not relevant to the project objectives or did not provide reasonable options to choose between. Apparently, this created an obstacle in resharing the survey among peers and related networks. In addition to these two main reasons, it is worth mentioning that CATRO Bulgaria's expertise is not directly related to the culture and creative sector, meaning the reach to this kind of target group of youngsters was more difficult than usual, which was another limiting factor.

## ii. Demographics

As can be observed in the graphs below, the majority of respondents (41%) was within the **age group** (Figure 1) of 31-35. 22% were people between 15 and 24 years, whereas nearly 19% each were groups of 25-30 and 35+. Regarding **gender** Figure 2 shows that almost 66% of the respondents were female and about 34% - male.

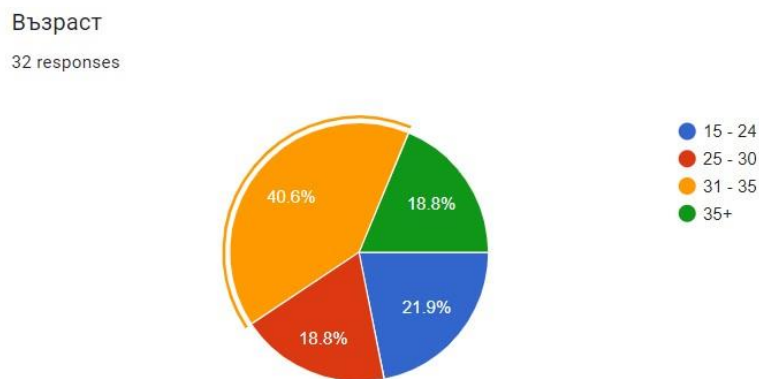


Figure 1. Age

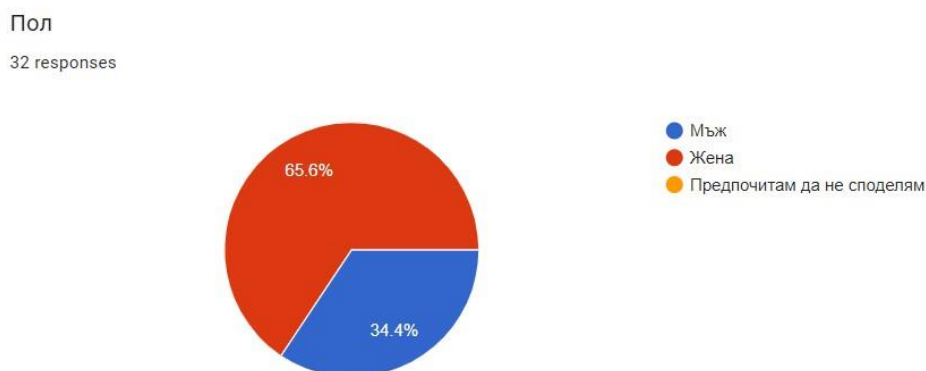


Figure 2. Gender

As far as the **location** (Figure 3) of the Bulgarian respondents is concerned, the majority comes from the capital city of Sofia (above 40%). There were however, a certain number of respondents coming from remote/rural areas and smaller towns such as: Bankia, Pernik, Popovo, Russe, Troyan, Chernomorets.

## Местожителство

32 responses

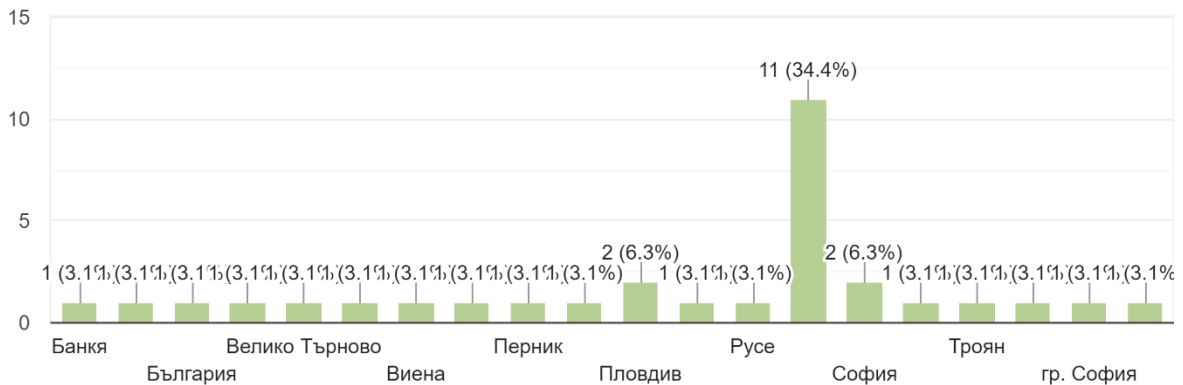


Figure 3. Location

With regards to their **education status** (Figure 4), the prevailing majority of the people who submitted their responses to the survey had higher education: 3% with a PHD, 56% with a Master's degree and 25% with Bachelor's degree. Only 12.5% were with high school education as the highest educational attainment and 3% had a diploma. The degrees were attained in different areas as follows:

- Business administration
- Geography
- **Graphic design**
- **Dramaturgy**
- European studies
- Journalism
- Internet technologies
- **Art history**
- **Landscape architecture**
- **Russian philology**
- Sociology
- Criminology
- **Classical sciences**
- **Tourism**
- Human resources
- **Graphic and poster art**
- **Model design**

- Philology
- **Film directing and producing**
- **Library and Information Science**
- **Hotels and restaurants management**
- Social work
- International relations
- Project Management

Най-висока придобита образователна степен  
32 responses



Figure 4. Highest attainment of educational degree

### iii. Employment

Културен и творчески сектор  
32 responses

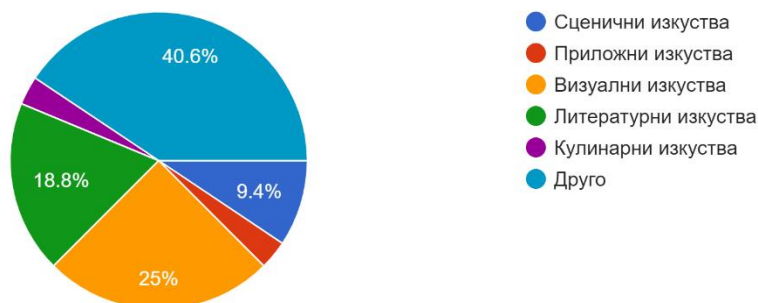


Figure 5. Cultural Creative Sector

As per Figure 5, the highest number of respondents were employed in the sector called **Other**, implying quite diverse responses outside of the scope of suggested possible answers with **Leisure & Tourism** being the sector with highest



number of responses submitted. From the suggested areas, the sector of **Visual arts** scored 25%, followed by the **Literary arts** (nearly 19%). Among the people who filled out the survey, there were also people working in the industries of Crafts, Culinary arts, Art theory and critics, Cinema, Finances.

Asked how they would rate the **employment potential** of their educational degree, 28% respond with “poor” and 9% with “very poor”. There is a quite high percentage of people (more than half of the respondents) who believe that their employability chances are fair (nearly 35%) and good (28%), as can be seen in Figure 6 below. This comes as no surprise considering the fact that most respondents come from a big city.

Как бихте оценили потенциала на заетост в своята специалност? (ако сте студент или завършил)

32 responses

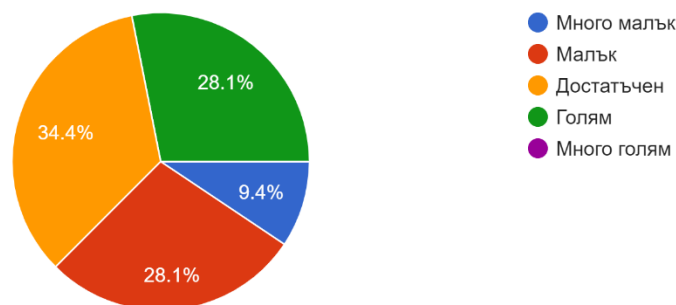


Figure 6. Employment potential

It is however curious to note that according to the results received, nearly 63% of the people have NOT taken part in a **training** (other than their degree program) in the last 12 months (Figure 7). Out of the remaining 37.5% who have attended such a training, it was conducted **online** for most people – 43% (Figure 8). The longest **duration** of the training was 10 months and the shortest – 1 day. The topics/types of the trainings attended by some respondents were as follows:

- International exchange
- Communication training
- Heritage interpretation
- How to use a booking platform
- Vocal acting
- Visual storytelling from A to Z

- „Learning Lab(oratory): quality non-formal education in the digital world”
- Staff development and evaluation
- Terrorism and Counterterrorism: Comparing Theory and Practice
- News in digital marketing in tourism

Участвали ли сте в обучение (различно от формалното Ви образование) по дадена дисциплина през последните 12 месеца?

32 responses

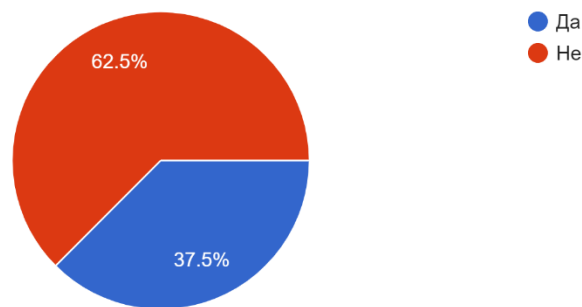


Figure 7. Have you had training (other than the degree program) for any subject for the last 12 months?

Ако да, посочете под каква форма:

14 responses

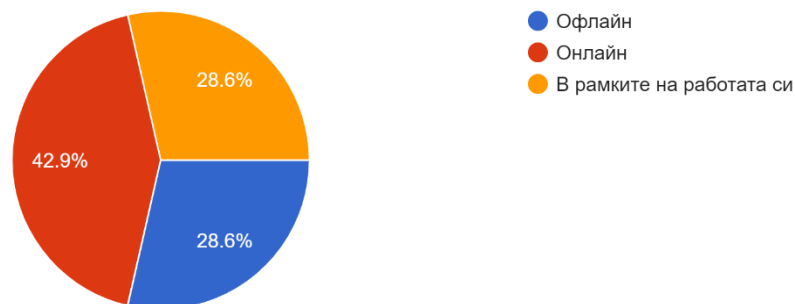


Figure 8. If yes, in what format?

Figure 9 on the next page shows the replies of the respondents, when asked about their current **employment situation**. As can be observed, nearly 38% of the people are working in a position NOT related their degree, whereas 25% are working something related to their studies. Almost 22% are still studying. Out of those people who are employed and who were willing to disclose this information, 34.6% receive an **average gross annual salary** estimated at less than €10.000. 30.8% receive between 10.001 and €15.500; 15.4% receive

between €15.001 and €20.000 and just as many people receive more than €20.000 (Figure 10).

С какво се занимавате по настоящем? Моля, изберете от следния списък:

32 responses

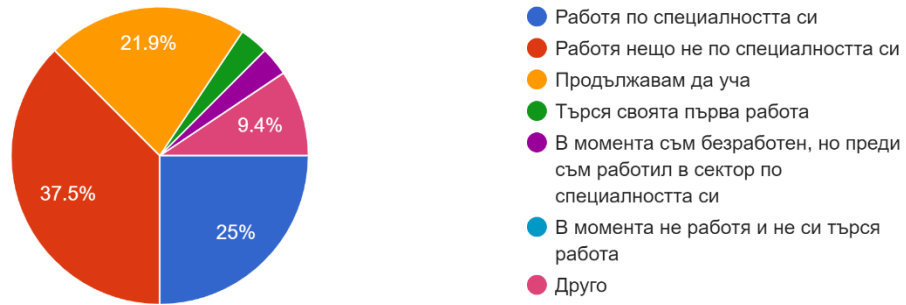


Figure 9. What is your current employment situation?

Ако работите, каква е средната Ви годишна брутна заплата?

26 responses

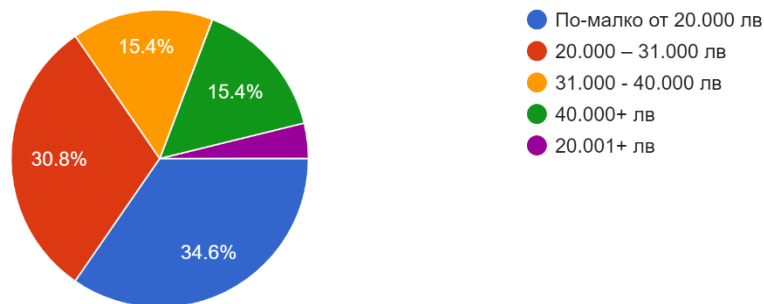


Figure 10. If employed, what is your average annual gross salary?

#### iv. Volunteering

Even though, volunteering is a relatively popular concept among young people in Bulgaria, it seems this is not entirely the case of culture and creative young professionals, in particular. According to the next graph (Figure. 11) only 46.9% of the respondents have **volunteering experience**. It is, however, quite **diverse in nature** (both in the country and abroad) and varies in duration, where the shortest lasts 1 month and the longest continuing for nearly 20 years.

Among the types of volunteering experience, shared by respondents are different projects related to:

- Short-term volunteering initiatives and training courses
- Helping in an NGO
- Erasmus + and Youth in Action art projects
- Movie and music festivals
- Helping in a school for inclusive education - piano playing and other activities with children with psycho-somatic difficulties
- Volunteers' coordination
- Cultural trainings under Erasmussus+

Имате ли доброволчески опит?

32 responses

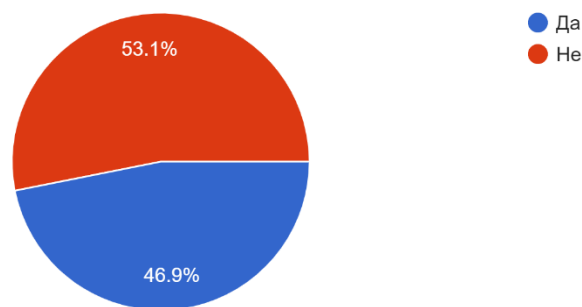


Figure 11. Do you have any volunteering experience?

#### v. Improvement of employability

When looking at the employability obstacles, the situation seems very clear. Figure 12 shows that the main issue, which hinders creative and young professionals from getting the job they wish is the **low wage** offered by employers (according to nearly 60% of the respondents). The next biggest obstacle seems to be the **limited jobs offers** as pointed out by 50%, followed by **lack of necessary experience** (approx. 38%) and **lack of necessary qualification** (getting 34% of the votes).

### Please, select 5 reasons, that hinder you of getting the job you wish:

32 responses

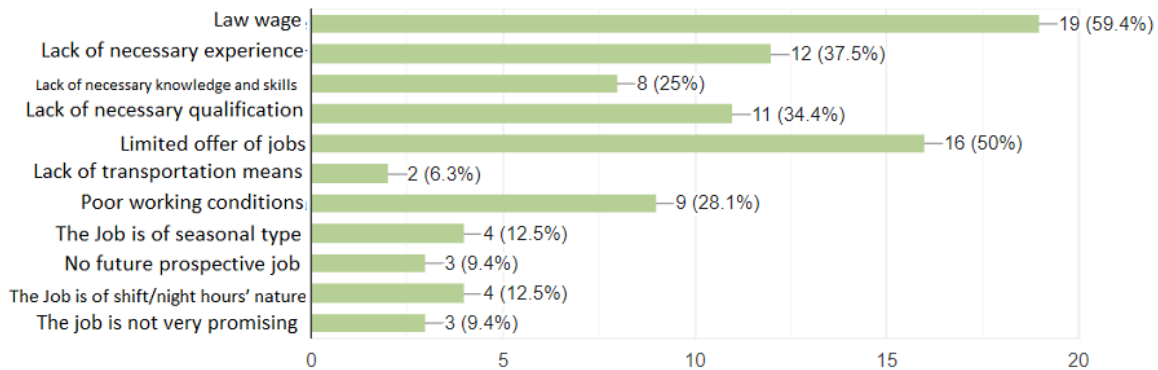


Figure 12

While this means that only one of the main factors pointed out by the Bulgarian respondents can be directly impacted by the project, still the other three reasons could be indirectly related to the project outputs and potential future impact. This is also supported by the next graph (Figure 13). When asked to rank the two most important factors to have a satisfactory job, the respondents point out **Specialized work skills** as the leading factor and **Hard work** as the second most important one, followed closely by **Education**.

### What according to you are the TWO MOST IMPORTANT factors for having a satisfactory job?

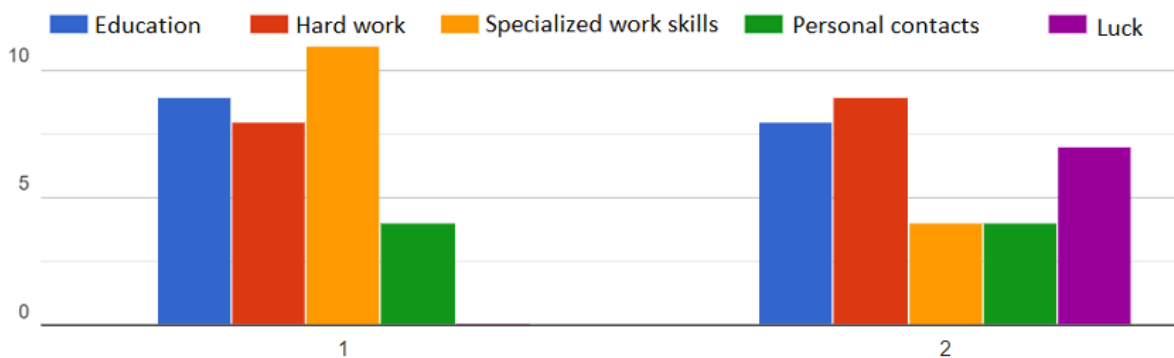


Figure 13

With regard to which those necessary specialized **skills and competences** to be acquired or improved are, respondents gave very diverse and interesting answers, as can be observed on the graph below (Figure 14). The **top 6 replies**, which collected 25% and more of the votes are as follow:

- 1) Digital Marketing & Sales Skills (with 53%)
- 2) Business skills (knowing how to develop my own business) – 50%
- 3) Digital skills (nearly 41%)
- 4) Creativity/capacity to generate new ideas & Leadership skills with 37.5% each
- 5) Project Management skills (almost 28%)
- 6) Knowledge of a second language & Developing funding proposals (both national and European) both received 25%

**What are those general competences/skills that you'd like to get in terms of further employability:**

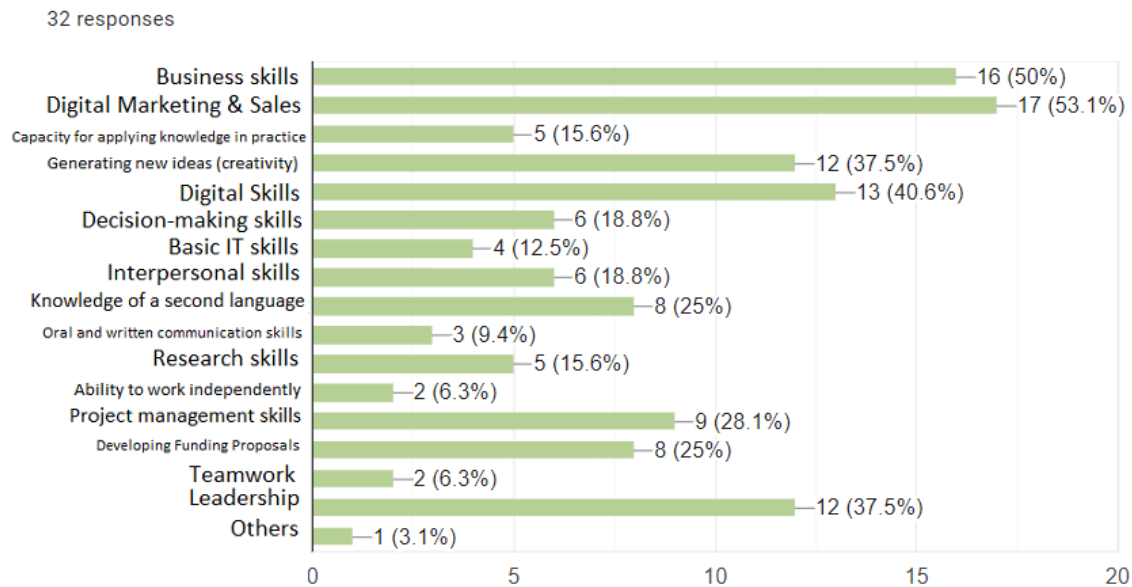


Figure 14

vi. Participation in a training program

The CCYPs who filled in the survey are very **open to taking part in a free short-term training program** to improve their and/or acquire new skills and competences in order to improve their employability chances (84% of the respondents answered with yes to this question, as Figure 15 clearly illustrates).

Бихте ли проявили интерес да участвате в безплатно, краткосрочно обучение?

32 responses

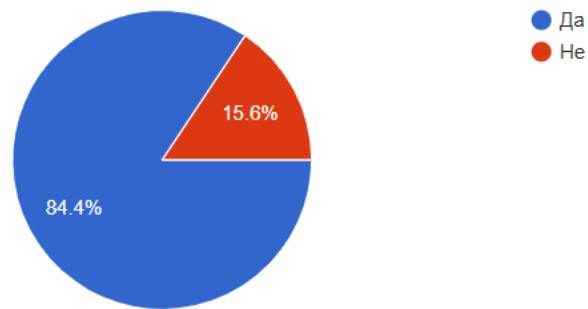


Figure 15. Would you be interested in taking part in a free, short-term training?

When asked to choose between different topics of interest with relation to improving their capacity, the **top 3 training areas** are as follow:

- 1) Digital Marketing & Sales Skills (63%)
- 2) Business skills (knowing how to develop my own business) – 59%
- 3) Creativity/capacity to generate new ideas; Decision making skills; Developing funding proposals; Leadership skills all with nearly 45%

As can be seen, they logically mirror the answers given to the question from the previous section. The rest of the areas can be observed in Figure 16 below:

**Please select what UP TO 10 FIELDS that you would be interested in:**

27 responses

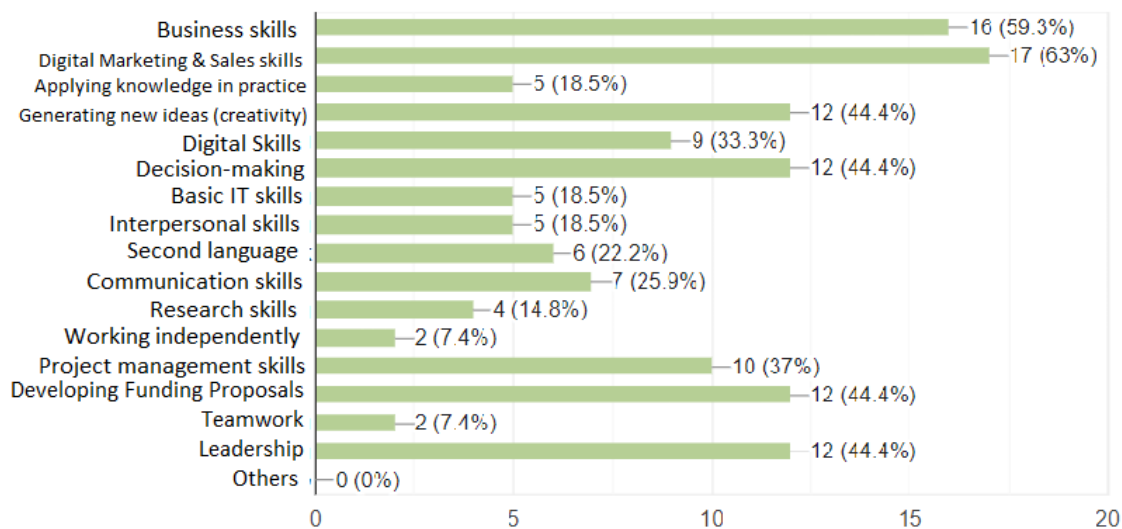


Figure 16





## 2.2 Focus group report

### i. The gap between the education stage and the labor market entry in the cultural and creative industries

There is a serious gap between the education stage and the labour market entry in the cultural and creative industries in Bulgaria and the main problem is that there are **no established links and networks to connect the young professionals to the business after they graduate** (at least not in the case of the National academy for theatre and film, which is considered the most prestigious institution in the sector) - students are left to deal on their own. This is where a sort of swamp begins and to avoid drowning it is very important to stay focused and follow your goals without giving up. Therefore, it is of utmost importance for CCYPs to build a **strong personal network of contacts** during your studies. By many this is considered the biggest benefit of their studies in the Academy - building your own system of contacts for future work. Many young students, however, have trouble keeping the motivation and focus because of the many obstacles in this cruel environment.

### ii. Main issues and possible solutions

Making art in Bulgaria is an expensive endeavour, especially cinema. Everything requires more investments than a certain fund can offer, so you always have to rely on additional funding you need to ensure yourself. In this creative environment everything starts with great enthusiasm but because of this deficit in funding and other structural problems, at some point every artist must choose between making meaningful art or just making more money to get by. So, one of the main issues is the **lack of funding** – the fact that you always need to top up, even if you get the funding you apply for (which already takes significant amount of effort, energy, time). Therefore, many artists agree that it is very difficult to make art in Bulgaria, but not impossible. **European projects are an alternative solution** for some of them to realize and fund their personal ideas and projects. However, it is stressful to put always 100% of your efforts and not to be sure if you will have a client tomorrow or not – it can often lead to a burnout and it is difficult to live with this uncertainty. So, it is very common for most artists (besides cameramen who seems to find jobs quite easily) to have **another side job** to support themselves. But being an independent cultural professional, you waste a lot of time and energy on





operational tasks; as a result, you miss important deadlines and bring yourself to emotional and very often physical exhaustion.

When it comes to alternative sources such as European projects or other business opportunities, CCYPs often stumble upon another main problem – the **lack of business knowledge and skills**, which are not taught in the art universities. They have their ideas but lack the knowledge of how to put them into practice and got to approach art and culture in from a business perspective.

Another issue is that there is a **lack of cultural managers (agents)** - since 2008 this role is almost non-existent, and it is a deficit and a problem that everyone knows and talks about. The manager (agent) is the link between the chaotic artist and the businesspeople/communities/producers, so he is very important, but many young artists are left to deal with this on their own.

### iii. Needs of CCYPs in relation to employment

A common issue in Bulgaria is that in the municipalities at regional level (responsible for managing the smaller funds) everything is done pro forma - the employees do not put effort in their work because there is no control/monitoring. They don't give timely information about competitions or deadline, they don't evaluate projects in-depth well enough, and there is no one to turn to in such situations - to claim your rights. It is therefore important that young artists have **information about the funds** and where they can seek their rights or complain – at present this information is lacking, and it is all a matter of personal experience (trial/error).

However, the biggest problem for young professionals is that many of them lack business knowledge. They have the ideas for their own projects, but the lack the business skill to realize them - this aspect is hardly embedded in their regular professional education. Therefore, it is important that they have the opportunity to attend **organized meetings of big producers with new talents**, to have discussions even after screenings in order to establish contacts. This would ideally happen during their education still, so they have the necessary push. Another idea is to have **business training courses specifically designed for artists** by managers and businesspeople for example. The business also needs to open more towards culture – it is important to cultivate this model of thinking about culture and art through different initiatives and projects.



Another issue that came up during the focus group is that CCYPs seem to **quickly lose motivation** – the education system is such now that for the first 2 years in the Academy for example, everyone learns the same general things and only specialises afterwards. At the same time in higher education in Bulgaria everything is still **very theoretical, practice is missing**, and practice is crucial, especially when speaking about culture and creative industry. Then after graduation, because of this lack of networking with the business, young artists are often left to fend for themselves - if they weren't lucky or thoughtful enough to have built their own contact system during studies, they gradually lose momentum and motivation, and sink in this swamp (as mentioned above). So, there should be **profiled club activities** already in the last years of secondary school - the practice in cultural professions is of utmost importance. **Workshops** should be organized for young people to give them more clarity and a better idea of the profession they would like to choose before they enter the university, so that there is no wandering during the learning process, which only wastes precious time.

#### iv. Demand for skills – suggestions for the training programme

Young cultural and creative professionals should learn **how to think in terms of developing art as a business model** (artists tend to be very chaotic and if they don't have the tools to manage this chaos and control it, they can get expelled out of the industry quite fast). Another important skill is **keeping up the motivation** – they need to learn how not to lose focus and perseverance in order to succeed in this industry. **Administration and organizational skills** are also quite important when speaking about artists. **Pitching skills** are also not to be underestimated – they need to know how to "ask" for funding through pitching their ideas in the best and most captivating way. In this sense, having **project writing skills** can be very handy, as well as knowing about various funding opportunities.

Based on these findings suggested topics for a potential training programme were:

- Project writing skills
- Good communication and presentation skills
- Accounting and relevant terms
- How to create a business plan
- How to access funding sources etc.



## v. Good practices

**International Midpoint Feature Launch Workshop** – this is a professional script- and project-development program for creative teams and aspiring script consultants who believe in the importance of teamwork. Professionals choose appx. 15 creative projects from all over Europe and divide winners into small groups attached to a mentor. Then they work with the mentor for a week on developing and polishing their scripts; afterwards they can pitch them to producers, directors, festivals, and all kinds of decision makers in order to go through the whole process. Besides the invaluable contacts young creatives build, they also manage to see the mentor's mindset, their approach, work, attitude, and manners. In Bulgaria there is a huge problem with the ego in this sector, which is caused by the lack of a field for expression and realization. With this kind of international programs and mentors in Europe one realizes that something so small at a first glance such as truly sharing your practical knowledge and experience helps so much to young professionals and sparks their motivation in ways that long hours of theoretical lectures hardly ever achieve.

## vi. Recommendations for the project

One of the more common recommendations was to build such a hub in Bulgaria as well, not just in Cyprus. Since this would not be within the scope of the project, focus group members recommended to provide an opportunity for Bulgarian CCYPs to take part or have access to the business academies in Cyprus.

Another suggestion, which came from a person who is also involved in Erasmus projects implementation, was to try and make a synergy between different projects (e.g. CATRO's CINEYOUTH project – integrate the cinema simulator into the business academy).