

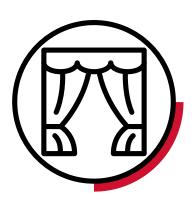


ANALYSIS OF THE SITUATION OF YOUNG ARTISTS ON THE EU LABOUR MARKET

Professor Marek Krajewski Adam Mickiewicz University in Poznań







Study regarding

Austria,
Belgium,
Bulgaria,
Croatia,
Czech Republic,
Cyprus,
Denmark,

Estonia, Finland, France, Greece, Spain, the Netherlands, Ireland,

Lithuania, Latvia, Luxembourg, Malta, Germany, Portugal, Romania, Slovenia, Slovakia, Sweden, Hungary, Italy, and Poland.





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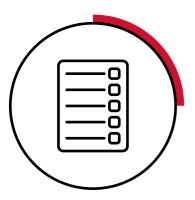
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Croatia,	Greece,	Malta,	Hungary,
Czech Republic,	Spain,	Germany,	Italy,
Cyprus,	the Netherlands,	Portugal,	and Poland.
Denmark,	Ireland,	Romania,	

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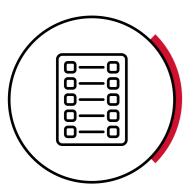
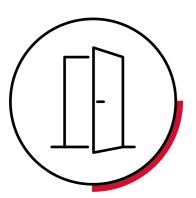


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INTRODUCTION



Document "Analysis of the situation of young artists on the EU labour market. Study regarding Austria, Belgium, Bulgaria, Croatia, Czech Republic, Cyprus, Denmark, Estonia, Finland, France, Greece, Spain, the Netherlands, Ireland, Lithuania, Latvia, Luxembourg, Malta, Germany, Portugal, Romania, Slovenia, Slovakia, Sweden, Hungary, Italy, and Poland" in accordance with the guidelines specified by the Ordering Party, is an attempt to outline (...) the legal, social, and economic situation of young creators on the labour market in the EU Member States. Taking into account the detailed description of this issue provided by the Ordering Party, we focused on four basic issues:

- 1. The status of a young creator on the labour market in individual EU countries,
- 2. Creator training programmes,
- 3. Support systems for young creators in starting their professional careers,
- 4. Opportunities for young creators to take up employment after completing their education in the artistic profession.

We have devoted a separate part to each of these issues, preceded by a section entitled "Methodological notes", in which we explain how the analyses were conducted to obtain the necessary information.

Additionally, the document attempts to define the category of a young artist and highlights good practices worth promoting to support young creators entering the labour market in the analysed EU countries. It also identifies key areas for discussion regarding the challenges they face.

Despite considerable effort put into searching and obtaining the information necessary to answer the Ordering Party's questions, in the case of some issues and countries, it was not possible to obtain the required data, and they often turned out to be quite outdated or incomplete. Working on this document also made us realise how neglected, in cognitive terms, an aspect of social reality we had dealt with and how great the need was for systematic research on the situation of young creators on the EU labour markets.

METHODOLOGICAL NOTES



The study was intended to examine the situation of young artists in the labour market, but the specific questions formulated by the Ordering Party suggest that these individuals are identified with graduates of artistic courses within the higher education system. We therefore assumed that this would be a convenient conceptualisation of the "young artist" category. It is all the more convenient because, although it is based on an awareness of the problems with defining the concept of an artist/professional artist and the diversity of ways of approaching this category in individual EU countries and outside the EU¹, it also precisely indicates the categories of people whom the study should concern. We therefore assumed that we would be looking for information about graduates of artistic courses of higher education institutions and their situation on the labour market².

The geographical scope of the analysis was defined by the Ordering Party, who indicated that it should cover Austria, Belgium, Bulgaria, Croatia, Czech Republic, Cyprus, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, the Netherlands, Portugal, Romania, Slovenia, Slovakia, Spain, Sweden, and Poland.

Regarding the time frame, we assumed that the focus would be on the most recent information, specifically from the last decade. In most cases, however, we focus on information from the last 2-3 years.

see: The status and working conditions of artists and cultural and creative professionals (2023), Report of the OMC (Open Method of Coordination) group of EU Member States' experts, Link; Latáková H., (2023) Status umelca. Parlamentný inštitút, Kancelária Národnej Rady Slovenskej republiky, Bratislava, Link; Capiau S., Wiesand A.J. (2006), The Status of Artists in Europe, ERICARTS, Link; EU framework for the social and professional situation of artists and workers in the cultural and creative sectors (2023), EPRS | European Parliamentary Research Service, Link; Král P. (2014), Status of the Artist, Working Document for a General International Debate, Slovak Union of Visual Arts, Bratislava, Link; Tessarolo M. (2014) Il lavoro dell'artista come professione, (in:) Cambio: rivista sulle trasformazioni sociali: 7/1, pp.75-87, Link; Polivtseva E. (2024) What do you mean by 'status of the artist'? An overview of frameworks addressing working conditions in the cultural sectors in EU countries, Goethe Institut on behalf of Creative FLIP Project, Link

This solution, although convenient and precisely defining the group about which we were looking for information, turned out to be problematic in the case of labour market research, which very rarely distinguishes fields of education as the object of analysis, and much more often categorises based on level of education, gender, and age, sometimes place of residence and cultural capital of parents. Therefore, in this case we assumed that "young artists" are people aged 15-29 (which is consistent with the categorisation of age groups by Eurostat), working in culture and performing creative professions – so not only visual artists, but also writers, musicians, performance artists, designers, architects, etc. This unorthodox approach significantly broadened the scope of available information. It is also worth noting that after the analysis was completed, this initial definition of a young artist changed - we present it in the final parts of this study.

METHODOLOGICAL NOTES

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For the purposes of creating this study, it was assumed that the analysis would be based on both existing and elicited data, with the former being primary and the latter being auxiliary. Therefore, attention and efforts were focused on searching and secondary analysis of existing data, which, in the case of certain issues or lack of information, were supplemented with elicited information.

In collecting the information necessary to prepare this study, the following procedures were used:

- 1. Network guery and analysis of existing data. Information was sought through an Internet search engine using keyword systems in English and national languages, and statistical data was explored in online, publicly available databases created in individual countries by the state or by industry organisations. The credibility of the data was verified each time by obtaining information on the method of collecting and processing the data. As a result of this type of search, a complex body of documents was obtained, consisting of: raw statistical summaries, research reports, legal documents (acts, regulations, rules), scientific books and articles, articles from the trade press, etc.
- 2. The ChatGPT language model developed by OpenAI was also used to search the Internet. The commands were formulated in accordance with the research questions that were key to the study, specifying that the model should search for interesting information in English and national languages, and also indicate sources and links enabling further manual verification of the obtained information. However, the model turned out to be completely useless when searching for statistical data, as a lot of the information it provided turned out to be false or had no identifiable source.
- 3. CAWI questionnaire addressed to higher education institutions providing artistic education in the countries covered by the analysis. The best higher education institutions in the arts operating in each country analysed were selected (the selection was made based on the QS University Ranking, but in such a way as to take into account the field diversity of higher education institutions in the arts and, where possible, also geographical diversity). Then, by visiting the websites of these schools, a mailing list of contact persons at these universities was created and the questionnaire was sent to them. It was prepared in English in the Webankieta system and contained questions regarding forms of support for the professional careers of people studying art courses (existence of classes, functioning of careers services, monitoring the fate of graduates). The questionnaire was sent to over 300 recipients. Unfortunately, the response rate was approximately 20%, despite repeated requests to complete the questionnaire.
- 4. Mailing to people involved in graduate research within the Eurograduate project in individual EU countries. The need for this mailing resulted from the fact that only a few of the national studies prepared as part of this project were available online. We also maintained ongoing correspondence with universities in the countries under study, and in some cases - where it was difficult to obtain any information on the topic of interest to us – also with the ministries of culture.

BASIC METHODOLOGICAL AND TECHNICAL PROBLEMS AND CHALLENGES ENCOUNTERED DURING INFORMATION COLLECTION:

- 1. Unavailability of information or outdated information related to the subject matter of the study. While searching for information, it turned out that the issue of young creators or graduates of higher education institutions in the arts entering the labour market is extremely marginal or is completely absent in public statistics. There are no studies on this topic or they are outdated, regional or local. Analyses of the fate of graduates of higher education institutions in the arts in few countries are conducted at the level of the entire country, and much more often by regions or individual institutions offering art courses, which means that the data contained therein are not representative for the entire country.
- 2. Variation in the ways of categorising information in public statistics or research. This variation concerned the scope of professions defined as artistic, the forms of defining the category of artist, the mode of distinguishing artistic education in higher education systems (sometimes as a separate field of education, sometimes as Art&Humanities, sometimes as art, humanities and linguistics, sometimes as art, humanities and pedagogy, etc.). These differences also concerned the method of distinguishing age and professional categories (especially in terms of forms of employment), the methods of determining the scope of employment of people completing artistic studies (measured after 1, 3, or 5 years), etc. All these issues make it difficult, and sometimes impossible, to make reliable comparisons between the countries analysed.
- 3. Lack of separation of the categories "young creator" and "young artist" in legal documents and regulations. Although many countries have programmes and solutions designed for this type of persons, only a few recognise the unique situation of young people graduating from higher education institutions in the arts and entering the labour market and note it in their law. This in turn indicates that the social category of interest to us has a marginal position in the systemic perspective. This is an important factor that deepens the difficulties in finding information about it and its situation.



In this part of the study we present the results of the analyses of the information we collected. Its structure corresponds to the structure of questions posed by the Ordering Party and expressed in the Description of the Subject Matter of the Order for the analysis of the situation of young artists on the labour market in EU countries.

THE STATUS OF A YOUNG CREATOR ON THE LABOUR MARKET IN THE INDIVIDUAL EU COUNTRIES COVERED BY THE ANALYSIS

The question about the status of a young creator after completing artistic education concerns two issues: on the one hand, whether the category of "young creator" exists in the countries analysed and, on the other hand, what a young creator must do to become a professional creator and enter the labour market after completing education. Since during the analysis we did not find the existence of the category of "young creator" in the legislation of the analysed countries, we decided to focus on identifying the conditions that must be met by young people completing their artistic education in order to obtain the status of a professional artist. We treat the answer to this question as equivalent to determining what formal and legal requirements a young creator must meet in order to become a professional artist. The table below summarises information on this topic.

TABLE 1 The status of a professional creator in the analysed EU countries



AUSTRIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

According to the Act on Social Insurance for Artists of 13 September 2023, an artist is (...) anyone who creates works of art in the field of fine arts, performing arts, music, literature, film, or one of the contemporary forms of art. At the same time, the Act also indicates that it is a self-employed person who supports themselves from artistic activity (and earns at least EUR 6,221.28 per year from this activity). Link

In the event of a dispute over the recognition of someone as an artist, the decision is made by an appropriate committee operating within the Artists' Social Insurance Fund (KSVF). Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

Creation of works in the artistic fields.

Obtaining income from artistic activities.



BELGIUM

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is. It is confirmed by a certificate of artistic work, which entitles to benefit from social security systems for artists, subsidies for the creation of works of art, etc.³ Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

Demonstrating that the person is engaged in artistic activity⁴. The Artistic Work Certificate is issued by the Artistic Work Commission⁵.



BULGARIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

None were found.6

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

TABLE 1 The status of a professional creator in the analysed EU countries; cont.

Not applicable.⁷



CROATIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

There is a title of independent artist (samostalni umjetnik), introduced by Act Number: 01-96-999/1 of 21 May 1996 and currently confirmed by the Expert Commission of the Croatian Union of Independent Artists (HZSU), which gives the right to have compulsory pension and health insurance contributions paid from the budget of the Republic of Croatia, issue invoices, etc. Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

At least five years of documented artistic activity or completion of a higher education institution in the arts. In addition, the right to have contributions paid by the state is granted to people whose income is lower than the average wage in Croatia, as well as to those whose work constitutes a "noticeable contribution to Croatian culture and art". Link

³ Additionally, in Belgium there is also a status of an amateur artist who engages in creative work but earns little from it (maximum EUR 70 per day, maximum 30 days per year). Obtaining this status requires registration on the website Working in the Arts. This status exempts from having to pay social security contributions and 5% tax on income from performing artistic work.

⁴ Artistic activity is considered to be creation in the fields of art (audiovisual and visual arts, music, literature, performance, theatre, choreography and comics). When assessing the professional nature of artistic activity in the arts, professional income and time expenditure related to this artistic activity are taken into account. Artistic activity is of a professional nature if the applicant proves that the professional income and time expenditure are sufficient to cover part of their own maintenance. Link

This Commission is made up of: experts in the field of art (half of the Commission); representatives of the federal administration, representatives of inter-sectoral professional associations, representatives of associations of employers or self-employed persons; representatives of the municipalities, if they wish to appoint them (half of the Commission). Link

⁶ At the same time, it is worth noting that in the case of scholarship programmes run by the ministerial Culture Fund, the condition for participation (especially in competitions for young people) is to have an artistic education or self-insurance. Additionally, for tax purposes artists are simply classified as "freelancers". As we can read on the website of the Bulgarian National Revenue Agency, a freelancer is a person who should: "carry out professional activity at their own expense; they are not registered as self-employed and are insured on their own" (Link). Artists are classified within the "freelancers" category as "others" (along with architects, economists, engineers, and journalists).

In accordance with the previous footnote, it can be assumed that these criteria do exist, but they are contextual in nature and are present in the case of some scholarship programmes or in the case of settling taxes.



CYPRUS

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

No such status was found in the analysed materials, although documents indicating that work had been undertaken to determine it were identified. Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR Not applicable.8



THE CZECH REPUBLIC

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Not yet, although the Czech government announced in April this year the introduction of the status of a professional artist by amending Act No. 203/2006 (Journal of Laws). Unfortunately, in the Czech Journal of Laws, the last amendment to this act dates back to 2010. Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

According to the planned amendment, the status of a professional artist will be available to a person entered in a special register of artists. This entry will be possible after meeting a number of conditions, including: proving that artistic activity has been carried out for at least 24 months over the last 3 years. Having this status is to be a condition for receiving support from the Ministry of Culture. Link



DENMARK

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

In general, such a status does not exist, but for statistical purposes it is assumed that: "Artist is not a protected title, but is defined here as a person who is a member of an organisation operating within the Danish Artists Council, receives funds for artistic rights, is a scholarship holder of *Statens Kunstfond*, or has an artistic education if they also meet one of the other three criteria". Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR Not applicable.



ESTONIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

According to the *Act on Creative Persons and Creative Associations*⁹ a professional artist is a person whose main source of income is professional creation in one of the fields specified in the Act (architecture, audiovisual arts, design, performing arts, sound arts, literature, visual arts or scenography) and who does not perform work on the basis of an employment contract or other contract under the law of obligations of a similar nature and is not employed in the public service. In essence, in Estonia a professional artist is a person who performs creative activities for profit on a self-employed basis.



FINLAND

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

None were found.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

Not applicable.

During the completed (on 24/05/2024) public consultations on the act intended to regulate the status of artists and sanction the creation of their register, a number of criteria emerged, of which at least 3 must be met by a person in order to be entered in it: (a) in the last three years preceding the year of submitting the application, the artist has made a total of at least two public presentations of their works in any field of artistic activity; (b) they are deserving of recognition by special experts in the relevant field of artistic activity (...); (c) they have been awarded the title of Excellence in Letters, Arts and Sciences by the Academy of Sciences, Letters and Arts or any other similar title in the Republic or another country; (d) they are a member of the Cyprus Academy of Sciences, Letters and Arts; (e) they have been awarded in art competitions in their country or abroad; (f) (...) they represented the country in international and national artistic events; (g) their works have been acquired by museums or other non-profit cultural institutions in the Republic or abroad; (h) they have a recognised university degree, academic degree, or other equivalent qualification in any field of art; (i) in the assessment of special experts (...) the applicant's works proved to be of great interest to the public. (...) In addition, persons performing artistic activities who are registered with an association of artists listed in Annex A to the Act are automatically entered in the Register of Artists. Link

⁹ <u>Link</u>



FRANCE

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

Recognition as a professional artist¹⁰ is achieved by granting such status by one of two associations: Maison des Artistes (MDA) or Association pour la gestion de la sécurité sociale des auteurs (AGESSA). Belonging to them requires registration with the tax office as a person conducting artistic activity, presenting evidence of conducting artistic activity and obtaining at least EUR 8,289 per year from its conduct, obtaining a tax identification number SIRET1 – conducting business activity.



GREECE

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

No such status has been found to exist, although the Greek government has applied a number of reliefs for self-employed artists in the period following the Covid-19 pandemic. This status is also recognised in specific provisions (e.g. the law regulating copyright includes a definition of the creator¹¹).

There is also the Greek Chamber of Visual Arts (EETE) that keeps a register of such artists. Link

According to the information found on the EETE website, the right to practice as an artist is granted by registration with the appropriate chamber of the tax office, which in turn requires a certificate from EETE confirming membership in it.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

The condition for membership in EETE is to have an artistic education (at least a bachelor's degree).



SPAIN

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

There is a lot of ambiguity on this issue: we have a definition of publicly performing artists¹²; we have a definition of a performing artist in intellectual property law¹³, and we also have a definition of a creator in that same law¹⁴.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

Becoming a creator, performer, or artist results from the specific nature of the activity performed, which is recognised as artistic under separate regulations that are part of collective agreements concluded by individual industries.



THE NETHERLANDS

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

There are no legally defined conditions for being a professional artist. It is a person who simply performs one of the professions defined as creative and has registered themselves as self-employed¹⁵.

- According to it, these are (...) persons conducting artistic activities, whether dramatic, dubbing, choreographic, entertainment, musical, singing, dancing, figurative, specialist; artistic direction, film direction, orchestral direction, musical adaptation, stage direction, direction, choreography, audiovisual work; circus artist, puppeteer, magician, scriptwriter, and in each case any other person whose activity is recognised as artistic (...) under collective agreements applicable in the performing arts, audiovisual and musical activities. Link
- According to Royal Legislative Decree 1/1996, of 12 April: A performing artist is understood as a person who, in any way, represents, sings, reads, recites, interprets, or performs a work. The stage director and orchestra director shall be entitled to the rights granted to the
- ¹⁴ In accordance with Article 5 (1) of the Royal Legislative Decree 1/1996 of 12 April, the creator is deemed to be a natural person who creates a literary, artistic, or scientific work.
- According to the definition used by CBS (Centraal Bureau voor de Statistiek): "Creative professions include people aged 15 to 65 who (...) have worked at least 12 hours a week in a creative profession in the Netherlands. The delimitation of creative professions is made on the basis of the Standard Classification of Occupations (SBC) from CBS. Creative professions are the following professions: 21105 Circus artist, 21106 Disc jockey, 75204 Author, screenwriter, interpreter, translator, 75404 Impresario, theatrical agent, 75405 Filmmaker, cinematographer, 75406 Choreographer, 75410 Artistic portrait photographer, 75411 Actor, comedian, entertainer, opera, operetta, revue, musical theatre singer; 75412 Ballet dancer, ballroom dancer, 75413 Singer (excluding opera, operetta, revue and musical), chorus conductor, 75414 Instrumentalist, composer, conductor (excluding chorus), lyricist, 75415 Visual artist, 46812 Photographer, film and television cameraman, editor, technician, photo lab technician (secondary education) 75203 Editor (book publisher) 75418 Stage, film director 76401 Journalist, reviewer, critic; editor (publishing magazines) 76402 Commentator; 76403 Editor-in-chief, general director of editorial office (magazine publishing house), 76404 Radio, television director, 96402 Editor (publishes magazines; consciously), 87205 Manager of an engineering company, industrial design; 66604 Manager of a small company dealing with the construction and repair of

¹⁰ Lir

According to it, "The author of a work is the person whose name appears on the tangible medium of the work in a manner commonly used to designate the author. The same applies where a pseudonym appears, as long as the pseudonym leaves no doubt as to the person's identity". Link

At the same time, professional creators most often belong to one of the creative organisations, which gives them protection in terms of copyright and its enforcement.



IRELAND

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

Professional artist status is gained through membership of professional organisations (e.g. Visual Artist Ireland, VAI).¹⁶



LITHUANIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

According to the *Act on the Status of Artistic Creators and Their Organisations*¹⁷ an artist is a natural person who creates works of art and performs them in an original manner, for which the status of an artist is granted. The status is granted to a person engaged in professional artistic creation if that person's artistic creation

computers, measuring, and control equipment 67102 Head of a small engineering company, process technology; 66306 Manager of a small engineering company, road and water engineering; 66204 Interior designer; architect, architectural designer-constructor; 55401 Book illustrator, quick draftsman; decor, advertising, graphic artist (secondary education); 66205 Architectural draftsman-constructor (higher education), architectural specifier; 87206 Industrial designer, industrial designer; 66702 Designer-constructor of power, telecommunications, electric motors, electronics; 86702 Designer-constructor of energy, telecommunications, electric motors, electronics (consciously). (Link) As we can see – the range of professions considered creative is very wide and goes beyond the usual ways of understanding a creator or artist.

- According to the statute, the status of a professional artist may be obtained by a person who meets 3 of the following 7 criteria: (a) holds a degree or diploma from a recognised higher education institution in the field of fine arts or an associated discipline in the field of visual arts; (b) performs one-person shows (including time-bound events) in a visual arts space financed from public funds (...); (c) their visual arts practice has led to participation on a juried visual arts exhibition/event attended by professional artists or renowned curators; (d) a work of visual art that they have produced has been acquired by a government, local authority, museum, or corporate client for placement in a recognised collection; (e) the work of visual art produced by the artist has been commissioned by a government, local authority, museum, or corporate client for placement in a recognised collection; (f) has received a scholarship, residency grant, product grant, or other grant from the Arts Council / Arts Council of Northern Ireland or any other funding body based on practice in the visual arts; (g) has been granted exempt status by tax authorities or is on Schedule D as a self-employed artist in Northern Ireland. Link
- ¹⁷ Based on: Latáková H., (2023) Status umelca. Parlamentný inštitút, Kancelária Národnej Rady Slovenskej republiky, Bratislava, Link

meets at least one of the following conditions for granting the status ¹⁸. The status of an artist is granted by a decision of an organisation of artistic creators through admission to its membership. If a given person does not belong to an artistic organisation, the status of an artist may be decided by the Council of Artists. The Council's decision is then approved by the Minister of Culture.



LUXEMBOURG

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

There is the status of: (1) an independent professional artist [according to the statutory definition, this is a person], (...) who, apart from any relationship of subordination, determines the conditions for the provision of artistic services themselves and who bears, where appropriate, the economic and social risks, in parallel with the pursuit of an additional, non-artistic professional activity (...). This person must be able to provide proof of their artistic work and be associated as an independent intellectual worker in the pension insurance scheme. Link and (2) an independent intellectual worker, who is in fact a category adopted for the purposes of pension insurance. Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

The status of an independent professional artist is granted for 24 months and can be renewed. This type of person must provide evidence of their artistic work and be associated as an "independent intellectual worker" in the pension insurance system.

The status of an *independent intellectual worker* can be obtained by registering with the Centre Commun de la Sécurité Sociale (CCSS), when one has a professional education certified by a diploma from a higher education institution (in this case, an artistic institution). Link

These conditions are: (1) a person's professional, individual or collective artistic work that has been assessed positively (...) (2) the person conducts individual artistic work based on approved study programmes within general, vocational, and university education; (3) the person's individual or collective work has been awarded the Lithuanian National Prize for Culture and the Arts, a government artistic prize, an artistic prize of the Minister of Culture, or an international artistic prize, other prizes and awards granted by organisations of artistic creators, international creators, and/or professional artists (except for competitions for pupils and students (...)); (4) the person's works of art have been purchased by museums or national galleries in Lithuania or abroad; (5) the person has been publishing articles and reviews on art in Lithuanian or foreign publications for at least 5 years, and (...) has been awarded the degree of Doctor of Science or Doctor of Arts for scientific activity in the relevant field of art; (6) the person teaches art and holds the position of professor or assistant professor at a higher education institution where professional artists are educated (...); (7) the person was selected individually or by a team of artists and represented Lithuania at international exhibitions and shows.



LATVIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

According to the Act of 1 January 2018 on the Status of Creative Persons and Professional Creative Organisations¹⁹ the status of an artist is granted to an individual²⁰ by the Council of Creative Unions of Latvia (RSP) upon meeting certain conditions. This Council is an umbrella organisation bringing together interdisciplinary creative associations and delegated by the Ministry of Culture to deal with the affairs of professional artists.



MALTA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

It does not exist, but the Arts Council Malta is currently working on establishing the legal status of a professional artist. Consultation on this topic ended in July 2024. Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

Not applicable.



GERMANY

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

According to The Artists' Social Insurance Act (KSVG)²¹, the condition for being a professional artist is membership of the Künstlersozialkasse (KSK)²², which can be obtained by meeting the following conditions: being self-employed and registered as self-employed, operating in Germany, having a minimum income of 3,900 euros per year from creative work and proving that one is an artist (presentation of artistic documentation).



POLAND

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

None were found.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

None were found.



PORTUGAL

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

In accordance with Act no. 105/2021 of 29 November, Article 1 Statute of the Professional in the Cultural Field²³ the condition for being a professional artist is registration in the Registo dos Profissionais da Área da Cultura, (RPAC)²⁴. A professional creator is considered to be a worker of the cultural sector who performs one of the professions on the approved list in the annex to Regulation 29-B/2022 of 11 January 2021 or a person who is self-employed in the field of culture, provided that they have reported the commencement of their activity to the Tax and Customs Office and perform one of the professions on the list of the above Regulation.



ROMANIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, it exists, under the name of professional cultural worker. According to Resolution No. 21/2023 on the professional status of a cultural worker – it is (...) a creator or performing artist (...) and/or a person conducting or supporting cultural activities who has been registered as such for tax purposes for a period of three years. Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

A person who is to obtain this status submits an application to the body administering the register of professional cultural workers, together with tax documents confirming that 50% of their income comes from cultural activities. This status is obtained for 3 years.

¹⁹ Link

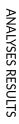
²⁰ This person may be granted this status if: 1) they create or interpret works of art in the fields specified in the Act on Architecture, Design, Theatre, Music, Visual Arts, Dance, Literature, and Cinematography; 2) their works have been published within the last 3 calendar years; 3) their creative activity contributes to the development of professional art and culture, which is assessed by experts of the Council of Creative Unions of Latvia.

²¹ Link

²² Link

²³ Link

^{24 &}lt;u>Link</u>





SLOVAKIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

According to the Act of 12 September 2014 on the Slovak Arts Council and amending Act No. 434/2010 (Journal of Laws) on the provision of subsidies within the competence of the Ministry of Culture of the Slovak Republic, as amended by Act No. 79/2013²⁵: a professional artist is a person who a) performs artistic activities as a freelancer or in parallel with employment, b) meets the professional conditions for performing artistic activities, c) is registered in the register of professional artists managed by the Slovak Arts Council²⁶. At the same time, the Act specifies that the condition for entry in the register is conducting activity in one of the fields of art, namely literature, visual arts, musical arts, theatre arts, musical-dramatic arts, dance arts, audiovisual arts, or other forms of art. It is worth noting, however, that having this status does not entail any special privileges, nor is it a condition for applying for grants from the Culture Fund, which is managed by the Slovak Arts Council.



SLOVENIA

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

The Regulation on self-employed persons in the cultural sector of 09.06.2010²⁷ indicates that professional artists are creators who independently perform a profession in the field of culture and as such are entered in a special register – the Register of Self-employed in Culture, kept by the Ministry of Culture²⁸. If a given profession is not on the list of the Ministry of Culture, the minister decides whether it is a cultural activity or not. The artist must prove that they are qualified to be one, which means that they must submit all previous achievements, a curriculum vitae, lists of exhibitions or artistic achievements, media publications and recommendations from professional organisations that attest to the scope and quality of work over the past three years.



SWEDEN

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

The analysed studies²⁹ show that the problem of using the concept of artist/professional artist has been discussed many times in Sweden, but it is not a legal category. At the same time, it is worth noting that many organisations that are key to the functioning of the Swedish arts support system use this category. For example: Svenska Kulturfonden (Swedish Cultural Fund) supports individuals who meet the following criteria: have an artistic education at university level (higher or lower) or are recognised in their field of art; are actively performing as artists in public concerts, performances, exhibitions, publications and the like; receive financial compensation for their artistic work (fees, sales revenue, copyright compensation); are approved as members of a professional organisation or have previously received scholarships for artistic creation (Link). In turn, Konstnärernas Riksorganisation, the largest organisation representing artists, indicates that its member may be a person who: has a higher education in the arts; has documented experience in the field of visual arts; is a student of a Swedish or approved foreign higher education institutions in the arts; is a member of an equivalent foreign art organisation. Link

In the case of Konstnärsnämnden (the Swedish Arts Council - the main body distributing state grants to artists), a professional artist is someone who earns their living, wholly or partly, from artistic activity and regularly presents it in public. Link

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

As the analyses show, the main criteria for recognition as a professional artist are: making a living from artistic activity; actively practicing and presenting art; having an artistic education; being a member of a professional organisation, etc. However, these criteria are differentiated depending on the entity for whose needs they are formulated.



HUNGARY

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Generally, there is no status of an artist as a legal category, but they are recognised in the tax system as a person conducting independent activity (and therefore being neither an employee nor an entrepreneur).

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

Registration with the tax office as a person conducting independent activity.

²⁵ Link (on this page there is a note that this is a temporary version of the Act in force from 1 August 2022 to 31 December 2023)

²⁶ Based on: Latáková H., (2023) Status umelca. Parlamentný inštitút, Kancelária Národnej Rady Slovenskej republiky, Bratislava, Link. Here you can find a database of registered creators: Link.

²⁷ Link

²⁸ Vpis v razvid samozaposlenih v kultury, Link

²⁹ Above all, from: Regeringens skrivelse 2020/21:109 Politik för konstnärers villkor. Link

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ITALY

THE LEGAL STATUS OF A PROFESSIONAL CREATOR

Yes, there is.

CONDITIONS THAT ONE MUST MEET TO BECOME A PROFESSIONAL CREATOR

The Institute of Social Security (INPS) maintains a register of people practicing creative professions in the section called "Artists, musicians, writers, and performing arts workers³⁰. In Italy, an artist or artistic worker is also a self-employed person with a VAT number with an economic activity code for performing arts or other artistic and literary creation. An artist may also not have a VAT number, and to pay tax, they may use a copyright transfer, i.e. a form of agreement in which the artist assigns the proceeds from their work. However, this should only apply to occasional work. Some sources indicate that this status (i.e. entry into the INPS) is necessary to receive social benefits, tax relief, and apply for scholarships and grants.

Analysis of the contents of the above table leads to the following conclusions:

- 1. In 11 of the 27 countries analysed, the status of professional creator did not exist or it was considered a very ambiguous category. At the same time, where it appears, its possession is usually not a condition for access to the art market, scholarships, or purchases of works of art. In most cases, it is rather a form of professional qualification indicating the method of taxation or giving access to specific social security benefits. However, this is not always the case - for example, in Belgium, having a professional artist certificate entitles to benefit from social security systems for artists and to state subsidies for creating art. In Croatia, having such status means that the state pays social security contributions. In countries such as Sweden, despite the lack of legal status of an artist, it is used by funds and organisations distributing support to artists. In some countries, such as Belgium, there is also the status of an amateur artist, while in Luxembourg the status of an independent professional artist is temporary (granted for 24 months).
- 2. In some countries (such as Ireland and Luxembourg) professional creator status requires membership of creative organisations, in others (such as Lithuania, Latvia, Romania, Slovakia, the Czech Republic, and Cyprus, where this is still being planned) it requires entry in a register maintained by the Ministry of Culture, which is also often done in cooperation with industry organisations. In other countries, this status is approved by tax offices or institutions keeping business registers, often also on the basis of income criteria (as in Austria, Belgium, Sweden, and Luxembourg). In France, both of the above-mentioned forms of control over the process of granting this status are combined. Additionally, in countries such as Lithuania, Latvia, or Slovakia, the status of a professional creator is a form of recognition of high-quality creativity. The case of Sweden is interesting, where the state has delegated the distribution of financial

support to a number of funds and foundations that use separate definitions of an artist, but have certain common features, such as: making a living from artistic activity; actively practicing and presenting art; having an artistic education; and being a member of a professional organisation.

- 3. In the context of the situation of young creators entering the labour market and starting a professional artistic career, in the case of some countries we can speak of a doubly difficult situation. On the one hand, it is defined by the difficulty of making a living from one's work due to a weak professional position, and on the other hand, by the lack of access to social benefits and assistance that professional artists can count on. This doubly difficult situation is particularly acute in those countries where the condition for obtaining the status of a professional artist is an assessment of artistic achievements or an income criterion, which in the case of people starting their careers may be difficult to meet. Therefore, noteworthy are solutions such as those practiced in Austria, Belgium, Ireland, and Luxembourg, where young people are exempt from various conditions that must be met in order to obtain the status of a professional artist (details in Table 2), or the one present in Germany, where young people have the opportunity to complete a 3-year trial period of membership in the Künstlersozialkasse, during which, despite lack of artistic achievements, they have access to social security, health care, and pension contributions.
- 4. An additional dilemma is the question of who should grant the status of professional creator - public officials or other artists working in councils or organisations delegated for this task. In the former case, access to this status may be based on criteria that are secondary to the exercise of the artistic profession, while in the latter it may be excessively discretionary or constitute an instrument of competitive struggle in the field of art. The optimal solution seems to be the one practiced in Belgium, where a certificate of artistic work is issued by a commission composed half of the artists and the other half of state officials and representatives of local authorities, employers, etc.

Link to information on further changes to the regulations defining the status of artists in Italy.

YOUNG CREATORS EDUCATION PROGRAMMES

In this part of the study, we are interested in the extent to which higher education institutions offering artistic studies prepare their students to enter the labour market. Therefore, the analysis concerned those aspects of the functioning of the higher education institution that can be considered as strengthening the skills and competences necessary for young creators to start their professional careers.

NUMBER OF ART COURSES GRADUATES FROM HIGHER EDUCATION **INSTITUTIONS IN THE ANALYSED COUNTRIES**

The table below presents the number of art courses graduates from higher education institutions in the analysed countries in 2020-2022. Comparing it with the total number of people graduating from higher education institutions in individual countries allows us to see that these courses enjoy limited but varied popularity. The percentage of people completing art courses ranges between 1.3% and 8.1% of the total population of graduates, while the average for the countries analysed varies from 3.77% to 3.82% depending on the year. It is also worth noting that a comparison of the last three years shows relatively high stability in the number of people completing art courses in individual countries. We have noticed greater changes in this respect in the case of Cyprus, Luxembourg³¹, and Malta, but these are largely due to the generally small number of people completing art courses in these countries.

TABLE 2 Graduates of art courses at universities in selected EU countries

Country		2020			2021			2022	
	Number of art school graduates	Number of graduates of higher education institu- tions	The percentage of graduates of higher education institutions for the arts among graduates of higher education institutions	Number of art school graduates	Number of graduates of higher education institu- tions	The percentage of graduates of higher education institutions for the arts among graduates of higher education institutions	Number of art school graduates	Number of graduates of higher education institu- tions	The percent- age of gradu- ates of higher education institutions for the arts among gradu- ates of higher education institutions
Austria	3 328	89 372	3,7%	3 347	90 063	3,7%	3 008	85 361	3,5%
Belgium	6 206	126 446	4,9%	6 299	124 601	5,1%	6 131	122 418	5,0%
Bulgaria	1 380	46 355	3,0%	1 452	47 284	3,1%	1 585	48 776	3,2%
Croatia	1 052	34 468	3,1%	1 053	34 673	3,0%	989	32 158	3,1%
Cyprus	246	10 403	2,4%	249	12 912	1,9%	208	14 147	1,5%
The Czech Republic	2 891	70 119	4,1%	2 819	67 367	4,2%	2 727	66 746	4,1%
Denmark	3 550	81 399	4,4%	3 759	84 651	4,4%	3 506	81 979	4,3%
Estonia	699	9 117	7,7%	657	9 615	6,8%	714	8 834	8,1%
Finland	2 715	63 617	4,3%	2 609	59 901	4,4%	2 564	58 919	4,4%
France	19 486	848 080	2,3%	18 657	883 975	2,1%	26 897	885 933	3,0%
Greece	1 363	69 042	2,0%	1 688	81 746	2,1%	1 783	85 458	2,1%
Spain	25 531	492 621	5,2%	29 184	536 826	5,4%	27 976	532 629	5,3%
The Netherlands	No data available	163 408	No data available	No data available	180 046	No data available	No data available	174 103	No data available
Ireland	5 757	90 097	6,4%	6 287	97 172	6,5%	5 861	94 950	6,2%
Lithuania	1 035	24 439	4,2%	1 096	23 620	4,6%	1 121	22 689	4,9%
Luxembourg	43	1 876	2,3%	28	2 123	1,3%	35	2 159	1,6%
Latvia	545	14 525	3,8%	650	14 707	4,4%	618	13 422	4,6%
Malta	187	4 629	4,0%	198	5 597	3,5%	183	5 472	3,3%
Germany	15 541	602 059	2,6%	17 145	646 785	2,7%	16 235	636 732	2,5%
Poland	9 203	400 168	2,3%	8 771	403 602	2,2%	8 296	411 534	2%
Portugal	5 351	85 799	6,2%	6 088	90 920	6,7%	5 719	89 640	6,4%
Romania	3 219	130 271	2,5%	3 311	131 534	2,5%	3 087	125 580	2,5%
Slovakia	1 200	38 548	3,1%	1 369	39 514	3,5%	1 236	37 420	3,3%
Slovenia	503	15 494	3,2%	626	16 663	3,8%	571	16 111	3,5%
Sweden	3 053	84 511	3,6%	3 264	88 465	3,7%	3 302	90 495	3,6%
Hungary	4 625	177 972	2,6%	2 122	71 480	3,0%	1 700	59 471	2,9%
Italy	18 531	453 711	4,1%	20 920	458 913	4,6%	21 107	468 288	4,5%

Notes: Only courses characterised in the statistics provided by Eurostat as "arts" (FO21) / fine arts (drawing, painting, sculpture); performing arts (music, drama, dance, circus); graphic and audiovisual arts (photography, cinematography, music production, radio and television production, printing and publishing); design (craft skills) have been taken into account. The data concerns graduates of higher education institutions (Tertiary Education).

³¹ In the case of this country, we are also dealing with a certain ambiguity, which consists in the fact that Eurostat data provides information on people who completing art courses in this country, but unfortunately we were unable to identify a single higher education institution that provides this type of education in Luxembourg.

DEVELOPMENT OF COMPETENCES USEFUL ON THE LABOUR MARKET AT HIGHER EDUCATION INSTITUTIONS PROVIDING ART EDUCATION

One of the questions asked by the Ordering Party related to the forms of developing professional competences as part of education at higher education institutions offering art courses (careers services, entrepreneurship classes, internship offers, and establishing cooperation with businesses, etc.). Our analyses³² show that such solutions exist in all the countries surveyed, but they differ slightly in the scope of their activities.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed countries



AUSTRIA

SCHOOL 1 - THE UNIVERSITY OF MUSIC AND PERFORMING ARTS VIENNA (MDW)

Is there a Careers Service at the university? Yes. Link

What kind of support does the careers service offer? The Career Centre organises workshops and webinars (on taxes and social security, writing cover letters, creating biographies and CVs, business plans, coping on the labour market, building self-esteem, etc.). The Career Centre also awards scholarships to promote artistic projects in connection with current or completed studies at MDW. The Career Centre website includes a guide with a number of subpages with information on: finances and insurance, legal regulations, self-promotion, networking, job offers, scholarships, and competitions.

Who is the Careers Service offer addressed to? Students in the last years of studies and in some cases (workshops) also graduates of this university.

Objectives of counselling Increasing professional competences, facilitating contacts, and promoting artistic projects.

Entrepreneurship/vocational preparation classes The Career Centre organises classes on the following topics: project management in the music industry, innovative cultural policy, music economics, world-class artists and new models of artists and art and culture law. It also offers postgraduate studies for artists in cultural sector management.

Internships and cooperation with the business sector The University has been selected for the IN TUNE programme - Innovative Universities in Music and Fine Arts in Europe. One of the goals of the programme is to prepare students for professional work in a way that emphasises social involvement, knowledge transfer between different sectors of social life, mobility, etc.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed countries; cont.

SCHOOL 2 - UNIVERSITY OF APPLIED ARTS VIENNA

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes No data available.

Internships and cooperation with the business sector The university offers internships, which are also co-financed by the university, as well as international internships in the EU. There is an Equality for Mobility scholarship programme for people with disabilities. There is an Alumni Association that conducts networking, consulting, and mentoring activities for students. After completing their studies, graduates are automatically added to the ARTist newsletter distribution list. Once or twice a month, they are informed about current funding opportunities, open calls, and relevant industry events. All graduates have access to the university's database and its digital support applications. The university website presents "graduate portraits" (photos, portfolios, links to websites).

SCHOOL 3 - ACADEMY OF FINE ARTS VIENNA

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes No data available.

Internships and cooperation with the business sector There is an Alumni Association offering information services, opportunities for further training, and access to teaching and research programmes. The Rector's Office for Art and Curriculum offers an artistic mentoring programme, a scholarship programme that provides financial and substantive support to people starting their professional life. Academy Studio - The programme offers a support structure for graduates, providing a studio space for creating and presenting art. There is a university subpage with advice for graduates (industry associations, studio rental, employee rights, remuneration systems, insurance, art market). They can also use the university library and take advantage of a wide range of internships for free.



BELGIUM

SCHOOL 1 - SCHOOL OF ARTS IN BRUSSEL (LUCA)

Is there a Career Service at the university? Yes, under the name Career Platform - after logging in, students and graduates have access to the most important websites where they can find a job in the creative sector.

What kind of support does the careers service offer? The Career Platform makes it possible to find a job in the creative sector.

Who is the Career Service offer addressed to? The Career Platform is aimed at students and graduates.

Objectives of counselling Making job search easier.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector The higher education institution offers three categories of internships: for international students; as a formal part of undergraduate studies or formal degree 33

³² For this question, we first created a database of higher education institutions by selecting, for each of the analysed countries, the three universities with the highest positions in the OS University Ranking, but also in such a way as to take into account the field diversity of higher education institutions in the arts and, where possible, geographical diversity within a given country. Then, visiting the website of each of the selected institutions in search of information about the careers services operating there. This question was also included in the questionnaire sent to the higher education institutions, but the low return rate (approx. 20%, including incomplete answers) does not allow for reliable conclusions based on the information received. An additional problem turned out to be that in the case of some of the analysed countries, the indications in the QS University Ranking turned out to be incorrect, because either there were no higher education institutions in the arts at all, or there were fewer than three of them, or the indicated art faculties turned out to offer classes in the field of art history and theory. In such cases, we took further steps to identify leading institutions of this type in a given country.

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programme; and for recent graduates through the Erasmus+ programme. There is an alumni network on LinkedIn. The university offers entrepreneurs the Younite application, thanks to which they can find the creators or projects they are looking for.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed

SCHOOL 2 - ACADÉMIE ROYALE DES BEAUX-ARTS DE BRUXELLES (ARBA-ESA)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

countries; cont.

Entrepreneurship/vocational preparation classes Most art courses offer subjects such as law, contemporary art law, social and professional practice, and production of artistic projects. The architecture course offers classes that enable collaboration with companies to create prototypes. On the textile design course, as of this year, the curriculum is more closely linked to the professional world. As part of the collaboration or exchange of skills with the professional world, research spaces are created to allow students to exercise their creativity and confront specific criteria of creation or production. It offers trips and numerous visits to companies, textile centres, fairs, trend offices, exhibitions, and conferences, which allows students to immerse themselves in the world of textile design. In Masters 1 and 2 programmes, students take a course on social and professional practice.

Internships and cooperation with the business sector Internships are available in the case of most courses. Permanent cooperation with curators, companies, and employers who participate in the assessment of students' work, are recipients of the projects they present, and advise on professional matters.

SCHOOL 3 - KONINKLIJK CONSERVATORIUM BRUSSEL

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Access to graduate study facilities on weekends. Tools for graduates to facilitate contact with potential employers and performance opportunities.



BULGARIA

SCHOOL 1 - NATIONAL ACADEMY OF ART (NAA), SOFIA

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Yes, on selected courses (graphics, visual communication, design, scenography): "advertising and marketing", "marketing", and "running a business".

Internships and cooperation with the business sector None were found.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed countries; cont.

SCHOOL 2 - NATIONAL ACADEMY FOR THEATRE AND FILM ARTS (NATFA), SOFIA

Is there a Careers Service at the university? Only the tab - career counselling.

What kind of support does the careers service offer? Open days, competitions, information about available scholarships.

Who is the Careers Service offer addressed to? The offer is addressed rather to candidates than to students or people completing their studies.

Objectives of counselling Recruitment of new students. Support for students.

Entrepreneurship/vocational preparation classes Elements of organisation and management of stage institutions and production of performances.

Internships and cooperation with the business sector Numerous partnerships and forms of cooperation with business and cultural institutions listed on the school's website.

SCHOOL 3 - NEW BULGARIAN UNIVERSITY (NBU), SOFIA33

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Database of current internship programmes and job vacancies. Assistance and support in the process of creating a CV, cover letter, and other documents required when applying for a job and/or internship. Job search and job interview training courses.

Who is the Careers Service offer addressed to? Students and employers.

Objectives of counselling Increasing knowledge about the labour market, possible places of employment, vacancies, internships. Developing job search and job application skills. Connecting employers and graduates Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Information about current internship programmes and job vacancies. Assistance in applying for internships and apprenticeships. Annual forum of leading companies offering jobs and internships - helping employers with recruitment. Possibility for companies to promote job offers and/or internships for students. Compulsory internships and apprenticeships for 3rd and 4th year students of art courses.



CROATIA

SCHOOL 1 - UNIVERSITY OF ZAGREB - ACADEMY OF DRAMATIC ART / ACADEMY OF FINE ARTS / **ACADEMY OF MUSIC**

Is there a Career Service at the university? Yes, there is a Career Counselling Centre (for all faculties and the three art academies). There is also the Academy of Music Career Centre.

What kind of support does the careers service offer? Career counselling; assistance in identifying talents and competencies; support in establishing contacts with employers; organisation of workshops - preparation of portfolio, CV, cover letter, etc.

Who is the Careers Service offer addressed to? For students.

Objectives of counselling Improving professional competences, facilitating contacts with employers.

Entrepreneurship/vocational preparation classes The Academy offers a wide range of professional training courses, including: financing in the media, market research, organisation and strategic planning in culture, legislation and Croatian cultural policy, cultural management in turbulent conditions, legislation in the

The university offers studies in theatre, visual arts, film and animated film, and dance.

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audiovisual industry, personal management and career planning, theatre and film internships, film and television practice, practical production of performing arts, and many others.

Internships and cooperation with the business sector Internships in theatre and film, practical work in a television studio, practical work in a production studio.

SCHOOL 2 - UNIVERSITY OF SPLIT - ACADEMY OF FINE ARTS IN SPLIT

Is there a Careers Service at the university? No, there's only a link to Croatian Employment Office (HZZ), offering assistance in job searches.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Students participate in projects in cooperation with the Faculty of Civil Engineering, Architecture and Geodesy in Split, the Faculty of Chemical Technology, and the Teaching Hospital Centre. Students of the Faculty of Theatre Arts regularly perform with theatre companies, and during their education they have the opportunity to perform publicly in theatre and musical performances.

SCHOOL 3 - JOSIP JURAJ STROSSMAYER UNIVERSITY OF OSIJEK - ACADEMY OF ART AND CULTURE

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Students have the opportunity to participate in and co-create various music and stage programmes: concerts, shows, professional meetings, during which they learn professionalism and organisation and gain valuable experience needed in their future work, both at school and in an independent artistic career. During the studies, the basics of marketing and management in culture, art, and production are taught. Students participate in projects with numerous partners and in their professional productions, which provides them with valuable experience and opportunities for future professional networking.

Internships and cooperation with the business sector Organisation of a Career Day connecting employers and students.



CYPRUS

SCHOOL 1 - NEAR EAST UNIVERSITY - FACULTY OF FINE ARTS AND DESIGN / FACULTY OF ARCHITECTURE

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.

SCHOOL 2 - CYPRUS UNIVERSITY OF TECHNOLOGY (CUT) - FACULTY OF FINE AND APPLIED ARTS

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed

Is there a Careers Service at the university? Yes. Link

countries; cont.

What kind of support does the careers service offer? Information about job offers, assistance in creating a CV and portfolio, organisation of workshops allowing the development of personal skills such as: problem-solving, communication, teamwork, creative thinking, leadership, entrepreneurship, startups, building a personal brand, etc. Workshops with the participation of mentors and employers. Organisation of career fairs. Conducting research to monitor the fate of graduates. The Cyprus University of Technology is also a partner of the European Network of Employment Services (EURES), which aims to facilitate the free movement of workers in the 27 EU countries, as well as in Switzerland, Iceland, Liechtenstein, and Norway.

Who is the Careers Service offer addressed to? Students.

Objectives of counselling Raising professional competences, connecting employers and graduates, internationalising professional careers.

Entrepreneurship/vocational preparation classes Curatorship and arts management.

Internships and cooperation with the business sector None were found.

SCHOOL 3 - CYPRUS ACADEMY OF ART (CAA)

Is there a Careers Service at the university? Yes, but at a partner institution UCA (University for the Creative Arts. UK).

What kind of support does the careers service offer? Career and further education counselling. UCA offers a support network to help students find their dream career path.

Who is the Careers Service offer addressed to? Students.

Objectives of counselling Career counselling, job search support.

Entrepreneurship/vocational preparation classes Art exhibition management, marketing, organisation of shows. Classes that help develop freelance and entrepreneurial skills, making it easier to raise funds.

Internships and cooperation with the business sector Industry internships are organised in the 2nd year of studies. Students in this year of study work in small production teams where roles and responsibilities reflect industry practice. The opportunity to participate in industry presentations, competitions and extra-curricular projects and take advantage of numerous industry contacts. Guest lectures and apprenticeship seminars. Students work closely with local and national galleries and public art organisations. Studying is supported by seminars, tutorials, workshops, work-in-process sessions, and study visits.



THE CZECH REPUBLIC

SCHOOL 1 - ACADEMY OF FINE ART IN PRAGUE (AVU)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Classes in self-presentation skills.

Internships and cooperation with the business sector The Academy offers foreign apprenticeships (Erasmus+, Freemover) and professional internships.

SCHOOL 2 - UNIVERSITY OF WEST BOHEMIA IN PILZEN -THE LADISLAV SUTNAR FACULTY OF DESIGN AND ART

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Apprenticeships and internships in companies. Partnerships with companies in research projects, searching for future employees among graduates. Company presentations during higher education institution events. Diploma projects are carried out in cooperation with external companies. Implementation of projects commissioned by external producers.

SCHOOL 3 - ACADEMY OF ARTS, ARCHITECTURE AND DESIGN IN PRAGUE (UMPRUM)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Lectures, workshops, consultations conducted by external industry experts (visual communication, fine arts). Lectures by experts from the creative industry (Design and Digital Technologies Studio).

Internships and cooperation with the business sector Collaboration with companies and organisations from the creative sector. The university is home to UMlab - the UMPRUM creative laboratory, which is the central place for cooperation between the academic sphere and the private sector, as well as the state administration. The aim of UMlab is to combine teaching with practice and facilitate cooperation between companies and other related institutions.



DENMARK

SCHOOL 1 - THE ROYAL DANISH ACADEMY OF FINE ARTS (KADK)

Is there a Careers Service at the university? None were found. However, there is a tab called "work and employment" and the Business and Innovation Department.

What kind of support does the careers service offer? Career counselling, networking, offer for employers.

Who is the Careers Service offer addressed to? Students, employers.

Objectives of counselling Enhancing professional competence, networking.

Entrepreneurship/vocational preparation classes Courses in project law and financing; career planning workshops; entrepreneurship; industrial cooperation; preparing students for internships.

Internships and cooperation with the business sector Internships are compulsory for all students at the Royal Danish Academy. There is a subpage of the Academy's website for potential employers where students' theses are presented. The Business and Innovation Department facilitates cooperation between researchers and students of the Royal Danish Academy and the business world and other stakeholders. The unit runs the following projects: workshops and laboratories, support for entrepreneurs and startups for students, exhibitions, and continuing education programmes. Numerous forms of partnerships between individual artistic disciplines and companies and organisations from the creative sector.

SCHOOL 2 - THE ROYAL DANISH ACADEMY OF MUSIC (RDAM)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

countries; cont.

Entrepreneurship/vocational preparation classes Entrepreneurship classes. Career planning classes. Part of the teaching takes the form of project classes, in which students learn to assess the challenges and professional problems associated with project work, concert activity, or entrepreneurship.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed

Internships and cooperation with the business sector RDAM teachers are hired primarily on the basis of their merit as artists and teaching experience. This contributes to direct contact with the labour market and makes the university more recognisable to potential candidates for studying there.

SCHOOL 3 - THE DANISH NATIONAL SCHOOL OF PERFORMING ARTS (DDSKS)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Entrepreneurship classes.

Internships and cooperation with the business sector The third and final year of study includes an internship in which students participate in a professional production in a theatre or similar facility. The programme is linked to various national partners and international networks, and students can participate in workshops, conferences, exchanges, and study trips where they meet leading artists and scientists in the field.



ESTONIA

SCHOOL 1 - ESTONIAN ACADEMY OF MUSIC AND THEATRE (EAMT), TALLINN

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Compulsory classes "Introduction to university studies and professional life".

Who is the Careers Service offer addressed to? Students.

Objectives of counselling Increasing knowledge about the labour market and the competencies required for employment.

Entrepreneurship/vocational preparation classes Only in the composition and music technology course there are classes on "university studies and the professional world".

Internships and cooperation with the business sector None were found.

SCHOOL 2 - UNIVERSITY OF TARTU³⁴

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Workshops and training courses.

Who is the Careers Service offer addressed to? Students.

³⁴ The university offers studies in design, visual arts, and theatre.

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Objectives of counselling Getting to know one's predispositions and capabilities. Career planning. Assistance in preparing applications and CVs. Supporting people with special needs.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.

SCHOOL 3 - TALLINN UNIVERSITY OF TECHNOLOGY35

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Training courses and workshops.

Who is the Careers Service offer addressed to? Students and recent graduates.

Objectives of counselling Getting to know one's predispositions and capabilities. Career planning. Assistance in preparing applications and CVs.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.



FINLAND

SCHOOL 1 - AALTO UNIVERSITY - SCHOOL OF ARTS, DESIGN AND ARCHITECTURE

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Workshops and training courses. Career counselling. Internship offer and volunteering. Recruitment services for employers. Monitoring the professional careers of graduates from 13 Finnish higher education institutions.

Who is the Careers Service offer addressed to? Students and graduates.

Objectives of counselling Developing meaningful careers. Promoting work-life balance. Preparation for work in changing conditions.

Entrepreneurship/vocational preparation classes Students complete individual programmes under the supervision of specialists and are encouraged to cooperate, especially in international groups, to facilitate the development of their future professional competences. Project management and administration, administration. Finance and entrepreneurship classes in cultural and educational contexts.

Internships and cooperation with the business sector Career Design Laboratory: lifelong learning offer, volunteering, networking, LinkedIn group. Offer for employers: recruitment services. Collaboration with various types of companies within student projects that are part of design classes. Courses, internships, networking activities, and inviting international experts. Apprenticeships abroad. Support for professional work during studies. An active community of entrepreneurs supporting the professional development of students (networking, start-ups).

SCHOOL 2 - UNIVERSITY OF THE ARTS HELSINKI (UNIARTS HELSINKI)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Financialisation of art (learning about art markets, forms of its financing, but also the risks associated with commercialisation). Professional skills for visual artists (classes preparing for writing proposals, self-employment, project budgeting, etc.).

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed

Internships and cooperation with the business sector Trips and study visits to other art academies in Europe – mandatory as part of classes on some courses.

SCHOOL 3 - SIBELIUS ACADEMY, HELSINKI

countries; cont.

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes The Academy organises concerts, meetings, and events in which students perform.

Internships and cooperation with the business sector Primo - a portal allowing to search for artists and musicians hired to participate in concerts, events, and business meetings.



FRANCE

SCHOOL 1 - UNIVERSITÉ PARIS-SORBONNE (PARIS IV), PARIS

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Training courses and workshops. Fablabs enabling students and entrepreneurs to connect. Incubators supporting students in developing innovative design ventures.

Who is the Careers Service offer addressed to? Students, entrepreneurs.

Objectives of counselling Development of entrepreneurship. Strengthening competences that enable finding one's place on the labour market. Supporting innovative projects. Connecting with entrepreneurs. National Student Entrepreneur Status (SNEE) - developing one's own commercial project, innovation. It allows to retain student status after completing studies until the age of 28.

Entrepreneurship/vocational preparation classes Diplomas in Entrepreneurship: a) for students who want to start their own business - "The Student Entrepreneur Diploma" (D2E). b) for students who are interested in entrepreneurship but are not yet ready to start their own business and would like to participate in project management training and exercises.

Internships and cooperation with the business sector None were found.

SCHOOL 2 - ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS (ENSBA), PARIS

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector In the second cycle of studies, students participate in a series devoted to preparation for obtaining the National Diploma of the Higher School of Visual Arts

³⁵ The university offers studies in the field of design and architecture, design and technologies of the future.

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(DNSAP), equivalent to obtaining a master's degree at the end of the fifth year of studies. The series is enriched with a professional internship or a study stay abroad.

SCHOOL 3 - CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS (CNSMDP)

Is there a Careers Service at the university? Yes (Internationalisation and Professional Integration Department). What kind of support does the careers service offer? Assistance in recording footage, providing access to equipment. Tutoring. Presentation of graduates' profiles (video business cards).

Who is the Careers Service offer addressed to? Students.

Objectives of counselling Preparation of professional materials promoting one's works.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Organisation of thematic master classes and concerts at the Paris Conservatoire and beyond. Partnerships with major venues and festivals give students the opportunity to practice in professional settings and learn their craft in real-life performance environments. Internships in the most important music halls (Paris Philharmonic, Paris Opera, Radio France, Ircam, The Hague, etc.).



GREECE

SCHOOL 1 - ARISTOTLE UNIVERSITY OF THESSALONIKI (AUTH) - FACULTY OF FINE ARTS (SCHOOL OF FILM, SCHOOL OF DRAMA, SCHOOL OF VISUAL AND APPLIED ART, SCHOOL OF MUSIC STUDIES)

Is there a Careers Service at the university? Yes. Link

What kind of support does the careers service offer? Providing information on internships, scholarships, job offers, vacancies in the private and public sectors, internship programmes. Consulting and training services in the areas of CV writing, writing reference letters, developing interview skills, career planning, and job search techniques. Every year the Careers Service organises workshops and seminars to provide all interested parties with information on the above-mentioned areas.

Who is the Careers Service offer addressed to? For students and graduates.

Objectives of counselling Consulting, assistance in finding job offers, networking.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.

SCHOOL 2 - ATHENS SCHOOL OF FINE ARTS (ASFA)

Is there a Careers Service at the university? Yes. Link

What kind of support does the careers service offer? Information on job offers, industry fairs, scholarships, internships, etc. Organisation of a Professional Development Week, the aim of which is to strengthen the network of contacts between students and graduates and professionals in the field of art, to explore the connections between the fields of art and other fields, and to exploit opportunities for synergy.

Who is the Careers Service offer addressed to? For students and graduates.

Objectives of counselling Informing, networking.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed countries; cont.

SCHOOL 3 - GREEK NATIONAL SCHOOL OF DANCE (KSOT)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.



SPAIN

SCHOOL 1 - UNIVERSITY OF BARCELONA (UB) - FACULTY OF FINE ARTS

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Workshops on how to present oneself in the world of work, how and where to show one's professional profile to companies and institutions. Job Fairs for Graduates.

Who is the Careers Service offer addressed to? Students and graduates.

Objectives of counselling Preparation for job interviews, assistance in defining a professional profile, information about the labour market and job offers.

Entrepreneurship/vocational preparation classes Artistic and cultural policy; intellectual property; business principles in design management; business administration and management; marketing and business law; art management in design; project management.

Internships and cooperation with the business sector None were found.

SCHOOL 2 - COMPLUTENSE UNIVERSITY OF MADRID (UCM) - FACULTY OF FINE ARTS

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? It provides services in four areas of activity: training (job interviews, CV and portfolio preparation), internships, employment (online job offer platform and presentation of offers for students), and studies and analyses (monitoring the fate of graduates).

Who is the Careers Service offer addressed to? Students, graduates, employers.

Objectives of counselling Networking, assistance in finding a job, improvement of professional competences. Entrepreneurship/vocational preparation classes Design management.

Internships and cooperation with the business sector A programme of out-of-school internships aimed at professional integration. These internships are optional and can be completed after obtaining 50% of one's course credits or after obtaining one's official Master's degree. The University has over 10,000 internship agreements concluded with domestic and foreign public and private entities.

SCHOOL 3 - THE UNIVERSITAT POLITÈCNICA DE VALÈNCIA (UPV) - FACULTY OF FINE ARTS

Is there a Careers Service at the university? Not found (there is only a Department of Company Internships). What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Business and culture management; art market; marketing in creative technologies.

Internships and cooperation with the business sector External academic internships are a training activity conducted by E-forum. It is a meeting place for companies, students, and graduates looking for work, job change, or career development advice. Curricular internships are internships in companies, carried out on the basis of an agreement (educational cooperation programmes), which are included in the student's academic achievements as an integral part of the curriculum.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed



THE NETHERLANDS

SCHOOL 1 - GERRIT RIETVELD ACADEMIE, AMSTERDAM

Is there a Careers Service at the university? Yes.

countries; cont.

What kind of support does the careers service offer? Career counselling. Portal with information, important links for a professional career (business support, legal advice, cultural financing tools, HR and payroll advice, for aspiring entrepreneurs and freelancers, etc.). Supporting artistic initiatives (studio spaces, exhibition spaces). Supporting post-graduation learning.

Who is the Careers Service offer addressed to? Students.

Objectives of counselling Supporting artistic development. Supporting entry into the labour market. Supporting lifelong learning.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.

SCHOOL 2 - ROYAL ACADEMY OF ART (KABK), THE HAGUE

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Connecting clients and graduates. Providing graduates with the opportunity to benefit from Academy workshops one year after graduation. Financing innovative projects, research, and activities of students and graduates.

Who is the Careers Service offer addressed to? Students, graduates.

Objectives of counselling Supporting professional development.

Entrepreneurship/vocational preparation classes In selected courses, special attention is paid to organisational and entrepreneurial skills, such as starting a business, developing and presenting a project, building a brand and establishing contacts, applying for grants and other aspects that prepare students for professional work after graduation.

Internships and cooperation with the business sector Sharing employer offers on KABK social media channels. On an interior architecture and furniture design course (bachelor's degree): apprenticeship. On the photography course (bachelor's degree): in the second half of the third year, students complete an internship with a professional. On the Textiles and Fashion course (Bachelor's degree) students get to know companies in the Netherlands and abroad that match their interests and profile, prepare their CV and portfolio, which they will use to apply for 1 or 2 internships of at least 3 months each.

SCHOOL 3 - HKU UNIVERSITY OF THE ARTS UTRECHT

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? Exposure – a large fair of graduate work.

Sites connecting graduates with organisations and companies.

Who is the Careers Service offer addressed to? Students, external entities.

Objectives of counselling Networking. Opportunity to present one's works.

Entrepreneurship/vocational preparation classes Enterprise management course.

Internships and cooperation with the business sector Internships during studies (as part of classes). Exchanges with partner institutions in Europe and beyond. Creating partnerships with organisations to solve social problems. Business partnerships. Internship offers.



IRELAND

SCHOOL 1 - NATIONAL COLLEGE OF ART AND DESIGN (NCAD) IN DUBLIN

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Gaining practical professional experience in the form of internships and apprenticeships as part of commercial or social projects. Collaboration with leading design agencies. Preparing a professional portfolio. Apprenticeships in industry. Business skills for design. Study visits - collaboration with leading design consulting firms. Visiting European design fairs.

Internships and cooperation with the business sector Academy of Creative Futures - a partnership between three leading creative institutions: National College of Art and Design, University College Dublin, and the Institute of Art, Design + Technology. Together they offer new skills, fresh networks, and opportunities for lifelong learning and career development. Creative Futures Academy (CFA) offers NFQ accredited courses to support mid- and early-career individuals working in the creative sector.

SCHOOL 2 - ROYAL IRISH ACADEMY OF MUSIC (RIAM)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Classes on career strategy and entrepreneurship.

Internships and cooperation with the business sector None were found.

SCHOOL 3 - THE LIR ACADEMY - IRELAND'S NATIONAL ACADEMY OF DRAMATIC ART (TRINITY COLLEGE DUBLIN)

Is there a Careers Service at the university? None were found. However, there is an Alumni Network - a place where all graduates can access support, advice, and training and connect with employers.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Professional development and career development classes with a focus on acting and non-acting careers in theatre, television, and film. Apprenticeships.

Internships and cooperation with the business sector Organisation of professional internships.



LITHUANIA

countries; cont.

SCHOOL 1 - LITHUANIAN ACADEMY OF MUSIC AND THEATRE (LMTA), VILNIUS

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Training courses and workshops.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed

Who is the Careers Service offer addressed to? Students, graduates, as well as potential applicants to higher

Objectives of counselling Developing professional careers. Promoting art education (including continuing education).

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector LMTA works with creative industries and social partners to promote young artists and cultural development.

SCHOOL 2 - KAUNAS UNIVERSITY OF TECHNOLOGY (KTU), KAUNAS

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Career monitoring. Services for employers.

Who is the Careers Service offer addressed to? Students and graduates.

Objectives of counselling Developing professional careers. Connecting employers and graduates.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector The University website has a subpage called WANTED, where offers of internships, apprenticeships, and jobs are published.

SCHOOL 3 - VILNIUS ACADEMY OF ARTS (VAA), VILNIUS

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes The following courses were found to be offered on various art courses: artist career management, advertising strategies, integrated marketing communications, cultural project management, innovative entrepreneurship, design management and marketing, introduction to visual arts management, and fundamentals of art marketing and markets.

Internships and cooperation with the business sector None were found.



LUXEMBOURG³⁶



LATVIA

SCHOOL 1 - ART ACADEMY OF LATVIA (LMA), RIGA

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Mentoring (from alumni). Seminars and expert meetings.

Who is the Careers Service offer addressed to? Students.

Objectives of counselling Career development. Networking of people practicing creative professions.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Collaboration with creative industries. Opportunity to participate in workshops organised by the academy, which are led by industry professionals.

SCHOOL 2 - JAZEPA VITOLA LATVIAN ACADEMY OF MUSIC (JVLMA), RIGA

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Entrepreneurship in creative industries. Cultural project management.

Internships and cooperation with the business sector None were found.

SCHOOL 3 - LATVIAN ACADEMY OF CULTURE. RIGA

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Cultural and creative industries legislation. Entrepreneurship and economics. Creative thinking and technologies. Marketing and communication.

Internships and cooperation with the business sector Apprenticeships (during the entire study process, students must complete two internships that take place in a company or organisation operating in the field of audiovisual and performing arts).



MALTA

SCHOOL 1 - UNIVERSITY OF MALTA - SCHOOL OF PERFORMING ARTS (DEPARTMENT OF MUSIC STUDIES, DEPARTMENT OF DANCE STUDIES, DEPARTMENT OF THEATRE STUDIES)

Is there a Careers Service at the university? There is a Centre for Entrepreneurship and Business Incubation (CEBI).

What kind of support does the careers service offer? CEBI was established to educate and support graduates in creating business ventures. Its mission is also to build partnerships and promote synergies between academia, government, trade unions, employers, and other civil society actors. The Centre also organises ed-

³⁶ The best universities in Luxembourg indicated by the QS University Ranking turned out to be university units that teach art history and theory, but which have neither art faculties nor art courses. E-mail correspondence with people employed in these schools shows that there is currently no higher education institutions in the arts in Luxembourg, only high schools of art or postgraduate art schools

ucational programmes aimed at raising awareness of current trends among people interested in employee issues. It also acts as a national agency monitoring trends in employment and employment relations.

Who is the Careers Service offer addressed to? Students, higher education institution authorities, employers.

Objectives of counselling Functioning in start-ups; networking tools; analysis of employment trends.

Entrepreneurship/vocational preparation classes Classes: career selection and development, preparation of grant applications, cultural management. The Department of Dance Studies organises an annual Dance Tour (after the third year, an open showcase of the achievements of students both in Malta and abroad).

Internships and cooperation with the business sector Internships in leading cultural institutions.

SCHOOL 2 - MALTA COLLEGE OF ARTS, SCIENCE AND TECHNOLOGY (MCAST) -

INSTITUTE FOR THE CREATIVE ARTS

Is there a Careers Service at the university? Yes, there is a Career Advice Team.

What kind of support does the careers service offer? The team provides advice to students and applicants to help them make the right career and study choices.

Who is the Careers Service offer addressed to? Students or persons intending to study.

Objectives of counselling Career counselling.

Entrepreneurship/vocational preparation classes Classes in entrepreneurship, management, marketing, visual communication in the context of self-promotion. Postgraduate studies for people working in the creative sectors (including setting up and running a creative enterprise).

Internships and cooperation with the business sector Curricula include an element of work-based learning, which puts students in regular contact with entrepreneurs. Business Career Expo - a two-day event focusing on career paths in the business world, an opportunity to meet students and employers. In addition, the institution regularly organises networking events, programme reviews with industry partners, and provides information on employment competitions.

SCHOOL 3 - No data available



GERMANY

SCHOOL 1 - HOCHSCHULE FÜR MUSIK UND THEATER. MUNICH

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Seminars and workshops. Career counselling.

Who is the Careers Service offer addressed to? For students and graduates up to five years after graduation

Objectives of counselling Development of entrepreneurship. Development of professional independence. Mental support. Development of competencies related to stage presence, marketing, physical and mental health.

Entrepreneurship/vocational preparation classes On some courses (especially performance studies) there is a module entitled "professionalisation" (stage practice, preparation for self-presentation, mentoring - classes with professional artists, etc.). The theatre academy operating at the school also regularly stages plays with the participation of people studying various courses (acting, scenography, directing, etc.).

Internships and cooperation with the business sector At the dormitories there is recording equipment, the possibility of making recordings under the supervision of professionals and renting recording and playing equipment. Possibility to apply for paid performances outside the university through an artistic agency (this

is coordinated by the enterprise of students of the MA in Cultural and Music Management at the Institute of Cultural and Media Management).

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed

SCHOOL 2 - HOCHSCHULE FÜR MUSIK UND DARSTELLENDE KUNST STUTTGART

(STATE UNIVERSITY OF MUSIC AND PERFORMING ARTS) STUTTGART

Is there a Careers Service at the university? Yes.

countries; cont.

What kind of support does the careers service offer? Seminars and workshops. Career counselling. Competitions for projects and their financing.

Who is the Careers Service offer addressed to? For students and graduates up to five years after graduation Objectives of counselling Development of entrepreneurship. Strengthening the professional profile of graduates. Development of professional independence.

Entrepreneurship/vocational preparation classes Professionalisation activities: auditions for directors; organising opera performances twice a year with a professional orchestra, master classes; study trips. Some courses include management classes (music management, stage management), music industry classes, and management internships.

Internships and cooperation with the business sector None were found.

SCHOOL 3 - FOLKWANG UNIVERSITÄT DER KÜNSTE, ESSEN

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Seminars and workshops. Career counselling. Mentoring and opportunities to form partnerships with professional artists.

Who is the Careers Service offer addressed to? For students (as part of optional classes) and graduates.

Objectives of counselling Development of personal and professional skills. Facilitating professional contacts. Creating partnerships with professional artists.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.



POLAND

SCHOOL 1 - AKADEMIA SZTUK PIĘKNYCH W WARSZAWIE [ACADEMY OF FINE ARTS IN WARSAW]

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? There is no information on the Academy's website about the scope of activities of the Careers Service.

Who is the Careers Service offer addressed to? There is no information on the University's website in the Careers Service tab.

Objectives of counselling No information on the Academy's website.

Entrepreneurship/vocational preparation classes Two full-time study programmes: first-cycle Media Art and Stage Design single-cycle studies - have been assigned compulsory classes called Entrepreneurship Studies. All other full-time and part-time students can optionally sign up for these classes once during their studies as part of an elective lecture (approx. 40-50 people per year). Entrepreneurship workshops are mandatory for the part-time first and second cycle studies on the Interior Design course. For the second-cycle full-time studies on the Design and Research course, there is a mandatory subject: Design Management and Brand Building, the subject is taught over two semesters (one academic year). Mandatory apprenticeships.

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Internships and cooperation with the business sector All Faculties conduct dialogue with external stakeholders in order to adapt curricula to the requirements of the labour market.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed

SCHOOL 2 - UNIWERSYTET ARTYSTYCZNY IM. MAGDALENY ABAKANOWICZ W POZNANIU

[MAGDALENA ABAKANOWICZ UNIVERSITY OF THE ARTS IN POZNAŃ]

Is there a Careers Service at the university? No, but it operated until 2023.

What kind of support does the careers service offer? Archival information only.

Who is the Careers Service offer addressed to? Archival information only.

Objectives of counselling Archival information only.

countries; cont.

Entrepreneurship/vocational preparation classes Subjects taught as part of curricula at several faculties (Education and Curatorship, Photography, Graphic Arts and Graphic Design, Painting, Sculpture): Marketing and Promotion of Art, Market Aspects of Contemporary Art, Management in Culture, Management of Own Artistic Practice and Institutional Cooperation, Advertising and Marketing, Art Market, Art Marketing. Until the end of 2023 - open training courses organised by the Careers and Business Contacts Service of the University of Arts in Poznań / UAP Career Centre.

Internships and cooperation with the business sector No information.

SCHOOL 3 - AKADEMIA SZTUK PIEKNYCH IM. JANA MATEJKI W KRAKOWIE

[JAN MATEJKO ACADEMY OF FINE ARTS IN KRAKOW]

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? A separate website with an extremely extensive offer. The Careers Service supports and mediates in organising professional internships, apprenticeships, and job offers from the commercial market. In the past, the Careers Service implemented paid internship programmes as part of projects co-financed by the European Social Fund. Coaching with career counselling. Expert consulting. Meetings with creative market practitioners. Meetings with external experts. Training in commercialisation of one's own work, portfolio preparation, artist's personal brand, and much more. A website with job offers from entrepreneurs.

Who is the Careers Service offer addressed to? Students and graduates.

Objectives of counselling Very broad and diverse preparation for entering the labour market, raising professional competences, contact with entrepreneurs.

Entrepreneurship/vocational preparation classes The Academy of Fine Arts in Krakow runs a programme educating in the field of entrepreneurship, as part of the cyclical event PRO ARTE Entrepreneurial Art (these are meetings with practitioners from the art and labour markets for students and graduates), organised by the Careers Service of the Academy of Fine Arts: Examples of programmes: PRO ARTE 2024 AUTUMN EDITION 19-30 November 2024; PRO ARTE Entrepreneurial Art 2024, 11-27.03.2024; PRO ARTE Entrepreneurial Art 2023 17-30.04.2023.

Internships and cooperation with the business sector The Academy organises internships and allows entrepreneurs to post job advertisements on its website.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed countries; cont.



PORTUGAL

SCHOOL 1 - FACULDADE DE BELAS-ARTES DA UNIVERSIDADE DE LISBOA (FBAUL), LISBON

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. JobTeaser platform providing access to job offers, internships, information about job fairs. Monitoring the fate of graduates.

Who is the Careers Service offer addressed to? Students, employers.

Objectives of counselling Career development. Connecting employers and graduates.

Entrepreneurship/vocational preparation classes The following courses: multimedia arts, drawing, industrial design, sculpture, and painting have marketing classes at the bachelor's level.

Internships and cooperation with the business sector None were found.

SCHOOL 2 - ESCOLA SUPERIOR DE MÚSICA DE LISBOA (ESML), LISBON

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. JobTeaser platform providing access to job offers, internships, information about job fairs. Supporting employers in finding employees.

Who is the Careers Service offer addressed to? Students, employers.

Objectives of counselling Career development. Connecting employers and graduates.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector The Career Centre by JobTeaser online platform provides access to job and internship offers, digital resources (articles, videos, presentations, podcasts, etc.), career events such as job fairs, recruitment sessions, and contacts with companies.

SCHOOL 3 - UNIVERSIDADE LUSÓFONA DE HUMANIDADES E TECNOLOGIAS³⁷, LISBON

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Dissemination of information on possible forms of employment. Monitoring the fate of graduates.

Who is the Careers Service offer addressed to? Students, graduates.

Objectives of counselling Career development. Optimisation of curricula.

Entrepreneurship/vocational preparation classes Mandatory internships and optional apprenticeships, providing work-related learning, also encompassing curricular units that, with various names (e.g. knowledge integration, final project, internship seminar), can be optionally completed through an internship. In the curricula of: dramatic arts, there are apprenticeships and politics and cultural economics classes; fashion design and production course, there are classes in creative industries and entrepreneurship, fashion business; cinema and media art course, there are classes on basic principles of management and marketing in the audiovisual industry and a professional internship; acting training (cinema, theatre, television), there are professional integration classes; photography course, there are project management classes; video games course, there are project management and planning classes and advertising and marketing workshops.

Internships and cooperation with the business sector EVA - Internship, Active Life and Lifelong Training is a service aimed at supporting and connecting students and graduates with the labour market, the aim of

³⁷ The university offers studies in architecture, art, design, film, and media arts, etc.

which is to promote and support the implementation of curricular, extracurricular and professional internships and the process of joining active professional life. The offer includes domestic and foreign internships.



ROMANIA

SCHOOL 1 - NATIONAL UNIVERSITY OF ARTS GEORGE ENESCU IN JASSY

Is there a Careers Service at the university? Yes, Career Advice and Guidance Centre.

What kind of support does the careers service offer? Career counselling: assistance in identifying preferences and predispositions, specifying interests, finding information about internships and jobs. Counselling also includes psychological consultations (time management, motivation). The Centre also organises study visits, internships, courses to improve skills needed to obtain a job, etc. Research into labour market needs. Database of students and graduates (personal data, career path). Monitoring graduates' careers.

Who is the Careers Service offer addressed to? Students, candidates, graduates, higher education institution

Objectives of counselling Improving the competencies needed to enter the labour market; learning about and monitoring the labour market; improving curricula.

Entrepreneurship/vocational preparation classes Introduction to artistic management; music management; artistic entrepreneurship; production and cultural entrepreneurship; participation in various industry events (fashion shows, fairs, and exhibitions).

Internships and cooperation with the business sector Internships are organised by the higher education institution. Students have the opportunity to present their works at annual exhibitions dedicated to them (Univers Textil and Ultra) and within the International Textile Art Triennial TexpoArt.

SCHOOL 2 - NATIONAL UNIVERSITY OF ART IN BUCHAREST (UNARTE)

Is there a Careers Service at the university? Yes, Career Advice and Guidance Centre.

What kind of support does the careers service offer? Educational and career counselling and assistance in the process of determining a career path; psychological counselling and assessment; portfolio preparation; mock job interviews. Conducting periodic research and analysis on dropouts, integration of graduates into the labour market, and the impact of advisory services on finding a job.

Who is the Careers Service offer addressed to? Students, candidates, graduates, higher education institution authorities.

Objectives of counselling Improving the competencies needed to enter the labour market; learning about and monitoring the labour market; improving curricula.

Entrepreneurship/vocational preparation classes Apprenticeships; presence of professionals in classes where students' work is assessed; classes in marketing, project management; entrepreneurship in fashion design; building self-presentation, etc.

Internships and cooperation with the business sector No data available.

SCHOOL 3 - NATIONAL UNIVERSITY OF MUSIC IN BUCHAREST

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed countries; cont.

Entrepreneurship/vocational preparation classes Cultural project management.

Internships and cooperation with the business sector Apprenticeships (for undergraduate programmes).



SLOVAKIA

SCHOOL 1 - ACADEMY OF FINE ARTS AND DESIGN, BRATISLAVA (VŠVU)

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Workshops and training courses.

Who is the Careers Service offer addressed to? Students.

Objectives of counselling Supporting the professional development of students.

Entrepreneurship/vocational preparation classes Compulsory entrepreneurship classes for students.

Internships and cooperation with the business sector The glass studio course involves implementing projects for specific glass manufacturers. In addition to completing semester assignments, students on the Textile Design course participate in exhibitions, fairs, and competitions. Competitions and internships for young designers.

SCHOOL 2 - ACADEMY OF PERFORMING ARTS, BRATISLAVA (VŠMU)

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes For all courses: Independent Artist Survival Training, Grant Practice (fundraising basics), Copyright Law, Artistic Marketing, Art Marketing, Project Management, Entrepreneurship and Business.

Internships and cooperation with the business sector None were found.

SCHOOL 3 - TECHNICAL UNIVERSITY OF KOŠICE

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.



SLOVENIA

SCHOOL 1 - ACADEMY OF FINE ARTS AND DESIGN, UNIVERSITY OF LJUBLJANA (ALUO)

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Consultations on entrepreneurship, internships. Entrepreneurship workshops and training courses. Organisation of study visits. Organisation of career fairs and career days. Networking. Practicing the experience required to confidently present oneself to employers. Assistance in shaping a personal employment plan.

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Who is the Careers Service offer addressed to? Students and employers.

Objectives of counselling Development of professional competences. Networking. Managing career development.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Organisation of internships. Connecting students with employers.

SCHOOL 2 - ACADEMY OF MUSIC, UNIVERSITY OF LJUBLJANA (ULAG)

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Consultations on entrepreneurship, internships. Entrepreneurship workshops and training courses. Organisation of study visits. Organisation of career fairs and career days. Networking. Practicing the experience required to confidently present oneself to employers. Assistance in shaping a personal employment plan.

Who is the Careers Service offer addressed to? Students and employers.

Objectives of counselling Development of professional competences. Networking. Managing career development.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Organisation of internships. Connecting students with employers.

SCHOOL 3 - ACADEMY OF THEATRE, RADIO, FILM AND TELEVISION, UNIVERSITY OF LJUBLJANA (AGRFT)

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? No data available

Who is the Careers Service offer addressed to? Students and employers.

Objectives of counselling Development of professional competences. Networking. Managing career development.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector Organisation of internships. Connecting students with employers.



SWEDEN

SCHOOL 1 - KONSTFACK - UNIVERSITY OF ARTS, CRAFTS AND DESIGN IN STOCKHOLM

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Entrepreneurship courses in cooperation with institutions employing creators.

Internships and cooperation with the business sector Transit Kulturinkubator is a non-profit association operating at the university, bringing together professional filmmakers, musicians, performance artists, visual artists, and designers. It offers business development for artistic activities in the form of workshops, supervision, and office space. Transit's goal is to contribute to improving conditions for visual artists, filmmakers, performing artists, musicians, and designers. Transit is publicly funded.

countries; cont.

TABLE 3 Forms of professional support at higher education institutions offering artistic courses in the analysed

SCHOOL 2 - UMEÅ UNIVERSITY - UMEÅ ACADEMY OF FINE ARTS

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes No data available.

Internships and cooperation with the business sector Student associations and unions organise meetings of students, representatives of cultural institutions, and potential employers.

SCHOOL 3 - UNIVERSITY OF GOTHENBURG - FACULTY OF FINE ARTS, CRAFT

AND DESIGN / FACULTY OF MUSIC AND PERFORMANCE

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes No data available.

Internships and cooperation with the business sector Collaboration with organisations and other stakeholders involved in cultural production for children - such as cultural institutions (museums, libraries), municipalities, city planners and companies specialising in organising play activities, producing toys and books for children. Study visits to trade fairs, industry companies, and design studios.



HUNGARY

SCHOOL 1 - HUNGARIAN UNIVERSITY OF FINE ARTS

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.

SCHOOL 2 - UNIVERSITY OF DEBRECEN - FACULTY OF MUSIC

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes Classes: basic producer skills, management basics.

Internships and cooperation with the business sector Performance practices (concerts, galas) closely linked to the skill development process specified in the curriculum and semester work plan.

SCHOOL 3 - FRANZ LISZT ACADEMY OF MUSIC

Is there a Careers Service at the university? None were found.

What kind of support does the careers service offer? No data available.

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Who is the Careers Service offer addressed to? No data available.

Objectives of counselling No data available.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.



ITALY

SCHOOL 1 - ACCADEMIA DI BELLE ARTI DI BRERA, MILAN

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. A school in the AlmaLaurea system - a consortium of many universities monitoring the fate of graduates, but also proposing job offers and searching for employees for entrepreneurs.

Who is the Careers Service offer addressed to? Students and graduates.

Objectives of counselling Connecting employers and graduates. Ensuring visibility of graduate offerings.

Entrepreneurship/vocational preparation classes Curricular apprenticeships provided for in the study plans of the individual bachelor's and master's degree programmes.

Internships and cooperation with the business sector Internships on the following courses: painting, graphics, decoration, scenography, monument conservation, new technologies, industrial design.

SCHOOL 2 - SCUOLA HOLDEN, TURIN

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Talent Hub - a network connecting graduates and employers.

Who is the Careers Service offer addressed to? Students and graduates.

Objectives of counselling Facilitating contact between graduates and employers.

Entrepreneurship/vocational preparation classes In their third year of study, students attend classes dedicated to entering the world of work, which are called curriculum and managed by Talent Hub.

Internships and cooperation with the business sector Helping companies find new professionals to work with through Talent Hub. Opening Doors is an annual event during which graduates of two-year master's studies present their projects to professionals, which gives the opportunity to find funding for those projects or employment for their authors.

SCHOOL 3 - ACCADEMIA NAZIONALE D'ARTE DRAMMATICA SILVIO D'AMICO, ROME

Is there a Careers Service at the university? Yes.

What kind of support does the careers service offer? Career counselling. Tutoring. Supporting transgender people in the labour market.

Who is the Careers Service offer addressed to? Students.

Objectives of counselling Facilitating entry into the labour market. Supporting equality policies.

Entrepreneurship/vocational preparation classes None were found.

Internships and cooperation with the business sector None were found.

Analysis of the above table leads to the following conclusions:

- 1. Many of the analysed universities offering artistic studies, while supporting students in their professional development, do not limit themselves solely to classically understood career counselling (i.e. analysis of a person's potential and capabilities, indicating the optimal career trajectory or place of employment for them). On the contrary - today there are very innovative forms of operation of careers services that conduct research, provide services to employers, create mentoring and tutoring programmes, function as job search agencies, or act as impresarios for the youngest generation of people creating art.
- 2. Secondly, although careers services, as their name suggests, usually focus on facilitating graduates' processes of entering the labour market, in some cases (such as in Austria or Sweden) they also promote sustainable career models and become tools of equality policy, an important instrument for optimising curricula.
- 3. The policies of some universities (especially in Austria, Belgium, and Denmark) that express responsibility for the fate of graduates by making it easier for them to start their professional careers (lending workshops, exhibition spaces, providing legal support, free access to libraries or databases with information on job offers or vacancies in cultural institutions, etc.) are important.
- 4. In the case of some leading universities in a given country, we were unable to find information on the careers services operating within them (in the case of 5 countries, none of the universities selected for analysis has a careers service – this is the case in: Sweden, Hungary, the Czech Republic, and Denmark, and in the case of another 2: Austria and Belgium - out of the three universities analysed, only one had a careers service or an institution with similar competences). This does not necessarily mean that they do not exist, but rather that they are not displayed on university websites or that there is a lack of publicly available information about their operation. This, in turn, may make it much more difficult for students, graduates, and employers to use their offer. It seems - as indicated by the lack of traditional careers services in the case of some progressive universities – that this form of supporting graduates is slowly becoming a thing of the past in favour of interactive databases connecting graduates and employers, joint projects carried out with external entities, shows or multi-day festivals presenting the achievements of graduates, supporting start-ups or even universities acting as investors or "business angels" for commercial projects of people studying at or graduating from higher education institutions. Some higher education institutions also offer studies combined with work (learning through work). Sometimes - this applies especially to higher education institutions educating theatre or dance students - presentations of acquired skills are organised, not only within the walls of the academy, but also in the form of a tour beyond the borders of a given country.
- 5. Not all higher education institutions whose websites were searched had classes on entrepreneurship, marketing, self-presentation, and aspects of education related to professional development. It is also quite characteristic that such classes are present more in artistic fields that are more "practical" in nature and closely related to the creative sector (design, architec-

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ture, visual communication, poster, graphics, etc.), while they are completely absent in those that we classify as more classically understood "arts" (painting, sculpture, classical music, etc.). Unfortunately, this may suggest that already at the education level the second category of courses is thought of as "non-commercial" or "outside the market", which may significantly hinder the people who graduate from them from entering the labour market.

- 6. It is worth noting that in some countries (such as Austria, Denmark, Finland, the Netherlands or Sweden) classes on the art market and professionalisation are not implemented in the neoliberal spirit, but rather include the development of critical thinking, socially and environmentally responsible thinking, aimed at solving important social problems rather than maximising profit. Important aspects of such vocational education also include emphasising the importance of work for local communities, the environment, and the accessibility of public spaces.
- 7. At some universities, alumni associations take over mentoring, networking, and scholarship care, cooperating very intensively with the universities they operate within on the one hand, and with entrepreneurs, galleries, etc. on the other. Such activities often have a quasi-commercial character – thanks to an inexpensive monthly subscription, people entering the labour market receive selected job offers, contacts to potential employers, and information about vacancies in cultural institutions.
- 8. The higher education institutions analysed this time include: Complutense University of Madrid (UCM), Cyprus University of Technology, National University of Arts George Enescu in lasi, and National University of Art in Bucharest, which conduct their own research, not only on the professional fate of their graduates, but also, more broadly, on current trends on the labour market. This is a very important role of the higher education institution, because in this way it has the opportunity to transform the programme and formulas of operation so that they are better adapted to the current needs of the labour market.

Our survey, although completed by very few institutions, yields the following findings:

- Over 70% of the surveyed higher education institutions have careers services.
- Over 80% of the surveyed higher education institutions conduct classes in the field of entrepreneurship, development of professional competences, etc.
- In the case of 50% of the surveyed higher education institutions, such classes are optional, in less than 30% they are obligatory for all students, and in just over 20% they are obligatory for those who choose vocational education paths.
- The survey results indicate that only in less than 16% of the higher education institutions analysed, more than 70% of students participate in such classes.
- Research also shows that approximately 45% of higher education institutions conduct research monitoring the fate of their graduates.

As you can see, although most higher education institutions offering art courses offer classes supporting the professional development of their students, these classes are not compulsory. This of course increases the scope for free shaping of the course of studies, but it may also suggest that knowledge and skills relating to entrepreneurship, self-presentation skills, and cooperation with business are of an additional nature and not all people practicing art need them.

NON-FORMAL EDUCATION SYSTEMS FOR YOUNG CREATORS

The education of young artists also takes place outside the walls of higher education institution and even outside public educational institutions. In the next part of the study we look at the forms and places of such non-formal education. In order to maintain the possibility of comparison with the first part of the study, we also decided to distinguish four basic areas of education: classes, courses and workshops, mentoring, residencies and networking opportunities. We also decided to categorise the types of activities within each area to better indicate their diversity and provide the most interesting examples.



CLASSES. COURSES. AND WORKSHOPS

TABLE 4 Examples of forms of classes improving professional skills in the EU countries covered by the analysis

CATEGORY

WORKSHOPS AND PRACTICAL COURSES

FORM

Practical classes, often in the form of workshops, focusing on developing or updating specific artistic or professional skills. They are organised by both higher education institutions and commercial entities.

RECIPIENTS

Without age criterion (it did not emerge during the analysis).

- Workshop on occupational mobility in Austria. Link
- Paid workshops, run by the Belgian LUCA School of Arts, for people who want to specialise in specific areas, e.g. biodesign. Link
- WOC Online Artist Residency organises paid, online workshops, e.g. on participatory art (Bulgaria). Link
- Workshops for young architects at Zámek Liteň in the Czech Republic. Link
- A private school in Cyprus for those who want to turn their passion for art into a career. Link
- Lecture series of the Art Academy of Funen, also open to the public, on new philosophies and artistic challenges. Link
- Online courses to help plan one's career with economic stability in mind (the Czech Republic). Link
- Helsinki International Artists Association (Finland), e.g. workshop "Introduction to creating sustainable art". Link
- Workshops of the Association of Graphic and Visual Arts Authors for its members, e.g. on career management and copyright protection (France). Link
- "Crafting Prosperity: Drafting Creative Proposals for Emerging Artists" workshop in Greece. Link
- Barcelona Academy of Art evening and other programmes allowing adults (including graduates) to develop their skills in various creative techniques at this academy. Link
- Courses of the Spanish centre Metafora (in public art and art therapy), in which graduates can also participate. Link

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- Professional Organisation of Dutch Designers, e.g. Al training for visual designers (Netherlands). Link
- Paid "Gap Year" course for those wishing to develop their artistic practice (Ireland). Link
- Casino Luxembourg Forum d'art Contemporain, an institution organising, among others, workshops that can enrich the works of young creators (e.g. techno-expressions). Link
- Professional Artist a workshop and mentoring programme supporting the development of artistic careers, run by the ING Polish Art Foundation (for students, but not only). Link
- An opportunity to update skills for art and design graduates from the Royal Institute of Art in Stockholm. Link
- A multi-week workshop programme for dance artists from Sweden (new methodologies and practices). Link
- Young Artists Incubator (Italy). Link
- Young Artists Emilia Romagna Association, e.g. training for people up to 35 years of age from the Emilia-Romagna region in the field of contemporary art and urban regeneration (Italy). Link

CATEGORY

SUMMER PROGRAMMES AND SCHOOLS

FORM

Multi-week courses that allow to not only acquire technical skills, but also contextualise the knowledge one has already acquired (relate it to the challenges of today).

RECIPIENTS

Young artists (students and graduates), but also other people who want to develop in this direction.

EXAMPLES

- International Summer Academy of Fine Arts in Salzburg focusing on the challenges of contemporary artistic production and featuring experienced creators. Link
- Summer School of the Archa Theatre in Prague on social theatre activities. Link
- Summer University of the Centro Universitario de Artes y Diseño de Barcelona (e.g. on branding). Link
- Prado Museum Summer School for young art historians, future curators and museum managers. Link
- Art Research Summer Course in Flanders (for graduates and PhD students). Link
- Irish The Arts Council's summer school on cultural diversity. Link
- Stepping Stone Programme of the Young Artists Festival in Bayreuth (Germany). Link
- German-French Young Art Forum, workshops strengthening professional competences in an intercultural environment for artists aged 18 to 35. Link
- Summer and evening school of the Latvian Centre for Contemporary Art for young and aspiring artists. Link
- ING Polish Art Foundation Summer School The final stage of the Professional Artist project (for people selected during portfolio consultation). Link
- laşi Arts Summer School on "poetic engagement" for students and PhD students organised by the University of Fine Arts in Iași (Hungary). Link
- Summer school of WHW Akademija (NGO, Hungary) for emerging artists, with themes of care, decoloniality and radical pedagogies. Link

TABLE 4 Examples of forms of classes improving professional skills in the EU countries covered by the analysis;

CATEGORY

GUIDES, KNOWLEDGE BASES, AND EDUCATIONAL PLATFORMS

FORM

Inspiration databases, webinars, professionalisation advice, and other materials provided by guild organisations and other entities wishing to popularise knowledge among creators in this way.

Artists and creators at various stages of their careers (the materials allow to navigate the intricacies of the profession, but also stay up to date).

- A guide for aspiring professional artists prepared by Flanders Arts Institute. Link
- Portal publishing and collecting information about the creative industry in the Czech Republic. Link
- Handbook for young dance artists starting their careers (the Czech Republic). Link
- A section with legal and career advice (including work-life balance) on the website of the Danish Billedkunstnernes Forbund (Association of Visual Artists). Link
- Advisory services for the production of the Danish Development Platform for Performing Arts. Link
- Professionalisation tab on the website of the Danish organisation UKK (associating artists, curators, and art mediators). Link
- PA helpful training search engine on the Estonian Artists Association website. Link
- Webinars and flashcards related to professional practice on the website of the French Association of Visual Artists. Link to webinars, Link to flashcards
- Free consultations for artists from the Greek NGO State of Concept Athens, which young creators can take advantage of. Link
- Website of the AIE (Association of Spanish Performing Artists) with sections on contracts, among other things. Link
- Visual Artists Ireland's website with helpful advice for starting your career. Link
- A knowledge base containing "practical information on how to start and develop a sustainable professional practice as a self-employed or employed person (The Netherlands). Link
- A knowledge base platform for artists wishing to implement projects in Irish schools. Link
- Lectures on professional topics made available online on the website of the Lithuanian Photographers Association. Link
- A series of webinars and online talks organised by Arts Council Malta. Link
- Kunst-Starter: Website collecting information on starting an artistic career (Germany). Link
- A German organisation and website that collects information to help travelling artists. Link
- Swedish international publishing platform for artistic research. Link
- Website and services of the Swedish Konstnärsservice (Artists' Association), including issues of law and economics. Link

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MENTORING

TABLE 5 Examples of mentoring forms in the EU countries covered by the analysis

CATEGORY

MENTORING PROVIDED TO EMERGING ARTISTS BY ESTABLISHED ARTISTS (MASTER-APPRENTICE)

DESCRIPTION

Support for young artists by more experienced artists or experts who motivate and advise them in building their careers (skill development, building visibility and networks, internationalisation, etc.).

RECIPIENTS

Graduates, people starting their careers (emerging artists).

EXAMPLES

- Mentoring programme supporting graduates of the Academy of Fine Arts in Vienna (Austria). Link
- Cypriot mentoring in collaborative performances for emerging circus artists. Link
- Reiffers Art Initiatives (France). Link
- Equilibrium Young Artists (France). Link
- Export Artist Accelerator (Finland). Link
- Nordic Culture Point Mentorship Programme for people up to 30 years old (Finland). Link
- Rolex Mentoring Programme, among others, for artists from Greece. Link
- Irish mentoring programme for emerging artists working in collaboration with communities. Link
- Luxembourg Philharmonic Mentoring a two-year programme for talented young musicians. Link
- "NOSPR Academy" a scholarship and mentoring programme addressed to musicians between 18 and 30 years of age, which includes, among others, participation in concerts and preceding rehearsals (Poland). Link
- ACCELERATOR a mentoring programme combined with production support for emerging Romanian art-
- Mentor Magazine for Aspiring Writers (Slovenia). Link
- IAS Mentoring Programme (Italy). Link
- Budapest Art Mentor a programme enabling artists to "get to know the Hungarian and international art scene and take root in it". Link

CATEGORY

MENTORING FOR ARTISTS LOOKING TO TAKE THE NEXT STEP IN THEIR CAREER

TABLE 5 Examples of mentoring forms in the EU countries covered by the analysis; cont.

DESCRIPTION

Support aimed at people who are not necessarily young or just starting out, but rather trying to change something in their career or creative activity.

RECIPIENTS

Artists at various stages of their careers, regardless of age, sometimes membership in an industry organisation is required.

EXAMPLES

- · Mentoring as part of projects supporting the promotion of reading co-financed by the Danish Arts Foundation. Link
- SHIFT Mentoring & Coaching Program for Artists (Finland). Link
- Mentoring for all members of the Finnish Animation Guild (Finland). Link
- Mentoring for people staying in residence at the Drawing Centre (Netherlands). Link
- Mentorship Programme Building Beyond aimed at imagining alternative paths for the development of the world's cities (Netherlands). Link
- Mentoring Programme for Artists at Risk of Marginalisation (Ireland). Link
- European Investment Bank Mentoring Programme support for an established artist in creating a new body of work, combined with a residency in Luxembourg. Link
- MSA and ACM Arts Residency a residency and mentoring programme for emerging artists in Malta. Link
- Mentoring Program "Newcomers" (Germany). Link
- Perspective Hungarian mentoring programme Art is Business for people involved in the arts
- Arteria Foundation mentoring programme for artists seeking support in professionalising their practice (Poland). Link

CATEGORY

PEER MENTORING

DESCRIPTION

A programme based on an attempt to exchange experiences and roles, removing barriers between the mentor and the mentee (especially those based on age), which strengthens professional identity.

RECIPIENTS

Artists at various career levels, interested in collaboration and joint development.

- "Empowering emerging Belgium artists of color" (Belgium) for people under 35 years of age. Link
- Open Call for Associate Artists an experimental project of living, working and mentoring together (Belgium). Link

- "Moving the New Artistic Development Programme" mentoring for choreographers and performers (Cyprus). Link
- Peer-led Mentoring Program 2024 (Finland). Link
- Lithuanian Association of Interdisciplinary Artists Programme. Link
- Reinventing Mentoring in Arts Management (REMAM) (Latvia). Link

CATEGORY

MENTORING FOR FEMALE ARTISTS

DESCRIPTION

Mentoring that empowers women as participants in the art world.

RECIPIENTS

Women up to 30 years of age.

EXAMPLES

- MINO (Antwerp, Belgium) Female Artist Mentorship for individuals up to five years after starting their artistic practice. Link
- Baltic Women in Film Mentorship (Lithuania). Link
- A female Swedish music and mentoring project based on sisterly support. Link

CATEGORY

MENTORING FOR YOUNG PEOPLE (NOT NECESSARILY ARTISTS)

DESCRIPTION

Mentoring programmes to help young people plan their careers and enter the labour market.

RECIPIENTS

People who have graduated within the past few years, not necessarily in the arts (culture) sector.

EXAMPLES

- Mentoring for young people up to 26 years of age (Bulgaria). Link
- Innovationsledarna a programme in Sweden connecting young professionals with more experienced ones.
 <u>Link</u>
- Guido Mentoring Program for recent graduates of the private Luiss University (Italy). Link

RESIDENCES

TABLE 6 Examples of residency programmes in the EU countries covered by the analysis

CATEGORY

RESIDENCIES FOR ARTISTS STARTING THEIR CAREERS (WITH AND WITHOUT AGE CRITERIA)

DESCRIPTION

Support in developing artistic practice, intended for people of a certain age (up to 35 or 40 years old) who can demonstrate achievements (they are promising, talented), but always at the beginning of their career (regardless of age).

EXAMPLES

- A scholarship programme of the Styria region (Austria) for international visual arts practitioners and theorists up to the age of 40. Link
- CYEN Programme (Cyprus) for people from creative industries operating at the intersection of art and technology. Link
- Residency for emerging artists at FABRIKKEN in Denmark. Link
- Artists' spaces Villa Belleville (Paris, France). Link
- A programme for artists from the Rhine area Fondation François Schneider (France). Link
- Sterna Fellowship a stay and project on the island of Nisyros for graduates of Greek higher education institutions in the arts. Link
- Programme for people motivated to develop SEA Foundation for people 25+ (Netherlands). Link
- Atelier Now Residency Programme (Ireland). Link
- European Investment Bank Residency in Luxembourg, for artists up to 35 years of age. Link
- A residency programme on the Maltese island of GOZO. Link
- A platform for emerging artists from all over the world Künstlerhaus Bethanien (Germany). Link
- Romanian residency programme STUDIOTOPIA for emerging artists interested in cooperation between science and art. Link
- Residency for young artists MGLC Švicarija (Slovenia). Link
- Aksioma U30 programme to bridge the gap between education and professionalisation (Slovenia). Link
- Residency for artists up to 35 years old who will spend time and create a project on Luppa Island (Hungary). Link
- Internships and Scholarships at the Venice Biennale College (Italy). Link
- European Festivals Fund for Emerging Artists an interesting grant project for festivals creating residencies for emerging artists (Europe). Link

CATEGORY

RESIDENCIES WITH A FOCUS ON SPECIFIC TOPICS OR GOALS (WHICH MAY BE OF INTEREST TO YOUNG ARTISTS)

DESCRIPTION

Residency programmes focused on specific themes or goals, such as sustainability, deceleration, social transformation, innovative artistic practices, interdisciplinary collaboration, collaboration with local communities, children in schools, etc.

EXAMPLES

- MINO LAB residencies (Belgium) for creators working with communities. Link
- Residencies as part of the international event Water Tower Art Fest (Bulgaria). Link
- Greek mental health residency programme. Link
- "Into the fields" residencies (the Czech Republic) for artists from the Czech Republic, Germany, or Poland who live or work in rural areas or for whom this is a leading theme. Link
- Earthwise Residency (Denmark) a project focusing on nature and environmental regeneration projects. Link
- A programme for artists from different countries and disciplines Kone Foundation Saari Residence (Finland). Link
- Residency project in The Hague 1646 Residency (Netherlands). Link
- A programme for artists from various fields working with communities at Rucka Residency (Latvia). Link
- Art Inside Out residency in Halland Municipality, Sweden for local and international artists wishing to develop context-related themes. Link
- Artist in Coexistence (Sweden) a residency inspired by posthumanism. Link
- Residences focused on artivism Cittadellarte Fondazione Pistoletto (Italy). Link
- Flowing Streams an international residency programme focused on the theme of water. Link
- Culture Utopias a residency programme for artists from Romania, Poland, and Ukraine who, together with stakeholders and residents of these countries, will develop concepts for the challenges of modern times. Link

CATEGORY

ARTIST RESIDENCIES WITH NO AGE OR CAREER STAGE RESTRICTIONS (EMPHASISING THIS FACT)

DESCRIPTION

Programmes for artists without age or experience criteria, some of them even emphasise this fact in the open call (as a kind of manifesto, apart from directing the programmes to the international environment).

EXAMPLES

- Residency programme of Museums Quartier (Austria) for international artists to develop their projects. Link
- The Brno Artists in Residence a programme for people of all ages and backgrounds, with no pressure to create anything and focused on the well-being of the guests (the Czech Republic). Link
- "Mill of Art" Czech programme for regenerative arts, emphasising the lack of obligations of artists in residence; they can focus on their art, get involved in the community, or help in the garden. Link
- Residency programme of the Cypriot Pharos Arts Foundation. Link
- Helsinki International Artist Programme HIAP Residency (Finland). Link
- A large international programme for artists who want to work in Paris Cité Internationale des Arts (France).
 Link
- Residency at IMMA (Ireland) for artists at a turning point in their career. Link
- Residency related to cooperation with mentors Rupert Residency (Latvia). Link
- The Balmoral Residency programme for visual artists of all ages and from different countries (Germany). Link
- Residencies focused on exchange of experiences Rama Studios (Portugal). Link
- Residences in the Genoa area Bogliasco Fellowships (Italy). Link

CATEGORY

RESIDENCES FOR FOREIGNERS OR PEOPLE FROM CERTAIN COUNTRIES

TABLE 6 Examples of residency programmes in the EU countries covered by the analysis; cont.

DESCRIPTION

Residencies for artists from specific countries or foreign creators, emphasising international exchange and solidarity (e.g. in the context of artists from areas affected by war or crisis), but also focused on the exchange of artists from bordering countries.

EXAMPLES

- Residency programme of the Vienna Academy of Fine Arts in cooperation with local Caritas for artists from the so-called "third world" (Austria). Link
- Different programmes implemented by Goethe-Institut Bulgaria. Link
- The Displaced Artists Network a Danish governmental-private-non-governmental initiative aimed at providing residencies for artists who had to flee Ukraine. Link
- Residency exchange between artists from Luxembourg and Saarbrucken. Link
- A programme for foreign artists who want to develop in Riga NOASS Art Centre (Latvia). Link
- Open call for artists from Ukraine KAIR Košice (Slovakia). Link
- Programme for artists from Visegrad countries Banská St a nica Contemporary (Slovakia). Link

NETWORKING

TABLE 7 Examples of networking activities in the EU countries covered by the analysis

CATEGORY

NETWORKING THROUGH FESTIVALS AND ART FAIRS

DESCRIPTION

Events presenting current art, young art fairs, as well as larger festivals and the meetings, conferences and discussions organised within their framework encourage establishing contacts, also among young artists.

RECIPIENTS

No age restrictions, except for young art fairs presenting the works of young artists.

- Parallel Vienna alternative art fair (Austria). Link
- Generation Brussels as part of ArtWeek an exhibition project dedicated to artists who have not yet been recognised (Belgium). Link
- Database of winners of the prestigious Czech award for young visual creators (the age threshold of 35 was abolished in 2024). Link
- Events organised by Helsinki International Artists Association (HIAA), e.g. Craft Fair (Finland). Link
- Three-day programme of meetings for visual artists Rencontres d'Arles (France). Link

- Exhibition on the new generation of Greek artists at the Athens Conservatory. Link
- "Swab Barcelona Art Fair" an independent art fair, experimental platform and meeting place for emerging artists and galleries (Spain). Link
- Exhibition-competition "Generation" of the Montemadrid Foundation, presenting young art by artists from Spain. Link
- Art Vilnius fair in cooperation with institutions from several countries (Lithuania). Link
- Emerging Visions an exhibition presenting student works at the Maltese Spazju Kreattiv (Malta). Link
- Young Art Fair (Poland). Link
- DIPLOMA Show an event financed by the Romanian Ministry of Culture, where graduates of artistic studies present their graduate works. Link
- "Artists Rooms" exhibition, dedicated to emerging Romanian talents, at Scena9, financed by Groupe Societe Generale BDR. Link

CATEGORY

NETWORKING THROUGH ARTISTIC RESIDENCIES

DESCRIPTION

Residency programmes naturally encourage meeting new people and establishing relationships in the art world, but some of them particularly emphasise this aspect by constructing the rules and residency programme in an appropriate way.

RECIPIENTS

People of varying ages (there are residencies for people of a specific age, but they are more often aimed at people who, due to their career stage, may be interested in them).

EXAMPLES

- Neiro residency for music artists (the Czech Republic). Link
- Kimonos Art Center Residences (Paphos, Cyprus). Link
- Malt AIR Residence in Ebeltoft (Denmark). Link
- Nectart residency programme, promising, among others, entry into the artistic network of Barcelona (Spain).
 Link
- Programme based on thematic discussions with experts Pilotenkueche (Germany). Link
- Akademie Schloss Solitude another example of a residency focused on international and intermedia exchange (Germany). Link
- Kaunas Biennial (Lithuania). Link
- Woven Network Sweden a residency and networking programme focused on women's experiences in the COVID-19 pandemic. Link

CATEGORY

NETWORKING THROUGH JOINT EXHIBITIONS AND ARTISTIC PROJECTS

DESCRIPTION

Artistic events aimed at bringing together young artists, apart from the training and presentation aspect, lead to the initiation of new contacts.

RECIPIENTS

Young artists, without specifying age criteria.

EXAMPLES

- Group exhibition of young artists organised by Galeria Credo Bonum and Goethe-Institut Bulgaria. Link
- Non-institutional community of young artists Eesti Noorte Kaasaegse Kunsti Liit (Estonia). Link
- Young Luxembourgish Artists an exhibition-platform-exhibition space for the young artistic scene from this country. Link
- Exhibition of young artists (up to 35 years of age) organised by the Old Art Colony in Szentendre (Szentendrei Régi Művésztelep) (Hungary). Link
- CELA Connecting Emerging Literary Artists, a project to network the young generation of writers from Europe. Link

CATEGORY

NETWORKING THROUGH PLACES AND SPACES

DESCRIPTION

Creative spaces emerging in post-industrial locations, or organisations that exist mainly online, foster networking, also with the participation of young artists.

RECIPIENTS

People of different ages and at different stages of their careers.

EXAMPLES

- MINO Art Space & Lab residency and exhibition space in Antwerp (Belgium). Link
- ArtHub in Copenhagen, Denmark. Link
- Creative Centre in the post-industrial space of Nova Cvernovka (Slovakia). Link
- Association of Young Artists' Studios (A Fiatal Képzőművészek Stúdiója Egyesület) a network and studio whose aim is to provide organisational and exhibition support to its members (Hungary). Link
- Platform connecting dancers from the Moving Balkans region (international). Link

CATEGORY

NETWORKING THROUGH UNION LOBBYING

DESCRIPTION

Youth sections of some guild organisations and non-governmental initiatives politicising issues related to the work and social security of artists, including young ones, create identity and bonds around a common cause.

RECIPIENTS

People of different ages and at different stages of their careers (except youth sections of trade unions).

- Youth section of the Estonian Writers' Association. Link
- · Association organising actions for the visual arts sector Platform BK (Netherlands). Link

CATEGORY

OTHER NETWORKING INITIATIVES

DESCRIPTION

Networking within the community and with curators from outside it.

RECIPIENTS

People of different ages and at different stages of their careers.

EXAMPLES

- Project Network a Danish networking programme for the young generation of utility ceramics artists from around the world. Link
- Artist Run Team Building –networking of artists managing cultural spaces (including young ones) within Timişoara 2023 European Capital of Culture (Romania). Link
- Networking North project networking of artists (including young ones) from northern Sweden with curators from all over the world. Link

An analysis of examples of non-formal education in which young people can participate allows us to notice several important issues:

- 1. There are many such activities, they are very diverse in nature and do not have a disseminating character, but rather an activating one, they are not so much another form of teaching, but rather create development opportunities for young people.
- 2. Many forms of non-formal education, such as various types of residencies or networking, are intended directly as an opportunity to enter the labour market or become an integral part of the artistic or creative world.
- 3. By analysing the identified examples, one can see differences in the richness of this type of educational offer in individual countries. There is more of it in countries such as France, Germany, the Netherlands, Austria, Belgium, and Ireland, and less in the countries of Southern and Central and Eastern Europe. In the case of activities such as networking or residencies, this does not necessarily have to entail glaring disproportions in the offer for people living in the different countries covered by the study, because most of these types of opportunities are available to people from abroad, and information about the offers is collected on special search engine websites (e.g. artjobs.com or the Spanish residency platform localizart). However, the situation is slightly different in the case of workshops or mentoring, where the diversity of the educational offer in individual countries may translate into unequal opportunities for young artists in different EU countries.
- 4. Surprisingly many of the identified initiatives are also paid events (e.g. courses organised by LUCA School of Arts, the Cypriot Aigaia School of Art & Design, or the Irish Gap Year). As one

might expect, there are special programmes that allow offer funding, but this indicates that non-formal education systems for young creators are a space that not only eliminates, but also generates inequalities. To slightly nuance this conclusion, it is worth noting the presence of solutions aimed directly at artists at risk of exclusion (from rural areas, countries at war, and so on).

- 5. When analysing the categories of addressees present in the above examples, one can also see the increasingly problematic nature of the status of a young artist it is not necessarily related to age, sometimes it means being a recent graduate, the number of years since completing formal education, being a (yet) unrecognised artist, or a person who wants to embark on a new career path or is at some particular stage of it.
- 6. The above conclusion is perhaps most clearly visible in residency programmes, where youth rather means freshness, a unique perspective, and the willingness to engage in current challenges. It is also worth noting that some residences deliberately move away from identifying youth, but also this form of supporting creative people, with hyperactivity, placing emphasis on the creative process, rest, and creating space for reflection on life goals.
- 7. Although this was not the subject of the study, it is also worth noting the European projects identified during the search, allowing young artists to develop their professional competences, which are not located in any country³⁸, but are rather supranational spaces for gaining knowledge and experience. It is also quite significant that such "exterritoriality" is in line with the thinking about art as a global phenomenon, an aspect that is very strongly emphasised in the progressive education of artists at the best higher education institutions in the arts. The point here is not only that international experience is seen as a necessary aspect of professionalisation, but also that the dividing lines within the artistic world today seem to no longer be marked by national borders.

Examples of such initiatives include the European Platforms for the Promotion of Emerging Artists (2021-2023), financed by the EU Creative Europe programme (Link), or The Artists Development Programme financed by the EIB Institute (Link).

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SUPPORT SYSTEMS FOR YOUNG CREATORS IN STARTING THEIR PROFESSIONAL CAREERS

In this part of the study we present the results of analyses devoted to the identification of public support systems for young creators in starting their professional careers. The forms of activities they consist of are either direct (and manifest themselves in the form of assistance provided directly to such people - most often in the form of social security, scholarships, but also, for example, purchases of works), or indirect (they then constitute systems of incentives for entities that are able to support young people entering the labour market). We present the forms of assistance identified in the surveyed countries in the same order.

FORMS OF SOCIAL SUPPORT FOR (YOUNG) CREATORS

The table below provides information on the social support that young creators can benefit from in individual countries and which is offered by the state. We have organised them into three categories: those forms of support that are intended exclusively for people starting their professional careers, those available to all creators, and those that can be used by all individuals in a given country.

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries under analysis



AUSTRIA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

Possibility of suspending the condition of obtaining minimum income from artistic activity for a period of 3 years in the case of the first application for receiving a subsidy referred to in the cell on the right. Link

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

The Artists' Social Insurance Fund subsidises social security contributions by 1,722 Euro per year. Link

Tax exemption for scholarships, prizes, and certain subsidies awarded to artists. Link

The sale of artistic works is subject to a reduced VAT rate of 13%. Link

Possibility of lump-sum deduction of costs of artistic activity.

The Fair Pay pilot grant programme aiming to ensure fair remuneration within the framework of "independent scene" projects. Link

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries under analysis; cont.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE39

Zero tax rate for people whose income is less than €12,816 per year.

Possibility of deducting labour costs (including social security contributions).



BELGIUM

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

The Primostarter relief (described in the last cell on the right) for persons whose main occupation is self-employed artistic activity and who have a valid artistic work certificate is extended from 4 to 8 quarters. Link

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Allowance for artistic work (Kunstarbeitsgeld).⁴⁰

Possibility of freezing the degression of unemployment benefits for a period of 12 months.

"Article 1 bis" right - the ability to perform work without signing an employment contract, but with all the benefits that result from this relationship (e.g. social security related to unemployment, illness, retirement). Link Allowance for amateur artists (EUR 70 per day for a maximum of 30 days, provided one has the status of an amateur artist. From 1 January 2024, the Amateur Art Compensation Scheme will replace the Small Allowances Scheme (RPII). Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Primostarter: minimum social security contribution for people starting work for the first four quarters (applies to self-employed people). Link

Zero tax rate for people whose income is less than €15,820 per year.

Possibility of deducting social security costs from the income base.



BULGARIA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

In accordance with the Act on the Protection and Development of Culture⁴¹, the National Fund "Culture" established therein runs the programme "Creative scholarships supporting young and outstanding artists and other young specialists in the field of culture". The condition for participation is having an artistic education and self-insurance.

³⁹ All information in this column is based on information taken from Worldwide Tax Summaries

⁴⁰ This allowance amounts to 60% of the average salary earned by the person applying for it, but not less than €69.71 for employees with families and not less than €61.41 for other employees; on the other hand, it can never exceed €72.38. Link.

⁴¹ Link

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FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

In accordance with the Act on the Protection and Development of Culture, the National Fund "Culture" established therein conducts a programme supporting the creation of cultural goods. As can be seen from the analysis of the conditions for participation in it, it can be used by cultural organisations and individuals. In the latter case, they do not have to have artistic education or achievements in the field of art.

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Artists, like other self-employed people, can deduct costs related to running an artistic activity, such as the purchase of materials, tools, studio rental, and business travel costs.



CROATIA

under analysis; cont.; cont.

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Lower income tax on the sale of works of art (reduced by 30% of costs and 25% of the non-taxable amount). Link

The status of an independent artist gives the right to have compulsory pension and health insurance contributions paid from the budget of the Republic of Croatia, as well as to issue invoices, make tax deductions, receive pension benefits, etc.

Ministry of Culture programmes supporting artists through grants and scholarships. Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Possibility of deducting social security costs from the income base.

Exemption from paying income tax for people under 25 years of age and 50% exemption from paying this tax for people between 26 and 30 years of age.



CYPRUS

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Planned: entry in the register of artists allows to apply for grants and subsidies from the Ministry of Culture, participation in competitions organised by the state and its agencies, etc.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Zero tax rate for people whose income is less than €19,500 per year.

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries under analysis; cont.; cont.



THE CZECH REPUBLIC

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Scholarship programmes, awards, financing of artistic projects in various fields by the Ministry of Culture. Possibility of making tax deductions for donations for cultural purposes and a reduced VAT rate for certain forms of cultural activity. Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Tax relief for individuals: CZK 30,840 and for students: CZK 4,020 (for students up to 26 years of age and PhD students up to 28 years of age).



DENMARK

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

According to the VAT Act, writing, composing, and other artistic activities (lectures, performances, etc.) are exempt from this tax. At the same time, there is an obligation to pay this tax in the case of sale of works (even 25% if the sale exceeds DKK 300,000). Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Possibility of deducting labour costs (including social security contributions).

All persons aged 18 and over receive a tax relief of DKK 49,700.



ESTONIA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Social guarantees such as health insurance, pension insurance, unemployment insurance, and benefits resulting from them, such as medical care, sickness benefits, parental benefits, retirement pensions, or unemployment insurance benefits. There is also Eesti Kultuurkapital (Estonian Cultural Fund), which operates through councils operating in counties that distribute money for cultural activities.

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries under analysis; cont.; cont.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Personal allowance: EUR 7,848.



FINLAND

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Artistic grants and scholarships may be tax exempt under certain conditions. Possibility of combining different types of pensions (employment, scholarships, additional artist pension, etc.).

An artist may receive an additional state artist's pension for services as a creative artist or performer granted to a person who resides or resided permanently in Finland.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Artists, like other self-employed people, can deduct expenses directly related to their professional activity, such as materials, tools, business trips, and other costs. Personal allowance: EUR 20,500.



FRANCE

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Artists registered with MDA or AGESSA pay reduced social security contributions (around 15% of net income). There is also the Intermittents du spectacle (support system for temporary workers), which pays benefits during breaks in work. The condition for receiving it is to work at least 507 hours a year. Artists are covered by the general social security system in France, which means they have access to health, pension, and disability insurance.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Applies to all individual payers. Possibility of deducting 10% of the tax base for labour costs. Personal allowance: EUR 40,000.



GREECE

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries under analysis; cont.; cont.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Membership in the Greek Chamber of Visual Arts gives the possibility of exemption from the obligation to pay social security contributions under the Insurance Fund of Artisans and Small-Scale Merchants (TEBE), to which artists are assigned. It also gives the opportunity to use health services. Link

Following the decision of the Commission of the Minister of Culture, artists are entitled to a pension from the Public Fund for outstanding contributions to the development of art. Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Possibility of deducting social security costs from the income base.



SPAIN

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Unemployment benefit for artists working in the field of performance, audiovisual, and musical arts and conducting technical and support activities (80% of remuneration; condition: at least 180 days of artistic work). Link

Reduced monthly social security contribution base for self-employed persons whose income does not exceed EUR 3,000 per year. Link

Reduction of personal income tax rates from 15% to 7% for artists earning less than €15,000 per year. This applies to both income from work and income from professional activity. Link

Reduction of the personal income tax rate from 15% to 2% in the case of artistic contracts. Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Zero tax rate for people whose income is less than €12,450 per year.

Possibility of deducting labour costs (including social security contributions).

30% reduction in personal income tax for income derived from intellectual property where the taxpayer is not its creator (this does not apply exclusively to artists).



THE NETHERLANDS

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Belonging to creative associations gives the opportunity to enforce royalties, protect property rights, provides legal assistance, helps with debt collection, etc.

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FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Personal allowance: EUR 38,098.



IRELAND

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

The "Basic Income for Arts" pilot programme (2022–2025, description in the cell on the right), which includes a separate funding stream for people who have completed artistic education and cannot yet demonstrate artistic achievements (this stream covers 200 people annually). Link

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

The pilot programme "Basic Income for the Arts" (2022-2025) covers 2,000 artists, who are paid €325 per week. People participating in the programme must register as self-employed with the tax office. Link

Artists can apply to the tax office for exemption from income tax (up to EUR 50,000). The exemption covers profits from the sale of works, scholarships, royalties, etc. Link

A pilot scheme for the Jobseekers' Allowance for self-employed persons (Liúntas Cuardaitheora Poist [JA]) implemented by the Department of Social Protection (Roinn Cosanta Sóisialta, RCS). The condition is to be self-employed and a professional member of VAI. During the 12 months of receiving JA there is no obligation to engage in professional activity. People who receive JA can also apply for other benefits (rent, fuel, medical card, etc.). Link and Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Possibility of deducting labour costs from the tax base, possibility of reducing the amount of pension contributions.



LITHUANIA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Key benefits of artist status include: a social security scheme for artists, compensatory benefits for performing arts artists, remuneration for the use of one's own instruments, reduced VAT rate for certain works, and reduced tickets for cultural events of state and municipal theatres and concert institutions.

Additionally, it is possible to deduct 1.2% of the tax base for persons supporting artists, e.g. by purchasing their works.

Since 2011, Lithuania has had a social security programme for artists, which provides financial and social support (pension, health, maternity/paternity) to artists with low and irregular incomes or to artists with the status of an artist who have a break from their artistic activity.

The basic means of financial support for artists are "artistic downtime allowances", payable for 3 months. There is also a Compensation Fund, which is a benefit for artists who, due to the specific nature of their profession, are unable to pursue creative activity and, as a result, their employment contract has been terminated under the terms specified in the Act (this primarily applies to musicians, singers, and dancers).

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

under analysis; cont.; cont.

Possibility of deducting labour costs for self-employed persons.



LUXEMBOURG

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

Reducing the period of professional work requirement for recent art school graduates from 3 years to 12 months as a condition for receiving various forms of support for independent professional artists (described in the cell on the right). In the case of those persons, the condition of minimum income from artistic activity is also waived. Link

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Assistance for independent professional artists granted for 24 months with the possibility of renewal (the amount of this benefit is half of the minimum wage for skilled workers); assistance in the event of breaks in work or the need to suspend professional activity (illness, maternity leave, parental leave); scholarships for artistic creation and professional development⁴².

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Zero tax rate for people whose income is less than €12,438 per year.

Tax deductions for expenses related to labour costs, commuting, social security and pension contributions.



LATVIA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Possibility of using Valsts kultūrkapitāla fonds – a fund supporting creativity.

There is also support for artists who, due to the nature of their work, do not earn a steady income or experience a temporary loss of ability to work. Additionally, assistance is provided to independent artists. People receiving income from copyright (royalty) can benefit from simplified taxation rules.

⁴² People applying for these three forms of support must meet a number of conditions described in the act: Loi du 19 décembre 2014 relative 1) aux mesures sociales au bénéfice des artistes professionnels indépendants et des intermittents du spectacle 2 à la promotion de la création artistique (Link). These include: residing in Luxembourg for at least 6 months, a three-year period of pursuing an artistic activity that generates an income of at least four times the monthly minimum social wage for unskilled workers, etc.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

None were found.



MALTA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found⁴³.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

From 2022, artists earning income from self-employed artistic activities can opt for a flat tax rate of 7.5% on the first €30,000 of turnover in the 2022 calendar year and €50,000 thereafter. Link

150% tax deduction for companies donating to cultural causes. Link

Tax deduction of 300 euros per child for parents who send their child to artistic and creative courses. Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Zero tax rate for people whose income is less than €9,100 (single persons) and €12,700 (married couples). Tax deductions for expenses related to labour costs.

Tax deductions for advanced education (master's degree and PhD), which are considered useful for the industry (the programme is called: Get Qualified 2017-2024, and the list of courses, the completion of which qualifies for participation in it, also includes those of an artistic nature). Link



GERMANY

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

A 3-year trial period for membership in the Künstlersozialkasse, which results in the possibility of having social security, health care, and pension contributions despite the lack of artistic achievements.

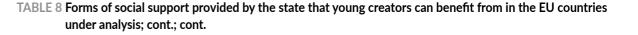
FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Artists who are members of the KSK receive discounts (50%) on health, pension and care insurance contributions. These contributions are partly financed by the state and by fees from businesses that use the artists' work.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Possibility of deducting the costs of commuting to and from work, business literature, professional contributions, and work equipment.

Personal allowance: EUR 11,604.





POLAND

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Pursuant to Article 6 (1) (5) of the Act of 13 October 1998 on the social insurance system, mandatory pension and disability insurance applies to natural persons who conduct non-agricultural business activities in the territory of the Republic of Poland, which, as indicated above, also includes artists and creators.

Artists who create art and earn money from it can benefit from a preferential 50% of the costs of revenue. This is the so-called relief for artists, which was introduced to support persons engaged in artistic activities (Article 22 (9) (3) of the Personal Income Tax Act of 26 July 1991). To be eligible for the creators' relief, an artist must meet certain conditions. First of all, they must perform artistic activities in a creative and independent manner. This means that artistic activity must require individual input and creativity from the artist. Taxpayers whose income from creative work exceeds the so-called first tax threshold (PLN 85,528 in income, after deducting pension and health insurance contributions) cannot benefit from the 50% deduction.

Pursuant to Article 43 (1) (33) of the Act of 11 March 2004 on the Goods and Services Tax, cultural services provided by individual creators and performing artists, within the meaning of the provisions on copyright and related rights, remunerated in the form of royalties, including for the transfer or granting of a licence to copyright or rights to the artistic performance of works, are exempt from tax.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Start-up relief - exemption from the obligation to pay contributions for individuals who are entrepreneurs and start business activity for the first time or start it again after at least 60 months from the date of its last suspension or termination.

Mały ZUS - programme of preferential (reduced) employer contributions to the Social Security institution. The relief consists in enabling a person conducting business activity to pay social insurance contributions on the basis of the assessment base, the amount of which depends on the income obtained from this activity in the previous calendar year.

Personal allowance: PLN 30,000.



PORTUGAL

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Registering with RPAC provides protection during unemployment, maternity, and illness. The condition is to pay contributions and register in this system. Freelancers who do not register are covered by the social protection system set out in the Code of the Component Systems of the Social Security System.

⁴³ At the same time, there are government programmes run through the Art Council, aimed at young people: the Young Artist Development Programme and Artivisti (for people aged 18-25) - both are 18-month mentoring programmes for a very limited number of people. Link

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries under analysis; cont.; cont.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Personal allowance: EUR 7,703.



ROMANIA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Professional cultural workers (...) are entitled, as insured persons, to sick leave and benefits for temporary incapacity for work caused by common illnesses or accidents outside work, as well as to maternity benefits and leave to care for a sick child. Link

Professional cultural workers are also entitled to unemployment benefits.

The National Fund for Culture, created for the needs of the National Mobility Programme, aims to support the professional development of cultural workers (by organising training courses, workshops, residencies, trips, transport, and insurance of works, etc.). Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Possibility of deducting contributions for voluntary health insurance, pension funds, and social security contributions from income.



SLOVAKIA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

None were found.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

The personal allowance of 21 times the minimum subsistence amount, announced on 1 January each year, is available to all individuals whose annual tax base does not exceed a certain limit.



SLOVENIA

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

If a person applies for the status of a professional creator within two years of completing their studies, it is necessary to demonstrate that their artistic achievements indicate significant activity in the field of culture or

that the profession is a shortage profession. However, it makes it possible to obtain this status despite the lack of artistic achievements.

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

The advantage of self-employment in culture is the right to have social security contributions paid from the state budget. This right is granted to persons who meet certain conditions, namely, they are entered in the register of persons conducting business activity in the field of culture, do not exceed the threshold, the amount of which changes every year, and their creative work constitutes an exceptional achievement, or they perform a shortage profession in culture.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

under analysis; cont.; cont.

Personal allowance: EUR 18,188.61. Special tax relief for a resident receiving income from employment up to the age of 29, amounting to EUR 1,300.



SWEDEN

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found44.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Until 2010, there was an income guarantee for the most recognised artists, paid by the state through the Chamber of Commerce (Kammarkollegiet) for life (currently 84 artists are still covered by it). Link

Konstnärsnämnden (The Swedish Arts Council), distributes state subsidies in the form of scholarships, grants, and residencies for artists. It offers multi-year employment scholarships and long-term scholarships (up to 5 years). Link

Sickness benefit, the amount of which depends on income from gainful employment.

Unemployment benefit, provided that a person has paid contributions to the Social Insurance Fund or unemployment insurance contributions (special insurance funds, very often based on recording hours of artistic work). Link

MU-avtalet - a system of licensing fees for presenting works of art in public institutions and covering the costs of preparing exhibitions by artists. Link

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Zero tax rate on income up to SEK 598,500.

Tax deductions related to labour costs.

In Sweden there is also a very large offer of scholarships, grants, and residencies for young people



HUNGARY

under analysis; cont.; cont.

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

Artists have the right to independently pay social contributions in the amount of 15% of their earned income, the so-called simplified health contribution (EKHO - "Egyszerűsített Közteherviselési Hozzájárulás"). Individuals registered as self-employed can claim 10% of their income as costs of earning it, while the remaining 90% of income is subject to taxation at 15%. Link

TABLE 8 Forms of social support provided by the state that young creators can benefit from in the EU countries

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Possibility of deducting the costs of obtaining income from gainful employment.



ITALY

FORMS OF SOCIAL SUPPORT FOR YOUNG CREATORS

None were found.

FORMS OF SOCIAL SUPPORT FOR EVERY PERSON WITH THE STATUS OF A PROFESSIONAL ARTIST

The status of a professional artist is necessary to receive social benefits, tax relief, and apply for scholarships and grants. Artists have the right to basic health care from the National Health Service (Servizio Sanitario Nazionale - SSN). Health insurance covers the costs of treatment, rehabilitation, and purchase of medicines in the event of illness or accident.

FORMS OF SOCIAL SUPPORT AVAILABLE TO EVERYONE

Tax relief on self-employment income (income dependent).

Personal allowance: EUR 28.000.

Analysis of the contents of the above table leads to the following conclusions:

- 1. Only in a few countries (Austria, Belgium, Bulgaria, Ireland, Germany, Luxembourg, Slovenia) was it found that the state recognises the category of "young creator" within social support systems. This seems to be due to the small number of people in this category and the marginality of their importance from the state's perspective. This may also be due to the lack of its representation in discussions about the situation of artists and, consequently, the lack of opportunities to effectively and publicly articulate the problems faced by people belonging to this category.
- 2. In most of the countries analysed, the specific situation of people performing creative professions is noticed, which is reflected in specific forms of social support available only to them. At the same time, it is worth noting that in some of the countries (such as Austria, Belgium, France, Ireland, Lithuania, Luxembourg, Germany, or Sweden) this support is extensive.
- 3. In most of the countries analysed, people practicing creative professions benefit from social support, tax reliefs, and exemptions similar or identical to those available to other self-employed people, which in turn indicates that this form of employment is recognised as "normal" in the case of creative professions. This may in turn result in difficulties in popularising the idea of full-time employment of artists (e.g. when they prepare exhibitions or implement projects for artistic institutions, but also communes or organisations), as well as inability to perceive the specificity of artistic work (lack of continuity, frequent breaks in work, irregular income, etc.).
- 4. Interesting experiments are underway in some countries with more progressive forms of support. These include the Irish Basic Income for the Arts pilot programme (2022-2025), the Austrian Fair Pay subsidy pilot programme, the Swedish arts licensing scheme (MU-avtalet), and the Belgian amateur work allowance. All of them, apart from being aimed at improving the existential situation of artists, also constitute platforms for discussions on the professional distinctiveness of people involved in art and are an important tool for increasing public awareness of the conditions in which artists work.
- 5. Only a few countries have created systemic solutions aimed at supporting people practicing art and entering the labour market. In Austria, such solution is the possibility of suspending the condition of obtaining a minimum income from artistic activity for a period of 3 years in the case of the first application for a subsidy from the Artists' Social Insurance Fund; in Belgium, there is a Primostarter relief (minimum social security contribution for people starting work for the first four quarters), which in the case of people whose main occupation is self-employed artistic activity and who have a valid artistic work certificate, is extended from 4 to 8 quarters. In the case of Luxembourg, it is possible to reduce the period of professional work requirement for recent art school graduates from 3 years to 12 months as a condition for receiving various forms of support for independent professional artists (described in the cell on the right). In the case of those persons, the condition of minimum income from artistic activity is also waived. Germany, in turn, offers young people starting their professional careers a 3-year trial period for membership in the Künstlersozialkasse, which results in the

ANALYSES RESULTS

possibility of having social security, health care, and pension contributions despite the lack of artistic achievements.

SUPPORT IN THE FORM OF SCHOLARSHIPS, GRANTS, AND AWARDS FROM THE STATE. LOCAL GOVERNMENT AND NGOS FOR YOUNG CREATORS STARTING THEIR CAREERS

In our search for answers to the question about the forms of support for young artists, we first identified three basic types of organisation of the subsidy system: centralised (e.g. France, Lithuania, Poland, Romania, Hungary, Italy), semi-centralised (where state patronage is to some extent balanced by non-governmental organisations, as in Greece, Spain, or the Czech Republic, or where funds are divided between state-established funds, as in Ireland) and dispersed (where funds are divided between state-established funds, but also NGOs and private patrons, as is the case of the Netherlands, Germany, Sweden, or Luxembourg). When looking for information, we used Internet search engines, but also analysed the offers contained on the websites of various institutions. However, since the aim of this study is not to provide a detailed reconstruction of national grant systems or industry awards, we generally do not list below all of the types that are available to young artists on the same basis as other people, but only indicate those that are intended specifically for them. This is why there are few entries in the cells concerning Spain or Malta, even though the systems of public support for culture and art are relatively well-developed in these countries. We also focus on examples of support that demonstrate the diversity of local systems.

TABLE 9 Identified support in the form of scholarships, grants, and awards from the state, local government and NGOs for young creators starting their careers



AUSTRIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Residency scholarship in Graz for young artists and art theorists. Link

In Vienna, artists can count on support consisting of the purchase of works, preferential prices for studio rental, and subsidies for small projects, but regardless of age. Link

Grants, scholarships, and other forms of support offered by the Austrian Ministry of Art, Culture, Civil Service and Sports usually have no age criteria (link), but some of them may be of interest to young creators, such as: granting free studios (link), purchasing works (link), scholarships for start-ups (link), co-financing of a "fair" salary for projects from the "independent scene" (link).

Support for young art in Salzburg (Junge Kunsthilfe Salzburg) - consulting, organisational, and financial assistance for artists aged 18-30, in exchange for, among others, willingness to share their skills with children and young people. Link

TABLE 9 Identified support in the form of scholarships, grants, and awards from the state, local government and NGOs for young creators starting their careers; cont.

AWARDS FOR YOUNG ARTISTS

Credit Suisse Award for Young Musicians (up to 30 years old). Link

The Egon Schiele Prize is awarded by the Rotary Club Tulln to graphic or painting artists aged 18-28. Link Outstanding artist awards - for young and middle-aged artists, awarded by the Austrian Ministry of Culture.

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Search engine for grants and scholarships (including artistic ones) on the website of the Österreichischer Austauschdienst (Austrian Agency for International Cooperation in Education and Research). Link



BELGIUM

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

No offers found (for which age was a criterion).

AWARDS FOR YOUNG ARTISTS

An award for young sculptors given by creative organisations to artists up to 40 years of age. Link The Tiff Award is given by FOMU Antwerp to emerging photographers with a connection to Belgium. Link New Talent Award - awarded to young talents in the areas of communication, advertising, and design by Creative Belgium. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Search engine for grant offers from the Flanders Arts Institute (autonomous region of Flanders). Link Autonomous regions of Wallonia-Brussels. Link



BULGARIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

The Debut Programme of the National Fund for Culture (Национален фонд "Култура") for professional artists starting their careers. Link

AWARDS FOR YOUNG ARTISTS

Painting competition of the Union of Bulgarian Artists with financial prizes (and the possibility of organising an exhibition) for artists who are under 35 years of age. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



CROATIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

NGOs for young creators starting their careers; cont.

Our Contemporaries - a competition for young portrait artists up to 30 years of age, organised by one of the oldest cultural institutions in the country, Matica Hrvatska. Link

TABLE 9 Identified support in the form of scholarships, grants, and awards from the state, local government and

A grant programme of Erste Bank and the urban-cultural platform Urbanka for young creators up to 30 years of age. Link

Grants for young artists (up to 35 years old) within the framework of the Zagreb City Programme. Link

AWARDS FOR YOUNG ARTISTS

Radoslav Putar Award - the first and only annual national award for young visual artists in Croatia (for persons up to 40 years of age). Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



CYPRUS

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Call for emerging artists for the mobile Roadshow project organised by the Cyprus Theatre Organisation. Link Youth Board of Cyprus - a public institution that provides grant support to initiatives of young people, including artists. Link

AWARDS FOR YOUNG ARTISTS

None were found.

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Youth Board of Cyprus - a public institution supporting entrepreneurship of young people aged 20-39, also artists (including through mentoring). Link

Youth Festival and Artistic Creation Venue - a space in one of the cities was renovated to serve culture co-created by young people. Link



THE CZECH REPUBLIC

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

None were found. The Czech Ministry of Culture also does not offer scholarships or grants intended only for young artists. Link

AWARDS FOR YOUNG ARTISTS

Jindřich Chalupecký Award for Emerging Artists (age threshold of 35 removed in 2024). Link

Jiří Adamíra Award for graduates of DAMU (Theatre Academy) in Prague. Link

Critics' Award for young painters (up to 30 years of age). Link

Stanislav Libenský Award – a competition aimed at young glass artists (recent graduates). Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Grants and subsidies search engine. Link



DENMARK

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Grant projects awarded by Statens Kunstfund (Denmark's largest art fund) usually have no age criteria, but some of them may be of interest to young creators, such as: employment grants (work commissions), grants for stays abroad, grants for participation in foreign art fairs, scholarships for artists in various fields. Link

AWARDS FOR YOUNG ARTISTS

Aarhus Art Prize - for recent graduates of art courses from the city. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

State Workshops for Art in Denmark (Statens Værksteder for Kunst) – workshops for professional artists (also young ones). Link

Augustinus Fonden - a private fund that supports young artists, among others by lending them instruments. Link Grant search engine on the Dansk Artist Forbund (Danish Artists' Union) website, accessible behind a paywall. Link



ESTONIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

The Estonian National Culture Fund (Eesti Rahvuskultuuri Fond) supports older creator (so that they can continue to create) and young creators in the context of research and travel. Link

Grants for young artists of Estonian origin living in the USA. Link

Scholarships for creators (for development, activities, trips), no age criteria. Link

AWARDS FOR YOUNG ARTISTS

None were found.

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.

FINLAND

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Half-yearly or annual grants linked to employment for early career artists awarded by The Arts Promotion Centre Finland (Taike), which is subordinate to the national Ministry of Culture. Link

The Finnish Art Association awards a scholarship to young artists (graduates, over 35 years of age). Link Outsider Art Festival - open call for 6 artists working on the outskirts (six-month salary of 15,000 euros, combined with support from a mentor and coordinator). Link

AWARDS FOR YOUNG ARTISTS

The Finnish Art Association awards prizes to young artists, including the Duke Prize for Young Artists, the William Thuring Prize for artists aged 35-45. Link

The Young Artist of the Year - a prize of 20,000 euros from the Tampere Junior Chamber of Commerce, combined with a chance to have an exhibition at the Tampere Art Museum, awarded to artists under 35 years of age. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Finnish Artists' Studio Foundation - support consisting of providing studios and apartments to artists at preferential prices. Link



FRANCE

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Allocation d'installation d'atelier et d'achat de matériel – a subsidy for the preparation or equipment of a workshop, granted by the General Directorate for Culture (DRAC) or the regional directorates for culture (DAC), from which professional visual artists with a SIRET number can cover up to 50% of the costs. Link

Support of the National Centre for Visual Arts for the exhibition and catalogue. Link

Le dispositif Laboratoires inspirants: supporting artists from the Hauts-de-France region in developing artistic practices that respond to new environmental challenges. Link

Fonds régional pour les talents émergents (FoRTE) - a grant for artists aged 18-30 to create their first work in the Île-de-France region. Link

AWARDS FOR YOUNG ARTISTS

14e Prix de la Jeune création de l'Atelier Blanc – award for young visual artists aged 33 and over. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.

TABLE 9 Identified support in the form of scholarships, grants, and awards from the state, local government and NGOs for young creators starting their careers; cont.



GREECE

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

The SNF Artist Fellowship Program – scholarships for young Greek artists (aged 25-35). Link

NEON Grants - a commission for a work that aims to "promote groundbreaking creative ideas and support social appreciation of art". Link

AWARDS FOR YOUNG ARTISTS

DESTE Award for Greek Emerging Artists (up to 40 years old). Link

The Mataroa Award is given to young visual artists, art courses graduates up to 33 years of age, as part of the Art Thessaloniki International Contemporary Fair. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



SPAIN

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Becas de Arte (Fundación Botín) – a mobility scholarship programme for people under 30. Link

Santander Bank grant programme for young creators. Link

Grants for young creators awarded by the Spanish Youth Institute. Link

CULTUREX scholarships from the Ministry of Culture for practical training in cultural management for young Spaniards in cultural institutions of recognised prestige abroad. Link

Minister of Culture/Fulbright Scholarships for Art Studies in the United States of America. Link

AWARDS FOR YOUNG ARTISTS

Loyola University Award for creators in various fields aged 35 or less. Link

Colección Diezy7 Award - Best Work on Paper for emerging photographers. Link

Swab Barcelona's Mango Award for young artists exhibiting at this art fair (up to 35 years old). Link

Illy SustainArt Award – sponsored by the coffee producer and awarded to artists under 40 during ARCOmadrid. IFEMA MADRID. Link

Awards given by the Spanish Youth Institute to young people (up to 30 years old) "demonstrating involvement in various areas of society" including the arts. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.

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THE NETHERLANDS

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Artist Start Grant - an annual grant of €22,000 awarded by the (state-supported) Mondrian Fund to start-up artists (1-4 years after graduation) to gain experience and practice. Link

Proven Talent Scheme - a grant for organisations and institutions supporting young creators (over 35 years of age) in creative experiments, awarded by Groningen. Link

Cultuurstipendia for emerging and promising visual artists worth 20,000 euros for artists aged 35 and over. Link

Fonds Jong Talent - funds for graduates, talented musicians and visual artists enabling them to continue their studies abroad, awarded by Cultuur Fonds (one of the funds subsidised by the state). Link

Hugo van Win Glasfonds: scholarships and purchase of works from young glass artists. Link

Professionalisation Grants – up to €8,250 awarded by Creative Industries Fund NL to architects, designers, and digital culture creators who have been practicing for at least three years. Link

AWARDS FOR YOUNG ARTISTS

BNG Bank Award for young talents representing various fields of art. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Young OSCAM Museum of Contemporary Art Open Space – a two-year internship programme to help talented people get started in the cultural sector. Link



IRELAND

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

There are no age restrictions for Arts Council grant projects, but several may be of particular interest to emerging artists. This includes The Agility Award (for the development of practice, work, skills), grants for residencies in schools or cooperation with young people, with communities or for the creation of a young artistic group (10-24 years old). Link

Screen Ireland's programme for new talents - support for productions by people defined not by age, but by their fresh perspective (not yet represented in cinema). Link

AWARDS FOR YOUNG ARTISTS

The annual Black Church Print Studio Awards for graduates of Dublin art schools specialising in print. Link

Early Career Artist Awards - an award given to an emerging visual artist by Photo Museum Ireland. Link

The Arts Council's Next Generation Artists Award recognises artists at the beginning of their careers. Link

Grant to finance the purchase of instruments (not only for young people. Link

RDS Visual Art Awards for artists at the beginning of their creative career. Link

RDS Music Awards for young musicians. Link

Hennessy Craig Award (Royal Hibernian Academy) for figurative and landscape painters under 35 years of age. Link

TABLE 9 Identified support in the form of scholarships, grants, and awards from the state, local government and NGOs for young creators starting their careers; cont.

RHA Graduate Studio Award – a scholarship, providing one year of access to the studio, classes, and workshops at the Royal Hibernian Academy. Link

Age & Opportunity's Emerging Artist Award for artists who are older but at the beginning of their creative career. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Grants search on The Arts Council website. Link



LITHUANIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

None were found.

AWARDS FOR YOUNG ARTISTS

Young Painter Prize - for artists from Lithuania, Latvia, and Estonia, 5,000 euros, increased each year by additional benefits: the possibility of a residency, solo exhibition, purchase of a work. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



LUXEMBOURG

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Grant projects awarded by Arts Council Luxembourg have no age criteria, but there are several programmes that may be of particular interest to emerging artists. These include support programmes for: exploration, research, and career development, a grant to develop a concept and/or prototype, and a grant to build a network of contacts. Link

Fondation Indépendance scholarships of the BIL Bank Foundation for young artists, with a simple application

Grants from the City of Luxembourg for cultural and artistic projects, also for individuals (which may encourage young creators). Link

Fondation Été scholarships are awarded monthly, bypassing the bureaucratic process, which makes them easier for young people to take advantage of. Link

AWARDS FOR YOUNG ARTISTS

Luxembourg Encouragement for Artists Prize. Award for artists "who are ready to take the next step" (no age criteria). Link

Edward Steichen Award for visual artists aged 25-35. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Arts Council Luxembourg grant search engine. Link

LATVIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

None were found.

AWARDS FOR YOUNG ARTISTS

BDO jauno mākslinieku balvas - a prize of 2,000 euros and a group exhibition for laureates (fresh graduates), awarded by the Latvian Academy of Arts, BDO Latvia, and the Centre for Contemporary Art. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



MALTA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Young Artists Development Programme - support for people aged 14-17. Link

AWARDS FOR YOUNG ARTISTS

Malta College of Arts, Science & Technology (MCAST) presents annual awards to the best graduates in visual arts and design. Link

Arts Council Malta's ghall-Arti Award for Young creators (last edition 2022). Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



GERMANY

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Förderstipendien für junge Kunst – a scholarship from the city of Cologne (12,000 euros) for young artists who are under 35 years old and live in North Rhine-Westphalia. Link

Berlin-Stipendium - for residence and work for young artists from different countries. Link

Ellen-Auerbach-Stipendium für Fotografie – a scholarship for young photographers from all over the world, worth 20,000 euros (half for exhibition and publication). Link

AWARDS FOR YOUNG ARTISTS

Busoni-Kompositionspreis – a prize of 6,000 euros awarded to young (yet unrecognised) composers. Link

TABLE 9 Identified support in the form of scholarships, grants, and awards from the state, local government and NGOs for young creators starting their careers; cont.

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Support of KunstLeben eV in creating an exhibition for young artists (students, up to 35 years of age). Link



POLAND

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Scholarships of the Minister of Culture and National Heritage awarded to students of art schools for artistic achievements. Link

Scholarships of the Minister of Culture and National Heritage for students for outstanding achievements. Link Gaude Polonia - The Scholarship Programme of the Minister of Culture and National Heritage is intended for young cultural creators and translators of Polish literature from Belarus, Ukraine, and other countries of Central and Eastern Europe and post-Soviet states. Link

Young Poland - The programme is intended for young artists (up to 35 years of age) who have outstanding achievements in the field of art. Link

Artistic Scholarships of the City of Leszno 2025 - for persons who are residents of Leszno and are under 25 years of age. Link

Scholarship for young creators from the Poznań artistic community. Link

AWARDS FOR YOUNG ARTISTS

The City of Gdańsk Award for young creators (up to 35 years of age). Link

Competition for artists up to 35 years of age - "The winners will receive attractive cash prizes, an exhibition at the OP ENHEIM headquarters, and a month-long stay at the Residential House" (Poland). Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



PORTUGAL

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Flechada Programme – grants of 10,000 euros for artists aged 24-31 to organise their first solo exhibition. Link

AWARDS FOR YOUNG ARTISTS

The New Artist Award competition (for artists with an unestablished position), organised by the EDP Foundation, associated with the largest energy company in the country. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Portuguese Emerging Art - an annual publication promoting "emerging" Portuguese artists. Link

Purchase of works from artists aged 25-35 by the Caixa Geral de Depósitos Foundation (affiliated with a stateowned bank). Link



ROMANIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Young Talents - a temporary financial, mobility, and workshop support programme for people under 30. Link Young Talents Program - an initiative of the Margareta of Romania Royal Foundation (financial support for talented artists from poor families, aged 14-24). Link

AWARDS FOR YOUNG ARTISTS

Award for graduates of the Faculty of Art and Design in Timişoara. Link

Matei Brâncoveanu Award for Young Artists. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



SLOVAKIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

None were found.

AWARDS FOR YOUNG ARTISTS

None were found.

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.



SLOVENIA

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Scholarships from the Minister of Culture to finance studies abroad. Link

Kulturni evro - financing of new media and intermedia projects of young artists (up to 35 years of age) from funds raised from the purchase of tickets at Kino Šiška. Link

AWARDS FOR YOUNG ARTISTS

OHO Group Award for Young Visual Artists (up to 40 years of age). Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

None were found.

TABLE 9 Identified support in the form of scholarships, grants, and awards from the state, local government and NGOs for young creators starting their careers; cont.



SWEDEN

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Filmcentrum Syd i Film i Skåne scholarship for artists of all ages but at the beginning of their professional jour-

Beckers Foundation Scholarship for young Swedish artists (selected by a jury, which also defines "youth". Link Olsson scholarship for young creators from various fields. Link

Maria Bonnier Dahlin Foundation Scholarship for Young Artis. Link

AWARDS FOR YOUNG ARTISTS

Young Swedish Design - an award given to young designers by Svensk Form (Swedish Society of Crafts and Design) in cooperation with Ikea Museum. Link

Young Applied Artists Award (scholarship) for young creators of applied art (up to 35 years of age). Link

Nordic and Baltic Young Artist Award for graduates of selected higher education institutions from the Baltic countries. Link

Young Courage Award - an award for people from all over the world, including artists, aged 13-25, who "have made a great change for people with little resources, demonstrating moral courage and commitment". Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

Search engine on the website of the Swedish Committee for Grants in the Arts. Link



HUNGARY

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Eötvös State Scholarship for young (up to 40 years of age) professionals (including artists). Link

Scholarships (three-year) of the Hungarian Academy of Arts for young and middle-generation artists, aged 18-50. Link

A scholarship programme supporting young visual artists internationally. Link

AWARDS FOR YOUNG ARTISTS

Artist of the Nation Award - lifetime support awarded to artists who are 65 years of age or older and are previous recipients of the Kosuth Award. Link

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

The ArtHAB MBH Bank Foundation offers free use of the graphic studio and scholarships for the implementation of artistic projects, which may be of interest to beginner artists. Link



ITALY

GRANTS AND SCHOLARSHIPS FOR YOUNG ARTISTS

Fabrica Young Artist Program - an initiative of Teatro Dell'Opera di Roma for foreign talents, consisting of awarding a scholarship (19,000 euros) and support in developing skills. Link

AWARDS FOR YOUNG ARTISTS

No information.

OTHER FORMS OF SUPPORT FOR YOUNG ARTISTS

The Association for the Circuit of the Young Italian Artists brings together 23 local authorities (cities, capitals, and regions) to support new creative generations through training, production, promotion, and research initiatives aimed at people under 35. Link

Analysis of the information contained in the table above leads to the following conclusions:

- 1. In the countries covered by the study, there are forms of support for young artists, and they are of a diverse nature: from solutions that allow for the additional equipment for a workshop, renting a studio, borrowing an instrument, using a public workshop, financing activities, a first exhibition or participation in a foreign exhibition, publishing a publication presenting one's achievements, obtaining a subsidy to the possibility of receiving a decent salary. It is worth noting that we were not able to identify an equal number of such initiatives everywhere (there are noticeably fewer of them in the countries of Central and Eastern Europe, with the exception of Poland, where the offer of scholarship programmes for young creators is relatively extensive). Local differences also concern the presence of various competitions, often organised by cities or higher education institutions, rewarding graduates of local art courses.
- 2. An analysis of the websites of subsidy programmes shows that constructing a separate offer for people of a certain age or with a certain length of service in each country is rather rare compared to all the widely available forms of support that can also (but not only) be used by young people. There may be many reasons for this situation, of which the lack of sensitivity to the fragile situation of young people is not necessarily the most important. This state of affairs may also be an indicator of concern or progressive thinking in countries such as the Netherlands, Ireland, or Germany, where there is a recognition that an artistic career can be started throughout one's entire life and that we should not reward only people of a certain age and only because of their age. What is significant in this context is, for example, removing the age limit in one of the competitions for young talents in the Czech Republic, leaving the interpretation of who is a "young" artist to the jury (Sweden), or emphasising support for older people who are just starting their careers

(in Ireland). Youth is associated not only with age, but also with entering the market or the artistic world, with a lack of recognition, as well as with a certain transformative potential of art at an early stage of creation.

- 3. In the above context, it is worth paying attention to competitions and awards intended for people over 30, whose presence in national support systems may mean that it has been diagnosed that not the youngest ones, but those a few years after graduation, are in a more difficult or simply different situation. Looking at such detailed solutions proves once again that it is difficult to treat the presence of support for young people as a clear advantage and its absence as a disadvantage, without reference to the "larger puzzle" created by local art financing systems.
- 4. Another change can also be seen in the methods of financing. It is no longer about moving away from the age criterion, but also about multiplying forms of individual participation in grant projects, awards, and scholarships. These can be various "legal personalities" (private person, self-employed, etc.), but also collectives (not necessarily individuals). By combining this with the search for ways to simplify funding in some countries (fast-track application processing, internal assessment instead of the longer external one), a system is being created that does not reward but makes it easier for less experienced people to apply for funding.
- 5. An interesting institutional solution is the existence of special institutions supporting young people (including their creativity), operating on the basis of the multi-sectoral principle, for example in Spain and Cyprus.
- 6. Another interesting solution is to support young art through state-controlled corporations. In Portugal, for example, a bank whose majority shareholder is the state, each year allocates a certain budget to purchase works of art by "emerging" artists.
- 7. To sum up, it is worth noting that we were not able to identify an equal number of initiatives supporting young creators everywhere. There are noticeably fewer of them in the countries of Southern and Central and Eastern Europe. It is also worth recalling the distinction introduced above into centralised, semi-centralised, and dispersed support systems to see that they translate into a greater or lesser dependence of young creators on state institutions. When analysing the data for individual countries, it is worth distinguishing between those projects and awards "for young people" that are of an action-oriented nature (e.g. financed from EU programmes) and those that have become a permanent part of the institutional order. The different reward cultures in the countries under consideration are also worth further analysis – e.g. the reward culture in Sweden or Ireland versus the scholarship culture in Luxembourg.

INCENTIVES FOR ENTREPRENEURS WHO ARE WILLING TO COOPERATE WITH YOUNG CREATORS

While searching the web for local incentives for entrepreneurs who want to employ young artists or purchase their works in the countries covered by the analysis, we identified many solutions that are not specific to the art world. Examples include tax relief for people supporting charitable causes or making donations, but also the possibility of obtaining subsidies for the development of innovations and creative services of the company. Existing solutions also allow for the purchase of works of art to be settled as a cost, just like in the case of machinery, software, or renovation. Finally, there are also programmes that support young people, not necessarily creators, entering the labour market, such as co-financing the creation of new positions, internships, or enabling the running of a business (for some time) without some obligations to the state. However, we have omitted these solutions below, assuming that the study being prepared should indicate a possible special status of art and young artists in national support programmes. For similar reasons, we do not include below solutions adopted throughout the European Union and available to people from all member states, such as Erasmus for Young Entrepreneurs (link) or Creative Europe (link), or programmes supporting the employment of young people and the creation of new businesses by them (link).

TABLE 10 Identified incentives for entrepreneurs who are willing to cooperate with young creators in the analysed EU countries



AUSTRIA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Relief for donations to art and culture (for organisations included on the list of eligible entities). Link Tax reliefs for film productions made in Austria and in an environmentally friendly manner. Link

Salzburg Fund for the Promotion of Art in Buildings and Art in Public Spaces - 1-2% of the construction costs of public investments in artistic projects. Link

Tyrol subsidies for micro-enterprises in the "traditional crafts" sector. Link

Tax exemptions for direct promotion of the arts. Link



BELGIUM

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Tax reliefs for Belgian producers wishing to support domestic film initiatives. Link Brussels project "Art for the City" - a competition for gallerists to submit works. Link Platform Kunst in Opdracht connecting stakeholders interested in supporting art in public space. Link Financial support for young Flemish start-ups. Link

TABLE 10 Identified incentives for entrepreneurs who are willing to cooperate with young creators in the



BULGARIA

analysed EU countries; cont.

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS No data available.



CROATIA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS No data available.



CYPRUS

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

No data available.



THE CZECH REPUBLIC

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS No data available.



DENMARK

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

The "Kunst i Byggeri" (Art in Construction) initiative obliges public investors to support art and encourages private investors to do the same (link).

State art funds also offer advice in this regard (link).



ESTONIA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

A support programme for the digital transformation of companies, in which creative people can be involved. Link



FINLAND

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Grants for audiovisual productions (up to 25% of costs incurred in Finland), which can be used to cover cooperation with young artists. Link

The "1%" programme for art, under which a coalition of local governments committed to making artistic projects part of construction investments. Link



FRANCE

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

The Patronage Act entitles to a deduction of 60% of the amount allocated for the purchase of works by living French artists if they are exhibited publicly. Link

The "1 immeuble, 1 œuvre" programme encouraging developers to place works of art in newly constructed facilities (spaces accessible to residents). Link

The "Le 1% artistique" programme obliges public investors to devote a certain percentage of their investment in a new building to financing artistic projects that are part of it. Link



GREECE

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

TABLE 10 Identified incentives for entrepreneurs who are willing to cooperate with young creators in the analysed EU countries; cont.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

No data available.



SPAIN

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

1.5% of public investment for the preservation or enhancement of the Spanish historical heritage or for the promotion of artistic creation. Link

"Culture and Patronage" - contact point of the Ministry of Culture responsible for promoting cultural patronage and social participation in financing the cultural sector. Link

Tax incentives for investments in business development, employment in the video game production industry.

Tourist tax, among others in Catalana. Income from this source is intended, among others, for the development of tourism, but also for the protection of cultural heritage.

Emprendetur - Jóvenes Emprendedores (programme no longer active) intended for young entrepreneurs under 40 years of age who plan to implement innovative projects in the tourism sector. Link



THE NETHERLANDS

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

The "Stimuleringsfonds Creatieve Industrie" fund offers subsidies to companies and individual creators for projects that improve the quality of design, technological, or creative initiatives from the creative sector. Link



IRELAND

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Percent for Art Programme – 1% of public investments for commissions for artists. Link

Local Enterprise Offices (LEOs) - support for startups, including development and innovation, which young artists can be a part of. Link



LITHUANIA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Individuals may make a voluntary deduction of 1.2% of their income tax for the benefit of persons with creator status. Beneficiaries are entitled to receive up to 1.2% of the personal income tax paid by individuals. Link Filmų kūrimo lengvata - tax relief up to 30% of the film production budget if at least 80% of the costs were incurred in Lithuania. Link



LUXEMBOURG

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

1% of the construction costs of public buildings commissioned by the Public Building Administration are allocated to works of visual art. Link

Luxinnovation - a national innovation agency that facilitates the creation of new companies (including the Fit4Start startup accelerator), as well as cooperation between partners creating them, for a sustainable and competitive digital economy, which may also include young artists. Link



LATVIA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

No data available.



MALTA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Incentives for businesses in the creative sector that can encourage them to set up in Malta (link) and collaborate with young creators. Link

TABLE 10 Identified incentives for entrepreneurs who are willing to cooperate with young creators in the analysed EU countries; cont.



GERMANY

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

The "Kunst am Bau" programme requires that 0.5-1.5% of the cost of all federal government construction investments be allocated to accompanying artistic initiatives. Link

In some cities, e.g. Berlin, there is a tax on private tourist accommodation called the "Occupancy Tax" – when it was introduced, local authorities promised that part of the funds would be allocated to support the local art

The proposal of the German Cultural Council to reinstate the exemption of educational services from VAT and to reinstate a reduced tax rate on the sale of works of art in galleries and the art trade. Link



POLAND

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Relief for sponsorship (including cultural sponsorship). Link



PORTUGAL

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Additional tax relief for supporting cultural patronage initiatives (possibility of a larger deduction, especially in certain regions). Link



ROMANIA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

No data available.



SLOVAKIA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Tax relief for film productions - companies can benefit from a 33% refund of production costs. Link Patent Box relief for companies generating income from patents and software created in Slovakia (50% of income tax). Link



SLOVENIA

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

No data available.



SWEDEN

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

1% of public investment earmarked for art (different regions have their own rules, e.g. Uppsala earmarks 1% of income from renting out spaces). Link

The Swedish Innovation Agency (link) and the national funding point for innovation in enterprises, which can encourage the employment of young creators. Link



HUNGARY

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY None were found.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

No data available.

TABLE 10 Identified incentives for entrepreneurs who are willing to cooperate with young creators in the analysed EU countries; cont.



ITALY

INCENTIVES TO SUPPORT YOUNG CREATORS - EXISTENCE OF INCENTIVES IN A GIVEN COUNTRY Yes, there are.

IDENTIFIED FORM OF INCENTIVES TO SUPPORT YOUNG CREATORS

Art Bonus Programme - tax relief (65%) for donations to public institutions for purposes related to the protection of local cultural heritage. Link

Fondo per le Piccole e Medie Imprese Creative - a fund supporting the development of the creative sector among small and medium-sized enterprises, offering, among others, subsidies and credit facilities for the in-

Smart&Start Italia start-up support programme, which provides increased financing for women and people up to 35 years of age. Link

Full deduction of expenses for sponsoring cultural activities from the taxable base, provided that these funds are intended to support cultural activities. Link

Analysis of the information contained in the table above reveals several interesting patterns:

- 1. The list of incentives for companies supporting artistic activities is varied (support for the film sector, improving the quality of creative production, linking it to construction investments), but rather poor. Perhaps, as indicated in the introduction to this section, this results from the desire to treat support for the arts on similar principles as any other form of innovative, investment, or philanthropic activity. The exception are countries with a strong tradition of private patronage, such as Germany, France, or Italy, where there are various reliefs and deductions that specifically reward donations for culture and art.
- 2. Moreover, we have not been able to find any incentives for businesses to support artistic activity that would be intended solely for young people involved in it.
- 3. Taking into account the above reservations, we were able to recognise disparities between individual countries. Among those we analysed, we can single out Austria, Belgium, France, the Netherlands, and Germany, in which identified relatively the largest number of incentives supporting artists that are of interest to us. Other countries, such as Ireland, Luxembourg, and Malta, are investing in supporting the creative entrepreneurship sector, which can also be attractive for artists to engage in. However, there are also countries, mainly in Central and Eastern Europe (Bulgaria, Slovenia), as well as Southern Europe (excluding Spain), where we were unable to identify any of the above-mentioned forms of entrepreneurship support that could translate into improved professional conditions for young creators.
- 4. When considering the forms of support we have identified, it is worth paying attention to the need for better recognition of the mutual relationships between business programmes that

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5. Finally, looking at the solutions used in Denmark and Spain, it is worth noting that any business commitments (whether it is the 1% earmarked for art or incentives for other forms of patronage) will support creative communities more effectively if, in addition to legal provisions, they are accompanied by contact and advisory points suggesting how to use them in a sensible way.

DATABASES OF ENTREPRENEURS INTERESTED IN COOPERATING WITH YOUNG CREATORS

Unfortunately, based on the available information it was not possible to confirm the existence of such databases in any of the countries covered by the study. There are databases such as artjobs. com, but they are essentially browsers for residency and scholarship offers for all artists, and not a database of commercial jobs intended strictly for young people. Here and there, private (corporate) foundations are also active, announcing online recruitment for emerging artists who want to sell their works for their collections (e.g. the Romanian and Polish collections of ING Bank). In the analysed countries, there are also platforms that allow young creators to search for companies operating in the creative sector, which can be used by young creators, but they are not particularly rewarded here, nor are they tempted by the possibility of cooperation (e.g. <u>Croatia YP, Cyprus. net, Luxembourg luxyello</u>). The absence of such databases connecting business and young artists can be explained in four ways:

- 1. The first can be found in the table regarding the activities of careers services operating at higher education institutions, where the activities involving the mediation of higher education institutions between students and businesses are described. This solution enables more effective selection and distribution of the offer among interested people than their dissemination on one platform.
- 2. Another reason may be the lack of clear incentives from the state that would encourage entrepreneurs to seek contact with artists in this way.
- 3. A different way of organising cooperation between entrepreneurs and young creators may also be important. The latter, when looking for orders and work, much more often use the mediation of a higher education institution. The careers services and job advertisement databases operating at them enable more effective selection and distribution of offers among interested people than their dissemination on a single platform.
- 4. The division of roles in the field of art, according to which the promotion of their own services and the sale of works are handled by the artists themselves or entities representing them. Artists can offer their services on global platforms such as Behance or other portals that operate locally, such as the Irish Producer Database at <u>Promenade</u>, French <u>Artmajeur</u> or Italian <u>Pittur-</u>

iAmo, online store with young Hungarian art youngart.hu. Creators can also add their works to special websites where interested parties can download and use them (like the Swedish SAMI for music artists). We also identified examples of young art fairs, reviews where emerging artists appear, or galleries offering their works, e.g. Madrid Hybrid Art, Luxembourg Art Week (link), Hungarian 360 Design Budapest or TOBE Gallery. Guild organisations are also active in mediating between businesses and artists looking for orders, and they post offers on their websites for companies willing to cooperate. (e.g. Italian Kleisma). Alternatively, non-governmental organisations acting as intermediaries between private patrons and artists seeking support (e.g. the Irish Business for Art or the Czech Talentovaní Umělci). We also found the initiative of Hungarian curators who organised an exhibition of emerging artists in spaces belonging to corporations thematically related to the works (link). TOnly some universities or organisations, such as the French Admical, create guides collecting information about private funds cooperating with artists Link.

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OPPORTUNITIES FOR YOUNG CREATORS TO TAKE UP EMPLOYMENT AFTER COMPLETING THEIR EDUCATION IN THE ARTISTIC PROFESSION

FORMS OF EMPLOYMENT FOR YOUNG CREATORS

Anyone trying to identify possible forms of employment for graduates of higher education institutions in the arts in individual EU countries must face the problem of unavailability of information on this subject or its incomparability. Most often, public statistics simply lack available information on the employment of graduates of higher education institutions in the arts or the employment of young people practicing creative professions. The Eurograduate project changes this a little, but it is still in the pilot phase and is not implemented in all EU countries – hence the fragmentary data below⁴⁵.

An additional difficulty is that in databases, reports and studies we found various ways of categorising the work situation itself. Sometimes the term "employment" refers to full-time/part-time employment; sometimes full-time or part-time work; short-term work; fixed-term or permanent employment, or self-employment. This makes any comparisons difficult, so it seems necessary to disseminate common standards for research on the fate of people graduating from higher education institutions in the arts – such as the aforementioned Eurograduate project.

The final problem is the variety of categorisations of art education itself. Sometimes, although this is a rare situation, it is distinguished as a separate field of education. However, it is more common to include it within the same group as the humanities (Arts & Humanities), or to combine it into one category: art, linguistics, and humanities, or sometimes art, humanities, and pedagogy. Moreover, due to the specific nature of the education system in individual countries, public statistics tend to provide data on public schools.

As a result, data on the employment of graduates of higher education institutions in the arts are very incomplete, not systematic and not coherent, and in the case of some countries, as in the first study, it was not possible to identify the necessary information at all.

DATA ON THE EMPLOYMENT OF YOUNG PEOPLE IN CULTURE

Eurostat databases do not contain information on the employment of people graduating from art courses, but only on the employment of young people in the cultural sector. The table below presents data on this subject for the last three years.

TABLE 11 Percentage of young people (15-29 years old) employed in culture among all employed people in this age category

Countries	2021	2022	2023
EU (37 countries)	3,7	3,9	3,9
Austria	4,5	4,3	4,8
Belgium	4,6	4,1	4,3
Croatia	3,8	3,3	4,3
Cyprus	4,6	5,5	5,0
The Czech Republic	4,7	4,0	4,6
Denmark	5,4	4,9	5,2
Greece	4,1	3,6	3,4
Spain	4,0	4,6	3,9
Ireland	2,7	3,5	3,0
Luxembourg	3,9	4,4	4,8
Malta	4,9	3,9	4,2
Romania	1,9	1,8	1,7
Sweden	5,4	6,0	5,3
Hungary	3,3	3,5	4,3
Bulgaria	4,1	2,9	3,4
Estonia	5,3	5,1	4,7
Finland	3,3	3,3	3,6
France	3,6	4,2	4,4
The Netherlands	4,4	4,6	4,8
Lithuania	2,7	3,9	4,1
Latvia	4,4	4,5	6,0
Germany	3,9	4,0	4,1
Poland	3,4	3,5	3,8
Portugal	4,6	4,5	4,3
Slovakia	2,8	3,1	2,8
Slovenia	4,6	3,9	4,7
Italy	3,2	3,6	3,5

As we can see, the category we are interested in does not constitute a particularly large percentage of all employed young people (the average is around 4%), but it does not differ significantly from the percentage of people working in culture among all employed people (it is around 3.7% in the entire EU). It is also worth noting that the percentage of young people employed in culture is very stable in most countries and does not change significantly from year to year. At the same time, there are significant differences between individual countries: for example, in 2022, the percentage of young people working in culture in Romania was 1.7% of all employed young people, while in Latvia it was as much as 6%. It is worth taking a closer look at these kinds of disproportions.

DATA ON THE EMPLOYMENT OF ART COURSES GRADUATES AT HIGHER **EDUCATION INSTITUTIONS FOR INDIVIDUAL COUNTRIES**

The table below contains data on various aspects of employment of people graduating from higher education institutions in the arts in the countries analysed.

⁴⁵ We used reports from two waves of the survey: Eurograduate Pilot Survey 2018 and Eurograduate 2022

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU countries



DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE ⁴⁶	(1) ⁴⁷ ; (2) ⁴⁸ , Eurostat	as above
UNEMPLOYED PERSONS ⁴⁹	4% (1)	5,4% ⁵⁰
EMPLOYED PERSONS ⁵¹	46% (1) / 82.3% (2)	88% ⁵²
ECONOMICALLY INACTIVE PERSONS ⁵	³ 14,1% (2)	7,1% ⁵⁴
FIXED-TERM EMPLOYEES ⁵⁵	61,1% (2)	27,6% ⁵⁶
PERMANENT EMPLOYEES ⁵⁷	36,1% (2)	63,8% (2)
SELF-EMPLOYED PERSONS ⁵⁸	12% (2)	8% (2)



BELGIUM

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduate
SOURCE	(1) ⁵⁹ , Eurostat	as above
UNEMPLOYED PERSONS	No data available	7% ⁶⁰
FMPI OYFD PERSONS	No data available	86.1%61

- ⁴⁷ Jurenich Ch., Mandl F., Radinger R., Trenkwalder K., Wegzüge und Berufseinstieg von Universitätsabsolventinnen und -absolventen, Bundesanstalt Statistik Österreich, Vienna, 2021. Data for graduates from 2009-2018, counted 18 months after graduation. Data for humanities and art courses
- ⁴⁸ Unger M., Jühlke R., Eurograduate. Pilot survey. Austria, 2020. We provide data for people with a master's degree from the 2016/2017 cohort. In this report, art courses appear together with humanities and pedagogy.
- ⁴⁹ Professional status of graduates: unemployed persons.
- ⁵⁰ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ⁵¹ Professional status of graduates: employed persons.
- ⁵² Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ⁵³ Professional status of graduates: economically inactive persons.
- ⁵⁴ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ⁵⁵ Graduates employed for an indefinite period (except self-employed).
- ⁵⁶ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023.
- ⁵⁷ Graduates employed on a fixed-term basis (except self-employed).
- ⁵⁸ Self-employed graduates (as a percentage of all employed graduates in this category)
- ⁵⁹ Bakens, J., Cobben, L., Abbink, H., Meijer, R., Dijksman, S., Fouarge, D., & Pestel, N. (2023). De arbeidsmarkt naar opleiding en beroep tot 2028. ROA. ROA Reports Nr 003, https://doi.org/10.26481/umarep.2023003.
- ⁶⁰ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 61 Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU countries; cont.

ECONOMICALLY INACTIVE PERSONS	No data available	7,7%62
FIXED-TERM EMPLOYEES	No data available	26,4%63
PERMANENT EMPLOYEES	No data available	No data available
SELF-EMPLOYED PERSONS	No data available	18% (1)



BULGARIA

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	None	Eurostat
UNEMPLOYED PERSONS	No data available	5% ⁶⁴
EMPLOYED PERSONS	No data available	94,1%65
ECONOMICALLY INACTIVE PERSONS	No data available	11.366
FIXED-TERM EMPLOYEES	No data available	3% ⁶⁷
PERMANENT EMPLOYEES	No data available	4,6% ⁶⁸
SELF-EMPLOYED PERSONS	No data available	No data available ⁶⁹



CROATIA

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ⁷⁰ , Eurostat	as above
UNEMPLOYED PERSONS	24,1% (1)	9,2% ⁷¹
EMPLOYED PERSONS	65,5% (1)	82,6% ⁷²
ECONOMICALLY INACTIVE PERSONS	10,4% (1)	9% ⁷³
FIXED-TERM EMPLOYEES	56,8% (1)	5% ⁷⁴

⁶² Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

- 66 Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ⁶⁷ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023.
- Data for 2023 percentage of people aged 15-29 employed on fixed-term contracts, Eurostat.
- ⁶⁹ Data for 2023 percentage of people aged 15-29 working as self-employed, Eurostat.
- ⁷⁰ Rimac I., Eurograduate pilot survey, Country report Croatia, 2020, we provide data for the 2016/2017 cohort, for graduates with a master's degree in art, humanities, and pedagogy.
- ⁷¹ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ⁷³ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ⁷⁴ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

⁴⁶ Sources of information.

⁶³ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

⁶⁴ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

bata for 2023 - percentage of people employed among higher education institutions graduates 1 to 3 years after completing their education, Eurostat

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CYPRUS

countries; cont.

Data regarding the analysed category	Data regarding all graduates
(1) ⁷⁵ , Eurostat	as above
16% (1)	8,6% ⁷⁶
76% (1)	83,5% ⁷⁷
8% (1)	8,6% ⁷⁸
32% (1)	10.3% ⁷⁹
65% (1)	70% (1)
17% (1)	13% (1)
	16% (1) 76% (1) 8% (1) 32% (1) 65% (1)

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU



THE CZECH REPUBLIC

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ⁸⁰ , Eurostat	as above
UNEMPLOYED PERSONS	1,6% (1)	3,4%81
EMPLOYED PERSONS	87% (1)	79,9%82
ECONOMICALLY INACTIVE PERSONS	12% (1)	17,2%83
FIXED-TERM EMPLOYEES	30% (1)	10,2%84
PERMANENT EMPLOYEES	70% (1)	59% (1)
SELF-EMPLOYED PERSONS	19,7% (1)	17% (1)

- ⁸¹ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ⁸² Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ⁸³ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat



DENMARK

countries; cont.

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ⁸⁵ (2) ⁸⁶ Eurostat	as above
UNEMPLOYED PERSONS	37,02% (1)	6,4%87
EMPLOYED PERSONS	52.13% (1) / 84,6% (3)	85,5%88
ECONOMICALLY INACTIVE PERSONS	10,85% (1)	8,7%89
FIXED-TERM EMPLOYEES	No data available	45,9%90
PERMANENT EMPLOYEES	No data available	No data available
SELF-EMPLOYED PERSONS	No data available	No data available



ESTONIA

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	Eurograduate 2022 ⁹¹	Eurostat
UNEMPLOYED PERSONS	8%	7%92
EMPLOYED PERSONS	84%	84,1%93
ECONOMICALLY INACTIVE PERSONS	8%	9,6%94
FIXED-TERM EMPLOYEES	75%	20,5%95
PERMANENT EMPLOYEES	25%	8,7%
SELF-EMPLOYED PERSONS	No data available	No data available

⁷⁵ Preliminary results of the first cycle of Cyprus' National Graduate Tracking Survey, 2023, we provide data for the 2020/21 cohort, for the following courses: arts and humanities.

⁷⁶ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

⁷⁸ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

⁸⁰ Sedláček j., Zelenka M., Ryška R., Eurograduate pilot survey, Country report Czechia, 2020, we provide data for the 2016/2017 cohort, for graduates with a master's degree in art, humanities, and pedagogy.

⁸⁵ Statistic Dennmark, data for second-cycle graduates, 2020 cohort, 9 months after graduation. Link

⁸⁶ Statistic Dennmark, data for people in the 15-34 age group.

⁸⁷ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

⁸⁸ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

⁸⁹ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

⁹⁰ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

⁹¹ Data for 2020/2021 cohort.

⁹² Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

⁹³ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

⁹⁴ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

⁹⁵ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

FINLAND

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ⁹⁶ / (2) ⁹⁷ Eurostat	Eurostat
UNEMPLOYED PERSONS	17%/ 9%	7,9%98
EMPLOYED PERSONS	58,%/ 82%	82,7%99
ECONOMICALLY INACTIVE PERSONS	6%	10,2%100
FIXED-TERM EMPLOYEES	No data available	33,5%101
PERMANENT EMPLOYEES	No data available	30,5%
SELF-EMPLOYED PERSONS	No data available	12,1%



FRANCE

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹⁰² , Eurostat	Eurostat
UNEMPLOYED PERSONS	7%	9,5%103
EMPLOYED PERSONS	92%	81,8% ¹⁰⁴
ECONOMICALLY INACTIVE PERSONS	2%	9,6%105
FIXED-TERM EMPLOYEES	73%	17,1% ¹⁰⁶
PERMANENT EMPLOYEES	51%	36,1%
SELF-EMPLOYED PERSONS	No data available	12,4%

- 96 Herranen, K., Houni, P. & Karttunen, S. (2013). "Pitäisi laajentaa työalaansa": Kuvataiteilijan ammattirooli ja osaamistarpeet tulevaisuuden työelämässä. Cuporen julkaisuja 21. Kulttuuripoliittisen tutkimuksen edistämissäätiö Cupore. https://www.cupore. fi/images/tiedostot/kuvataiteilijan_ammattirooli_ja_osaamistarpeet.pdf.
- ⁹⁷ Data for Art & Humanities, for 2022, for university graduates three years after graduation.
- Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 99 Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 100 Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ¹⁰¹ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat
- 102 Enseignement supérieur artistique et culturel et insertion professionnelle. Data for 2021-2022 come from the SISE (Student Monitoring Information System) research system established by the Ministry of Higher Education, Research and Innovation and supported by the Ministry of Culture for schools specialising in one or more cultural and art courses
- ¹⁰³ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 105 Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ¹⁰⁶ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat



GREECE

countries; cont.

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹⁰⁷ , Eurostat	j.w
UNEMPLOYED PERSONS	13,7% (1)	16,8% ¹⁰⁸
EMPLOYED PERSONS	59,8% (1)	73,8% ¹⁰⁹
ECONOMICALLY INACTIVE PERSONS	26,5% (1)	11,3% ¹¹⁰
FIXED-TERM EMPLOYEES	No data available	12,3%111
PERMANENT EMPLOYEES	No data available	71,2% (1)
SELF-EMPLOYED PERSONS	No data available	12,7% (1)

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU



SPAIN

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹¹² (2) ¹¹³ Eurostat	as above
UNEMPLOYED PERSONS	11,8 % (1)	12,2%114
EMPLOYED PERSONS	78,4% (1)	82,2% ¹¹⁵
ECONOMICALLY INACTIVE PERSONS	11,1% (1)	6,4%116
FIXED-TERM EMPLOYEES	65,4(2)	25,1%117
PERMANENT EMPLOYEES	61,0% (2)	78,8% (2)
SELF-EMPLOYED PERSONS	9,6% (2)	7,5% (2)

- ¹⁰⁷ Symeonaki M., Parsanoglou D., Stamatopoulou G., Eurograduate pilot survey, Country report Greece, 2020, we provide data for the 2016/2017 cohort, for graduates with a master's degree in art, humanities, and pedagogy
- 108 Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ¹⁰⁹ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 110 Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 111 Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat
- 112 Survey on the Labour Insertion of University Graduate Year 2019, INE, 2020. Link. Data from 2019, for people starting their studies in 2013/2014, graduates with a master's degree, for the category we are interested in we provide data for arts and humanities.
- 113 Datos y cifras. Publicación 2023-2024 del sistema Universitario Español, Secretaría General Técnica. Centro de Publicaciones. Ministerio de Ciencia, Innovación y Universidades, 2024, we provide data for graduates from the 2015/2016 cohort, in the case of the category we are interested in, the data concerns graduates of the art course. Link
- ¹¹⁴ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ¹¹⁵ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ¹¹⁶ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 117 Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat



THE NETHERLANDS

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹¹⁸ , Eurostat	Eurostat
UNEMPLOYED PERSONS	No data available	3,1%119
EMPLOYED PERSONS	No data available	90,7%120
ECONOMICALLY INACTIVE PERSONS	No data available	6,4%121
FIXED-TERM EMPLOYEES	No data available	55,6%122
PERMANENT EMPLOYEES	No data available	48,9%
SELF-EMPLOYED PERSONS	No data available	9,5%



IRELAND

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹²³ Eurostat	as above
UNEMPLOYED PERSONS	7,4% (1)	5,8%124
EMPLOYED PERSONS	74,1% (1)	86%125
ECONOMICALLY INACTIVE PERSONS	No data available	8,7%126
FIXED-TERM EMPLOYEES	22,6% ¹²⁷ (1)	32,4%128
PERMANENT EMPLOYEES	61,8 (1)	69,4% (1)
SELF-EMPLOYED PERSONS	12,2% (1)	2,8% (1)

- ¹²⁴ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ¹²⁶ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 127 Odsetek osób, które wykonują pracę tymczasową lub w oparciu o umowę określoną czasowo na krócej niż 12 miesięcy.
- Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat



LITHUANIA

countries; cont.

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	Eurograduate 2018 ¹²⁹	Eurostat
UNEMPLOYED PERSONS	6,00%	7,4%130
EMPLOYED PERSONS	91%	83,3% ¹³¹
ECONOMICALLY INACTIVE PERSONS	3,00%	10,1% ¹³²
FIXED-TERM EMPLOYEES	20,40%	10,6%133
PERMANENT EMPLOYEES	79,60%	3,7%
SELF-EMPLOYED PERSONS	48,20%	No data available

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU



LUXEMBOURG

DATA CATEGORIES Data regarding the analysed category Data regarding all graduates	1
SOURCE No data available Eurostat	
UNEMPLOYED PERSONS No data available 7,4% ¹³⁴	
EMPLOYED PERSONS No data available 89,2% ¹³⁵	
ECONOMICALLY INACTIVE PERSONS No data available 6,3% ¹³⁶	
FIXED-TERM EMPLOYEES No data available 17,3% ¹³⁷	
PERMANENT EMPLOYEES No data available No data available	
SELF-EMPLOYED PERSONS No data available No data available	

¹¹⁸ Unfortunately, this study only provides data on the employment of young people in the population of people performing artistic professions - people aged 15 to 35 constitute approximately 32% of those working in such professions, which is not useful from the perspective of this study.

¹¹⁹ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹²⁰ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹²¹ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

¹²³ Graduate Outcomes - All Years 2018-2023, we provide data for 2021 graduates, and in the category of interest to us, for arts and

¹²⁹ Data for 2016/2017 cohort.

¹³⁰ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹³¹ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹³² Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹³³ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

¹³⁴ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹³⁵ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹³⁶ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹³⁷ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

LATVIA

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	None	Eurostat
UNEMPLOYED PERSONS	No data available	7,2%138
EMPLOYED PERSONS	No data available	82,6%139
ECONOMICALLY INACTIVE PERSONS	No data available	11,1% ¹⁴⁰
FIXED-TERM EMPLOYEES	No data available	8,6%141
PERMANENT EMPLOYEES	No data available	4,0%
SELF-EMPLOYED PERSONS	No data available	No data available



MALTA

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹⁴² , Eurostat	as above
UNEMPLOYED PERSONS	7% (1)	3,5%143
EMPLOYED PERSONS	85% (1)	92,7%144
ECONOMICALLY INACTIVE PERSONS	4% (1)	3,9%145
FIXED-TERM EMPLOYEES	9% (1)	14,4% ¹⁴⁶
PERMANENT EMPLOYEES	91% (1)	64% (1)
SELF-EMPLOYED PERSONS	No data available	No data available



GERMANY

countries; cont.

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹⁴⁷	Eurostat
UNEMPLOYED PERSONS	0,80%(1)	2,8%148
EMPLOYED PERSONS	88,80% (1)	89,4% ¹⁴⁹
ECONOMICALLY INACTIVE PERSONS	10,40% (1)	8,0%150
FIXED-TERM EMPLOYEES	No data available	26,6%151
PERMANENT EMPLOYEES	No data available	34,6%
SELF-EMPLOYED PERSONS	13,30% (1)	No data available

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU



POLAND

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹⁵²	as above
UNEMPLOYED PERSONS	10,56% ¹⁵³	1,2%154
EMPLOYED PERSONS	85,39%	85,9% ¹⁵⁵
ECONOMICALLY INACTIVE PERSONS	4,04%156	10,1% ¹⁵⁷
FIXED-TERM EMPLOYEES	44,6%158	9,3%159
PERMANENT EMPLOYEES	55,25%	No data available
SELF-EMPLOYED PERSONS	14,51%	No data available

¹³⁸ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹³⁹ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁴⁰ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

¹⁴² Eurograduate 2022, 2nd Phase of the European Pilot Survey of Higher Education Graduates, Country Report on Malta, 2024. We provide data for the 2020/2021 cohort, master's degree graduates. In the case of the category relevant to us in the report, the data concerns graduates of the arts and humanities.

¹⁴³ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁴⁴ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁴⁵ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁴⁶ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

¹⁴⁷ Eurograduate, 2022, Data for 2016/2017 cohort.

¹⁴⁸ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁴⁹ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁵⁰ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁵¹ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023.

¹⁵² Bogacz-Wojtanowska E. (et al.), Badanie Losów Zawodowych Absolwentów Uczelni Artystycznych – raport ogólny z panelowych badań Ilościowych, Kraków, 2018, Link

¹⁵³ Percentage of people who indicated that they are not artistically active and currently have no permanent source of income (data for 2017).

¹⁵⁴ Data for 2023 concerning people with higher education (without age indication).

¹⁵⁵ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁵⁶ Percentage of people who indicate that they conduct artistic activity but do not have a permanent source of income (data for 2017).

¹⁵⁷ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁵⁸ Employment under civil law contracts.

¹⁵⁹ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

PORTUGAL

DATA CATEGORIES Data regarding the analysed category Data regarding all graduates SOURCE (1)160, Eurostat as above 8,5%161 16,20% **UNEMPLOYED PERSONS** 87%162 **EMPLOYED PERSONS** 54,4% **ECONOMICALLY INACTIVE PERSONS 29,5%** 4,9%163 13,0%164 **FIXED-TERM EMPLOYEES** 52% PERMANENT EMPLOYEES No data available 40,2%/No data available **SELF-EMPLOYED PERSONS** 13,9%/No data available No data available



ROMANIA

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹⁶⁵ , Eurostat	as above
UNEMPLOYED PERSONS	13,2% (1)	7,1%166
EMPLOYED PERSONS	66,4% (1)	78,1% ¹⁶⁷
ECONOMICALLY INACTIVE PERSONS	20,40% (1)	15,9%168
FIXED-TERM EMPLOYEES	No data available	4,0%169
PERMANENT EMPLOYEES	No data available	No data available
SELF-EMPLOYED PERSONS	15,40 % (1)	13% (1)



SLOVAKIA

countries; cont.

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	None ¹⁷⁰	Eurostat
UNEMPLOYED PERSONS	No data available	7,4% ¹⁷¹
EMPLOYED PERSONS	No data available	84,2% ¹⁷²
ECONOMICALLY INACTIVE PERSONS	No data available	9,1%
FIXED-TERM EMPLOYEES	No data available	5,7% ¹⁷³
PERMANENT EMPLOYEES	No data available	10,3%
SELF-EMPLOYED PERSONS	No data available	No data available

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU



SLOVENIA

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	None	Eurostat
UNEMPLOYED PERSONS	No data available	4,7%174
EMPLOYED PERSONS	No data available	88,7% ¹⁷⁵
ECONOMICALLY INACTIVE PERSONS	No data available	6,9%176
FIXED-TERM EMPLOYEES	No data available	17,5%177
PERMANENT EMPLOYEES	No data available	33,9%
SELF-EMPLOYED PERSONS	No data available	No data available

¹⁶⁰ Data for 2020/2021 cohort.

¹⁶¹ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁶² Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁶³ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁶⁴ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

¹⁶⁵ Deaconu S.M., Hâj S.M., Eurograduate 2022. A doua etapă a studiului pilot desfășurat la nivel European privind absolvenții de învățământ superior România: raport national., București, 2024. We provide data for the 2020/2021 cohort, master's degree graduates. In the case of the category relevant to us in the report, the data concerns graduates of the arts and humanities.

¹⁶⁶ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁶⁷ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁶⁸ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁶⁹ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

¹⁷⁰ Studies on the fate of graduates (Výsledky o absolventoch končiacich) for 2018 and 2019 were found, but they contain difficult-toaggregate data for the nationwide population of people graduating from artistic studies at Slovak higher education institutions.

¹⁷¹ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁷² Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁷³ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

¹⁷⁴ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁷⁵ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁷⁶ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

SWEDEN

countries; cont.

Data regarding the analysed category Data regarding all graduates **DATA CATEGORIES** (1)178, Eurostat, (3)179 (4)180 SOURCE as above 9% (1); 8,2% (4) 4.7%181 **UNEMPLOYED PERSONS** 39% (3)182 90%183 **EMPLOYED PERSONS** 5,6%184 ECONOMICALLY INACTIVE PERSONS 6% (3) No data available 35.3%185 **FIXED-TERM EMPLOYEES** PERMANENT EMPLOYEES No data available No data available 7% (3)186 **SELF-EMPLOYED PERSONS** 1% (3)

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU



HUNGARY

DATA CATEGORIES Data regarding the analysed category Data regarding all graduates SOURCE (1)¹⁸⁷, Eurostat as above 4,6%188 No data available **UNEMPLOYED PERSONS** 88,5%189 **EMPLOYED PERSONS** No data available **ECONOMICALLY INACTIVE PERSONS** No data available 7,2%190

- ¹⁷⁸ Bezrobocie wśród absolwentów 2024, Saco, Link, in the case of the category we are interested in, we provide data for graduates of arts and humanities.
- ¹⁷⁹ Etablering på arbetsmarknaden efter studier i h gskolan Examinerade på grundnivå och avancerad nivå 2015/16-2019/20, Universitetskanslersämbetet 2023, data for people who graduated from higher education institutions in the academic year 2019/2020.
- ¹⁸⁰ Håller svensk högre utbildning måttet när det kommer till kvalitet och relevans?, raport, 2022.
- Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 182 The report Etablering på arbetsmarknaden efter studier... draws attention to the fact that 36% of people who graduated from higher education institutions in the arts had an uncertain professional situation (low wages and temporary employment) and 22% had a poor professional situation (unemployment and irregular income).
- ¹⁸³ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ¹⁸⁴ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat
- 186 In the report Etablering på arbetsmarknaden efter studier..., it is noted that 44% of people graduating from art courses are so-called combiners, combining full-time employment with self-employment or other forms of work.
- 187 Iharos T., Nagy S., Seli J., Sági M., Szemerszki M., Eurograduate 2022. First Results: Hungary., Educational Authority, Budapest 2024. We provide data for the 2020/2021 cohort, master's degree graduates. In the case of the category relevant to us in the report, the data concerns graduates of the art courses.
- ¹⁸⁸ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- ¹⁸⁹ Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.
- 190 Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

TABLE 12 Data on various aspects of employment of people graduating from artistic studies in the analysed EU countries; cont.

FIXED-TERM EMPLOYEES	No data available	5,0% ¹⁹¹
PERMANENT EMPLOYEES	No data available	83.0% (1)
SELF-EMPLOYED PERSONS	No data available	7% (1)



ITALY

DATA CATEGORIES	Data regarding the analysed category	Data regarding all graduates
SOURCE	(1) ¹⁹² , (2) ¹⁹³ , Eurostat	Eurostat/ Eurograduate 2020
UNEMPLOYED PERSONS	11,8%194	13,3% ¹⁹⁵
EMPLOYED PERSONS	61%/43.1%/ 45.1%	73,2% ¹⁹⁶
ECONOMICALLY INACTIVE PERSONS	23%/No data available/26%	17% ¹⁹⁷
FIXED-TERM EMPLOYEES	24%	22,9% ¹⁹⁸
PERMANENT EMPLOYEES	60%	37,8%
SELF-EMPLOYED PERSONS	16%	10,3%

Analysing the contents of the above table, one can attempt to make several cautious conclusions:

1. In most of the countries analysed, over 80% of graduates from higher education institutions in the arts are employed (the exceptions are Croatia, Denmark, Finland, Greece, Ireland, Portugal, Romania, Sweden and Italy, where this percentage ranges between 40 and 65%), and the number of such people increases with time after graduation, reaching 90% three years after graduation. At the same time, although in most of the countries analysed this percentage is lower than in the case of all higher education graduates, there are countries, such as the Czech Republic, France or Lithuania, where this ratio is reversed. In Estonia and Poland, these values are very similar or identical. Such disproportions in the above-mentioned countries are difficult to explain unambiguously. They do not necessarily indicate differences in the situations of people graduating from higher education institutions in the arts in particular countries, but may be the result of different ways of defining employment¹⁹⁹.

¹⁹¹ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023.

¹⁹² Eurograduate 2022, Data for 2020/2021 cohort.

¹⁹³ AlmaLaurea 2023, research carried out as an inter-university consortium by the University of Bologna, based on surveys completed by graduates. Data only for art and design courses.

Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁹⁵ Percentage of unemployed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

Percentage of employed people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁹⁷ Percentage of economically inactive people aged 20-34 with education higher than secondary level, data for 2023, Eurostat.

¹⁹⁸ Percentage of people aged 15-29 employed part-time or on temporary contracts (type of education not specified). Data for 2023. Eurostat

¹⁹⁹ Sometimes employment is considered to mean having any paid work, sometimes only those forms of work based on employment contracts; and differences in the methods of measuring (in some countries, it is done 9 months after graduation, sometimes after a year, and the measurement is repeated after three years)

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- 3. Apart from Croatia, the percentage of self-employed people among graduates of higher education institutions in the arts in all countries (where we found such data) is higher than among all university graduates. In the case of Ireland it is four times higher and in the case of Sweden it is twice as high. In other countries, such disproportions exist, but they are not particularly high.
- 4. Studies on employment also draw attention to the large percentage of economically inactive people among those graduating from higher education institutions in the arts (e.g. in Austria it is 14.1%, in the Czech Republic - 12%, in Greece - 26%, in Portugal - 29.5%, in Romania - 20.4%, and in Italy - depending on the data source - from 23 to 26%). Usually, this percentage is also higher in the category we are interested in than among all employed people. Graduates of higher education institutions in the arts outside the labour market are not necessarily those who do not work and are not looking for work, but also people working without any contracts, invisible to the system. A separate problem – especially in the case of people performing creative professions (design, assembly, industrial photography, graphics, etc.) – is the so-called "false self-employment", i.e. forcing an employee to establish a company without the possibility of hiring anyone and choosing orders.

PROFILE OF PROFESSIONS PERFORMED BY YOUNG CREATORS AFTER COMPLETING THEIR EDUCATION

When we tried to identify the fate of graduates of art courses, a problem that had already been identified earlier surfaced once again: the absence of a generally accepted definition of this category of people, reporting information about this group together with data about other people studying related, but different courses, such as the humanities or pedagogical sciences. Finally, the issue of these people's work in the profession may be approached differently - in terms of sectoral adequacy (working in a place related to the degree course), self-assessment of the usefulness of acquired competences (someone with a sculpture degree can work in a furniture company), or comparison of the share of income from artistic activity in relation to the total earnings of a given person. Below we present a table in which we have gathered information on this subject. However, we suggest caution in cross-country comparisons – any differences in the results may indicate not so much a different situation of graduates of art courses, but a different way of assessing it in a given place in Europe. Similarly to the previous part of the study, we would also like to treat this conclusion as an indication of the need to continue and develop projects such as Eurograduates, which standardise the research on the issue of interest to us.

TABLE 13 Employment profiles of art courses graduates in the analysed EU countries



AUSTRIA

RESEARCHED GROUP: Working EDU/ART/HUM (Education, Arts, Humanities) graduates who completed their Bachelor's or Master's degree in the academic year 2012/2013 (five years after graduation).

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 55%/72%

SOURCE: EUROGRADUATE 2020: Austria. Link

NOTES: The data concerns the horizontal/vertical (match), i.e. work in an area related to the degree course (horizontal) / the belief of having appropriate (or too low/too high) qualifications in relation to the work performed (vertical). We give them approximately (based on the chart included in the report).



BELGIUM

RESEARCHED GROUP: Artists in Flanders (also without a diploma from a higher education institutions in the arts).

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 71%/47%/49%/67%/64%

SOURCE: Loont passie? E en o nderzoek naar de sociaaleconomische positie van professionele kunstenaars in Vlaanderen 2016. Link (description).

NOTES: The data for Flanders concern the average percentage of income derived from artistic activities, respectively: directors and scriptwriters/visual artists/directors and scriptwriters/authors and illustrators/musicians and composers/performing artists.



BULGARIA

RESEARCHED GROUP: No data.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION; No data.

SOURCE: No data.

NOTES: Eurograduates 2022 project data not (yet) published.



CROATIA

RESEARCHED GROUP: EDU/ART/HUM (Education, Arts, Humanities) graduates who completed their Bachelor's or Master's degree in the academic year 2012/2013 (five years after graduation).

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 55%/57%

SOURCE: EUROGRADUATE 2020: Croatia. Link

NOTES: Horizontal/vertical match. The data are given approximately (based on the graph).



CYPRUS

RESEARCHED GROUP: ART/HUM (Arts, Humanities) graduates who completed their studies in 2020/20221.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 44%/50%

SOURCE: EUROGRADUATE 2023: Cyprus. Link

NOTES: Horizontal/vertical match. The data are given approximately (based on the graph).



THE CZECH REPUBLIC

RESEARCHED GROUP: Working EDU/ART/HUM (Education, Arts, Humanities) graduates who completed their Bachelor's or Master's degree in the academic year 2012/2013 (five years after graduation).

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 62%/72%

SOURCE: EUROGRADUATE 2020: The Czech Republic. Link

NOTES: Horizontal/vertical match. The data are given approximately (based on the graph).



DENMARK

RESEARCHED GROUP: Artists

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 24%/25%/15%/47%/33%

SOURCE: Kunstnere i tal - om statistikken Kunstnere i Danmark 2024. Link

NOTES: Data concern creators receiving at least 75% of their income from artistic work, respectively: professional musicians, authors and writers/visual and design artists/film and television creators/actors and performing artists.



ESTONIA

RESEARCHED GROUP: Working ART/HUM (Arts, Humanities, Languages) graduates who completed their Bachelor's or Master's degree in the academic year 2020/2021.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 64% for people with a master's degree (and 100% for those with a bachelor's degree); 85% for people with only a bachelor's degree.

SOURCE: Eurograduate 2022: Estonia. Link

NOTES: The data concern the so-called vertical mis(match), i.e. the belief of having adequate (or too low/too high) qualifications in relation to the job performed. We give them approximately (based on the chart).



FINLAND

RESEARCHED GROUP: Graduates of the Master's degree programme at the Faculty of Arts, University of Helsinki (Arts course), who completed their studies between 2003 and 2017.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 37% (including 11% involved in art, 26% in education).

SOURCE: University of Helsinki Career Monitoring Report. Faculty of Arts, Master's Graduates 2003-2017 (2023). Link



FRANCE

RESEARCHED GROUP: Graduates of various art and cultural courses, such as architecture, visual arts, heritage, under the jurisdiction of the Ministry of Culture in France. The study covers people who graduated in 2018, three years after graduation.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 83%

SOURCE: Enquête sur l'insertion professionnelle à trois ans des diplômés 2018 de l'enseignement supérieur Culture 2022. Link

NOTES: Declarations regarding work in a field related to the completed course of study.

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GREECE

RESEARCHED GROUP: EDU/ART/HUM (Education, Arts, Humanities) graduates who completed their Bachelor's or Master's degree in the academic year 2012/2013 (five years after graduation).

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 43%/50%

SOURCE: EUROGRADUATE 2023: Greece. Link

NOTES: Horizontal/vertical match. The data are given approximately (based on the chart included in the report).



SPAIN

RESEARCHED GROUP: Arts and Humanities graduates from the 2013-2014 cohort (five years after graduation).

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 67%/57%

SOURCE: La empleabilidad de los jóvenes en España: ¿Cómo es la inserción de los graduados universitarios? Link

NOTES: Vertical/horizontal match data.



THE NETHERLANDS

RESEARCHED GROUP: Artists and creative workers/ Graduates of art schools and people working as artists in the Netherlands.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION

In 2019, 72% of self-employed artists believed that their knowledge and skills were well suited to their work (for non-self-employed artists, this figure is 65%).

Data from the second project: Six out of ten artists are active in the creative industry (the rest pursue artistic professions in other sectors). Among artists, 43% claim to have an artistic education as their highest education. Among all people who had an arts education as their primary education at least at the college level in 2013-2015, 19% are active as artists and 9% in another creative profession.

SOURCE: CBS - Monitor kunstenaars en andere werkenden met een creatief beroep 2021, Link/ Monitor Kunstenaars en afgestudeerden aan creatieve opleidingen 2017, Link

NOTES: The first study did not concern graduates directly.



IRELAND

RESEARCHED GROUP: Artists/creative industries workers/recent graduates.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 55%/64%/41%

SOURCE: Arts Work Conditions & Perspectives Statistical Release as part of "A Portrait of the Arts Sector" 2023. Link

NOTES: The data concerns the percentage of people from selected sectors who earn their living primarily from activities in the arts sector.



LITHUANIA

RESEARCHED GROUP: Working Education, Arts & Humanities graduates who completed their Bachelor's or Master's degree in the academic year 2012/2013 (five years after graduation).

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 54% declare that their studies are in line with their work, another 30% believe that they have inappropriately high qualifications, another 7% declare that there is no compatibility between the degree course and the work performed, and the remaining 9% have inappropriately high or inadequate education.

SOURCE: EUROGRADUATE 2022: Lithuania, Link

NOTES: The data concern the so-called vertical and horizontal mis(match), i.e. the belief of having adequate (or too high) qualifications in relation to the job performed. We give them approximately (based on the chart).



LUXEMBOURG

RESEARCHED GROUP: None were found.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: None were found.

SOURCE: None were found.

NOTES: None were found.



LATVIA

RESEARCHED GROUP: No data.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: No data.

SOURCE: No data.

NOTES: Eurograduates 2022 project data not (yet) published.



MALTA

RESEARCHED GROUP: ART/HUM (Arts, Humanities) graduates who completed their Bachelor's or Master's degree in the academic year 2020/2021.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 82%

SOURCE: EUROGRADUATE 2022: Malta. Link

NOTES: Vertical match. The data are given approximately (based on the chart included in the report).



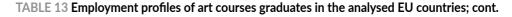
GERMANY

RESEARCHED GROUP: No data.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: No data.

SOURCE: No data.

NOTES: Too small sample in Eurograduates project.





POLAND

RESEARCHED GROUP: Graduates of higher education institutions in the arts.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 66%

SOURCE: Badania Losów Zawodowych Absolwentów Uczelni Artystycznych (ASP, Kraków 2018)

NOTES: The percentage of people working in the profession, i.e. practicing artistic activities that are either a permanent source of income or are directly or indirectly related to their paid work.



PORTUGAL

RESEARCHED GROUP: Arts and Humanities graduates who completed their studies in the academic years 2016/2017 and 2020/2021.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 51% declare that they have qualifications consistent with their profession (a further 3.7% declare that they have too low qualifications and 46.1% declare that they have too high qualifications).

SOURCE: Eurograduate 2022: Portugal, Link

NOTES: The data concern the so-called vertical mis(match), i.e. the belief of having adequate (or too low/too high) qualifications in relation to the job performed.



ROMANIA

RESEARCHED GROUP: None were found.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: None were found.

SOURCE: None were found.

NOTES: The Eurograduates report for Romania omits questions about the compatibility of the course with the profession pursued.



SLOVAKIA

RESEARCHED GROUP: No data.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: No data.

SOURCE: No data.

NOTES: Eurograduates 2022 project data not (yet) published.



SLOVENIA

RESEARCHED GROUP: No data.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: No data.

SOURCE: No data.

NOTES: Eurograduates 2022 project data not (yet) published.



SWEDEN

RESEARCHED GROUP: ART/HUM graduates.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 55%

SOURCE: Håller svensk högre utbildning måttet när det kommer till kvalitet och relevans? 2022. Link

NOTES: Percentage of respondents declaring that their job "completely" or "largely" corresponds to their education.



HUNGARY

RESEARCHED GROUP: Graduates of art courses.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 61%/80%

SOURCE: EUROGRADUATE 2022: Hungary. Link

NOTES: The question concerned what level of education was necessary to perform the respondents' current job (the data concerns indications of bachelor's and master's degree).



ITALY

RESEARCHED GROUP: Art and Design graduates, five years after graduation.

PERCENTAGE OF GRADUATES WORKING IN THE PROFESSION: 51.2% declare that they use the skills acquired during their studies at work, and 56.6% assess the adequacy of their education as very good.

SOURCE: AlmaLaurea, research on the employment of university graduates. Link

NOTES: Data from 2023.

Taking into account the reservations made and taking a closer look at the table above, several conclusions can be made:

- 1. The most optimistic data comes from France and Hungary, where four out of five graduates of art courses run under the supervision of the local Ministry of Culture work in the profession or declare that a master's degree is necessary to perform work in the position they hold. At the same time, this result does not clearly indicate whether it is a condition of employment in a specific position or rather a guarantee of useful knowledge. In the Netherlands, the situation is slightly worse, but still positive: 65-72% of graduates consider the skills acquired during their studies to be useful. In Sweden, only 55% of graduates in humanities and arts indicate that they definitely or somewhat used the knowledge and skills acquired during their studies in their current job. Less encouraging information comes from Italy, where around 50% of art and design graduates say they use the skills they acquired during their studies in their work. In Denmark, half or less of artists derive most of their income from creative activities.
- 2. These few examples will suffice to illustrate the dilemma involved in comparing incomparable research results concerning working in the profession. They will look differently when we average the position and job satisfaction of people graduating from arts and humanities courses

or those preparing for the teaching profession, and differently when we look only at those relating to people with an art diploma.

- 3. When we read the reports on "working in the profession", we also see once again the importance of the "creative turn" that is characteristic of contemporary art. More and more often, studying art, art history, or design is thought of not only as acquiring a set of skills that allow one to create in a specific medium, but rather as competences that allow for an unconventional approach to dealing with challenges that are also present in professions and activities seemingly unrelated to the area of studies. This is why studies on the fate of graduates do not necessarily monitor the sector in which they work, but sometimes also declarations regarding the appropriate set and level of competences that will allow them to find their place in the workplace. Then a person with a degree in sculpture or painting who works, for example, in tourism does not have to work "outside of their profession" at all.
- 4. Still other dilemmas are raised by studies that analyse not so much whether the place of employment is related to the degree course, but rather try to determine what portion of income obtained from professional work is derived from creative activity. It may turn out and research often shows that this is the case that artistic activity is a small part of one's earnings (as in Ireland), but it is also not necessarily the most engaging part of one's professional life (in Spain, artists spend only 51% of their time on professional activities). The question then arises whether such a person is working in the profession?
- 5. The question about the employment profile of young artists thus becomes crucial not only for describing the dilemmas provoked by the analysis of this social category, but also for characterising the effectiveness of local systems for supporting and educating artists. Since we cannot answer unequivocally the question about differences in success on the labour market in individual countries, it is also difficult to say which solutions used in them actually work.
- 6. The basic conclusion that can be drawn from the table above is that there is a need to continue joint, international research, such as Eurograduates, without which it will be difficult to provide a solid point of reference for analyses such as those conducted in this study. It would be even better if they separated art courses from the humanities courses, and the list of indicators used in them so far also included those relating to the hybridity of artists' work (deriving income from multiple sectors).

GOOD PRACTICES



The analysis we conducted allowed us to identify a number of good practices, the dissemination of which could become an important tool in supporting young creators entering the labour market. Here are some of them:

- 1. In several countries, systemic solutions have been created to support people practicing art and entering the labour market. In the case of Austria, this is the possibility of suspending the condition of obtaining a minimum income from artistic activity for a period of 3 years in the case of the first application for receiving a subsidy from the Social Insurance Fund for Artists. In Belgium, there is a Primostarter relief (minimum social security contribution for people starting work for the first four quarters), which in the case of people whose main occupation is self-employed artistic activity and who have a valid artistic work certificate, is extended from 4 to 8 quarters. In the case of Luxembourg, it is possible to reduce the period of professional work requirement for recent art school graduates from 3 years to 12 months as a condition for receiving various forms of support for independent professional artists (described in the cell on the right). In Germany, young creators are granted the status of professional artists for a transitional period (e.g. 3 years), which solves the problem of difficulty in obtaining it due to the lack of artistic achievements.
- 2. Interesting experiments are underway in some countries with more progressive forms of support for young creators. These include the Irish Basic Income for the Arts pilot programme (2022-2025), the Austrian Fair Pay subsidy pilot programme, the Swedish arts licensing scheme (MU-avtalet), and the Belgian amateur work allowance. All of them, apart from being aimed at improving the existential situation of artists, also constitute platforms for discussions on the professional distinctiveness of people involved in art and are an important tool for increasing public awareness of the conditions in which artists work.
- 3. There are forms of social assistance that take into account the specificity of work in the field of art, such as the French *Intermittents du spectacle*, the Lithuanian subsidies for creative downtime, or the Latvian *Valsts Kultūrkapitāla Fonds* (which are essentially benefits during breaks in work), reduced social security contributions present in other countries (France, Germany), the possibility of combining pension contributions from different sources (Finland), and others.
- 4. It is valuable to promote the idea of employing artists on a full-time basis during residencies and exhibition preparations, as promoted by *Suomen Taiteilijaseur* in Finland, as well as to raise

GOOD PRACTICES

- 5. The presence of more innovative forms of supporting the process of young people entering the labour market than traditional careers services seems to be important. These include: methods of learning through work or the presence of professionals during classes, which enables contact with the labour market while still studying; the university acting as an impresario or "business angel" allowing to obtain money for the first business ventures; monitoring the fate of graduates and the labour market; presentations of student works and tours presenting theatre and dance performances, etc.
- 6. It is worth adding that in some of the countries analysed, responsibilities in this area are taken over by alumni associations and student unions (such as *Talent Hub* in Italy or *JobTeaser* in Portugal). It is also about new forms of mentoring less hierarchical than those based on the student-master relationship, but rather based on the exchange of experiences and perspectives between peers (e.g. the Finnish *Peer-led Mentoring Program* 2024), or emphasising the value of intergenerational meetings (as in the German *Balmoral Residency* programme).
- 7. Other, real forms of support for professional development by associations and industry organisations are also valuable. We mentioned above, among others: Workshops of the Association of Authors of Graphic and Plastic Arts (France) on career management and copyright protection, the Association for the Circuit of the Young Italian Artists, which brings together local authorities to support new generations of artists, and the guide to funds cooperating with artists created by the French organisation Admical. The initiatives seem to be not only helpful, but also point to the potential that lies dormant in these bodies, which is relatively easy to activate by using one's website to share information that will help start one's career. Of course, this is also an element that strengthens community solidarity.
- 8. Valuable solutions are those that support a professional start, not only in the form of grants for project implementation, but also in the form of co-financing the organisation and equipment of workshops (e.g. the French Allocation d'installation d'atelier et d'achat de matériel), research and trips that allow for the accumulation of knowledge and international contacts (e.g. the Estonian Rahvuskultuuri Fond).
- 9. It is worth mentioning the changing role of the academy in supporting the creativity of its graduates. It still involves organising diploma reviews for graduating classes, but increasingly often also involves running lecture courses and workshops enabling life-long learning, i.e. updating knowledge for people who graduated some time ago (which is in turn necessary due to new challenges, contexts, and technologies of doing business). Let us add that similar activities are also carried out outside institutions in foundations and non-governmental organisations. Artistic residencies, as we have tried to show above, increasingly often allow to contextualise artistic practice in changing realities.
- 10. What is noticeable in the way artistic education, scholarship programmes, or support for people creating art are talked about is the presence of narratives that emphasise the importance

- of values other than just economic efficiency or professional success. Emphasis is also placed on the mental well-being of the individual, deepening their right to self-fulfilment, but also on responsibility for the immediate surroundings, the local community, the environment, and the quality of public spaces. This attitude, which emphasises the value of balance in shaping a professional career, which is a response to the multi-crises that affect us today, but also to the exploitative nature of neoliberal narratives, seems valuable and worth promoting.
- 11. Support for young artists is also used as an element of public investment. Also worthy of a broader, international discussion are examples of "forcing" sectors seemingly unrelated to art, such as construction or banking, to invest in it. Programmes such as *Kunst am Bau* (Germany), the *Patronage Act* (France), or the purchase of works from artists aged 25-35 by the Portuguese *Caixa Geral de Depósitos Foundation* prove that such initiatives not only help to co-finance the current activities of artists, but also build an audience for them.
- 12. Another good practice is to create mechanisms that combine support for creators who are just starting their careers with incentives for such people to share their knowledge with children and young people. Such solutions are used in Austria, but also in Ireland, where there is no shortage of orders for activities in local communities or schools. On the one hand, they enable creators to earn money, and on the other hand, they create an opportunity for the youngest to have contact with people at the beginning of their creative path, full of passion and enthusiasm.
- 13. We also find valuable mechanisms to support people starting their own businesses, which stop fetishising age and focus on the real obstacles that make it difficult to start a business. This involves simplifying procedures for obtaining subsidies, especially for low-budget and *ad hoc* activities, as well as enabling the use of workshops and studios, or renting instruments that facilitate the professionalisation of activities. Finally, recognising barriers to entering the labour market other than age, such as originating from or operating in a rural area, or being an artist at risk (e.g. from countries at war or penalising creative freedom).
- 14. We also think that we need initiatives aimed at young people that help us stop identifying this phase of creativity or career stage with self-exploitation, hyperactivity, and rejection of work-life balance. Here we can mention, for example, the popular residences in the Czech Republic, which are aimed at creating opportunities to use them for rest, regeneration, and reflection on goals that seem important to the residents themselves and not to the organisations financing their stay in a given place. An important function of these and other activities is not only to facilitate survival in art, but also to break with toxic patterns of practicing this activity (acceptance of poverty, exhaustion, exploitation, unfair labour relations, etc.).
- 15. It is worth popularising any initiatives aimed at systematic collection of knowledge on the situation of people studying art courses and their graduates, conducted not only by higher education institutions (such as the *Study of the fate of graduates of higher education institutions in the arts* carried out in Poland until 2017) but rather by their national consortia (such as the Italian platform *AlmaLaurea* or the Polish ELA system, i.e. the *Nationwide System for Monitoring the Economic Fate of Graduates of Higher Education Institutions*), or supranational consortia

(as in the case of the Euroraduate project). Such knowledge is necessary to take rational actions aimed at improving the situation of young people practicing creative professions.

- 16. Workshops and training for young artists as part of recognised events in the art world. It is enough to recall the internships and scholarships within the Venice Biennale College to realise that similar initiatives could become part of a larger number of artistic events, thus making them places for discovering and discussing the rules that make some artists show their works there and others come just to see them.
- 17. The analysis of forms of support for young creators also shows how important it is to simply provide them with a place to network. These can be spaces for work, living, or meetings, but also creative centres, such as Nova Cvernovka in Slovakia.

PROBLEM AREAS



In this part of the study, we indicate the main problem areas that the conducted analysis allowed us to identify.

1. Firstly, it seems necessary to articulate more clearly and unambiguously what we mean when we use the term "young creator" (or "young professional artist"). It may seem obvious to use the age criterion here (e.g. 19-35 years of age), but it can be unreliable. In some of the countries analysed, the term in question refers rather to a person starting a professional career, entering the labour market without any indication of their age. Additionally, in some creative professions (e.g. dancing, singing), being young is a condition for practicing the profession rather than marking the first stage of a career that is developed in later phases of life. This means that this category is very ambiguous, requiring reflection and clear conceptualisation.

Taking these issues into account, we would like to propose the following definition: "A young professional creator is a person who meets the following criteria: (i) is between 19 and 30 years of age; (ii) is in the process of artistic education or has not completed it more than 5 years ago, or in the absence of such education, has a portfolio of their creative achievements; (iii) attempts to support themselves from artistic activity or supports themselves from it".

Commentary:

- re (i) this definition includes persons practising creative professions, in which professionalisation occurs very early and whose professional careers are short (such as dancers, singers, circus performers, etc.). Defining the upper age limit of youth at 30 years of age indicates that the age of entry into adulthood (starting a family, leaving the parental home, etc.) is increasingly delayed in the European context.
- re (ii) thanks to this formulation, the definition of a young professional creator also includes people who are still learning but are professionally active, as well as those who do not have artistic education but create art.
- re (iii) the last criterion emphasises both the initial stage of the professional career of young creators, but also notes that some of them already make a living from their artistic activity.
- It seems that consideration should also be given to using the concept of "beginning creator" instead of the category of "young creator", i.e. making the initial stage of a career, the lack of significant achievements, and only just entering the labour market the criterion for belonging to it. This, however, creates further problems the need to define what should be considered the criteria of "initial" or "lack of achievements".

- 2. It is worth noting that in the case of several countries (such as the Czech Republic, Sweden, and Austria) the age criterion is being abandoned in some competitions in the case of residency or scholarship programmes, and the concept of young artists is being replaced by the concepts of artists who are starting their career, entering the market, or emerging (for example, in 2024 age limit up to 35 years for the Jindřich Chalupecký Award for Emerging Artists in the Czech Republic was removed). In the case of Ireland, the category of *a developing person who wants to make a change in their work/life* is also used. The emergence of this type of less objective criteria seems to be a response to the delayed age of entering adulthood, the long duration of education processes, but also to the fact that the labour market today requires constant retraining and changes, which in turn often cannot be achieved without external support, and this support is usually intended for the "young", which prevents many people in this situation from using it.
- 3. As our analysis shows, there are significant gaps in knowledge about the professional situation of people in creative professions entering the labour market. These gaps result either from the fact that this category of people is not taken into account at all as an important object of analysis concerning the arts or creative sectors, or from the fact that their specific situation is not noticed when analysing the working and living conditions of people performing creative professions, or from the fact that research on young creators is conducted not in order to recognise their situation, but rather to examine the education system, the effectiveness of subsidy programmes, or the state's cultural policy. To put it another way the situation of people practicing creative professions entering the labour market is very marginal, and if it is discussed, it is not because of interest in this situation, but to pursue completely different cognitive or practical goals. There is also a definite lack of a unified standard for this type of analysis, which would allow for comparisons between EU countries and the implementation of a more coherent policy aimed at improving the situation of this type of people.
- 4. It seems important to us to recognise that the status of "professional artist" is not a solution to all the problems faced by people creating art. Moreover, in many countries where they enjoy various forms of support and solid social security, such status is not present in the law. To put it another way, the way in which individual national communities resolve this issue is always very local and expresses the specific characteristics of the context of art creation in a given country. In some countries (such as Ireland and Luxembourg) professional creator status requires membership of creative organisations, in others (such as the Czech Republic and Cyprus – where this is still being planned – or Romania) it requires entry in a register maintained by the Ministry of Culture. In other countries, this status is approved by tax offices or institutions keeping business registers, often also on the basis of income criteria (as in Austria, Belgium, Sweden, and Luxembourg). The case of Sweden is interesting, where the state has delegated the distribution of financial support to a number of funds and foundations that use separate definitions of an artist, but have certain common features, such as: making a living from artistic activity; actively practicing and presenting art; having an artistic education; and being a member of a professional organisation. This differentiation should not lead to the conclusion that it is not worth regulating the status of a professional artist, but rather it highlights how difficult, and perhaps potentially dangerous, an attempt to unify it in all EU member states can be.

- 5. An issue worth considering is how the status of "professional artist" (which carries with it social benefits and state assistance) is distributed. There are two problems here. First, its inaccessibility for people starting their artistic careers (only in two of the countries we analysed is this problem noticed by applying trial periods or conditionally granting professional artist status to young people). Secondly, the distribution of this status by entities that may be interested in limiting access to it (the state, other artists). Additionally, in some countries this status is not treated as an aspect of the professionalisation process that determines professionalisation, but rather as a kind of reward for those whose work enjoys particular recognition or is of particular cultural importance. Such mechanisms may not only increase the competitive nature of the art world, but also eliminate socially and culturally valuable nonconformist attitudes and promote conformist ones and opportunism.
- 6. Of particular interest should be the identification of the sources of the doubly difficult situation experienced by young people pursuing creative professions, which consists in the fact that they are usually unable to make a living from art (because their position in the artistic world is low and they themselves suffer from a lack of recognition and appreciation), and therefore often cannot take advantage of the assistance, insurance, and reliefs to which professional artists are entitled. Although most of the countries analysed recognise the specificity of the work of professional artists and take action to support them, obtaining such status is only available to those who make a living from art, and often only to people with recognised scientific achievements and a position within the field of art.
- 7. The reasons for supporting young artists also seem worth discussing. When analysing the existing mechanisms, we can see both those aiming to equalise opportunities and counteract exclusion from the labour market, as well as those supporting youth understood as a reservoir of transformative power in art, allowing the market to be supplied with new ideas, representations, and values. Of course, both of these sources are noble, but at the same time they require articulation if we want to create coherent and effective support mechanisms.
- 8. Thinking about effective solutions to support young artists also requires considering different levels or circles of support. When analysing the institutional situation in various countries, we noticed a lack of connection between supporting creators and supporting, for example, innovation in the economy. This can of course be explained by the belief that, when we refer to art courses graduates, we want to support those who will not find their place on the market, and certainly not on a market other than the art market. However, it must be remembered that every artist, regardless of whether they work in painting, architecture, or music, can benefit from an economy based to a greater extent on knowledge, and the designed solutions should also be sensitive to this. Perhaps in this way it will also be possible to make up for the lack of incentives for businesses supporting young creators that has been identified in most countries.
- 9. A very important problem, identified during the conducted analysis, are various types of pathological phenomena present in the labour market and affecting people performing creative professions. These include: working without contracts, so-called "false self-employment" (i.e. self-employment forced by the actual employer/client, who in this way transfers the

labour costs to the subordinate), lack of access to social benefits resulting from the irregular, unsystematic nature of work, multi-occupation and multiple sources of income resulting from the impossibility of living off just one, unavailability of spaces in which one can work (rehearsal rooms, workshops, recording and film studios, etc.). The multitude of such issues requires reflection and research, especially in relation to young creators entering the art market, because they are particularly affected by them.

- 10. A very important issue is the problem of the interest and responsibility of higher education institutions offering art courses towards their graduates. Despite the fact that some of these types of institutions conduct research monitoring the fate of their graduates, only a few of those graduates can benefit from their support after completing their studies (e.g. through access to workshops or rehearsal rooms, assistance in searching for a job, counselling, legal assistance, etc.). Networking activities, the organisation of shows and exhibitions, and support for start-ups and artistic projects by higher education institutions are especially worth popularising. The point is not to burden higher education institutions with additional obligations, but to treat them as an important instrument of policy pursued by the state and local governments, aimed at facilitating the entry of young creators into the labour market.
- 11. It is probably also worth suggesting that the analysis of the situation of young creators on the labour market should, apart from economic, legal, and social security issues, also concern the mental well-being of these people, their sense of agency, recognition, and social acceptance, which they either enjoy or feel a lack of. This means that in order to reconstruct the situation of graduates of higher education institutions in the arts starting their professional careers, which is of interest to the Ordering Parties, it is worth treating it in a multidimensional manner, taking into account as many aspects as possible that make up an individual's quality of life. We make such an attempt in the survey proposed in this study, which aims to examine the situation of people who have graduated from art courses or are currently studying them.
- 12. An extremely important aspect of research on the situation of young creators graduating from higher education institutions in the arts is the beliefs present in their consciousness about their role in social life, the significance that their work may have, responsibility for its effects and impact on the lives of others. We treat these kinds of aspects as an important dimension of professional life, determining how young people position themselves within the social order, how they want to shape it, how they imagine their participation in building it, and how they influence its future forms.
- 13. Our analysis also allows us to point out several areas that are worth discussing and researching:
- the differentiation of the situation of young creators depending on the type of art they practice (the degree of integration with the market, differences in earnings and availability of permanent forms of employment, age at which one is able to practice the profession),
- relations between young creators and those present on the market (types of relations, conflicts, environmental mentoring and competition, the cult of youth and novelty and its monetisation).
- young creators as citizens (forms of social engagement of young creators, their attitude

- towards democratisation processes and important social issues, attitude towards issues of social justice, etc.),
- internationalisation of young creators (forms and effects of this process, its presence in education systems, consequences for national cultures and cultural heritage),
- young creators and changing formulas of creation (the attitude of young creators towards the automation of creation processes, copyright in the context of the development of artificial intelligence, etc.).
- the cultural construction of youth as a kind of promise, but also an obligation for people who use dedicated forms of support.
- 14. Finally, we would also like to draw attention to the need to discuss and plan solutions supporting young creators also in a broader sense, taking into account their entire creative biography. We have already mentioned that youth in art does not necessarily have to be associated with age. Now we would also like to add that it can become an exclusionary category if we do not pay equal attention to maturity or old age in art, also designing solutions for artists who need support in the burnout phase or when retiring (often without social security). The risk of conflicts that are smouldering in artistic circles in this regard has been raised by the recent protests by Polish artists, who welcome the upcoming act on social security for artists, but at the same time remind us that it will primarily reward people who are just starting their careers.

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LIST OF HIGHER EDUCATION INSTITUTIONS IN THE ARTS ANALYSED FOR THE PRESENCE OF CAREERS SERVICES AND PROFESSIONALISATION CLASSES FOR STUDENTS

- Aalto University School of Arts, Design and Architecture, Helsinki
- Académie Royale des Beaux-Arts de Bruxelles (ARBA-ESA)
- Academy of Arts, Architecture and Design in Prague (UMPRUM)
- Academy of Fine Art in Prague (AVU)
- Academy of Fine Arts and Design, Bratislava (VŠVU)
- Academy of Fine Arts and Design, University of Ljubljana (ALUO)
- Academy of Fine Arts Vienna
- Academy of Music, University of Ljubljana
- Academy of Performing Arts, Bratislava (VŠMU)
- Academy of Theatre, Radio, Film and Television (AGRFT), University of Ljubljana
- Accademia di Belle Arti di Brera, Milan
- Accademia Nazionale d'Arte Drammatica Silvio D'Amico, Rome
- Akademie der Bildenden Künste, Munich
- Akademia Sztuk Pięknych im. Jana Matejki w Krakowie [Jan Matejko Academy of Fine Arts in Krakow]
- Akademia Sztuk Pięknych w Warszawie [Academy of Fine Arts in Warsaw]
- Aristotle University of Thessaloniki (AUTh) Faculty of Fine Arts (School of Film, School of Drama, School of Visual and Applied Art, School of Music Studies)
- Art Academy of Latvia (LMA), Riga
- Athens School of Fine Arts (ASFA)
- Complutense University of Madrid (UCM) Faculty of Fine Arts
- Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), Paris
- Conservatorio di Musica "Giuseppe Verdi", Milan
- Cyprus Academy of Art (CAA)
- Cyprus University of Technology (CUT) Faculty of Fine and Applied Arts
- École Nationale Supérieure des Beaux-Arts (ENSBA), Paris
- Escola Superior de Música de Lisboa (ESML)
- Estonian Academy of Arts (EKA), Tallinn
- Estonian Academy of Music and Theatre (EAMT), Tallinn
- Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL)
- Franz Liszt Academy of Music
- Gerrit Rietveld Academie, Amsterdam
- Greek National School of Dance (KSOT)
- HKU University of the Arts Utrecht
- Hochschule für Musik und Theater, Munich
- Hungarian University of Fine Arts
- Jazepa Vitola Latvian Academy of Music (JVLMA), Riga
- Josip Juraj Strossmayer University of Osijek Academy of Art and Culture
- Kaunas University of Technology (KTU), Kaunas

- Koninklijk Conservatorium Brussel
- Konstfack University of Arts, Crafts and Design in Stockholm
- Latvian Academy of Culture, Riga
- Lithuanian Academy of Music and Theatre (LMTA), Vilnius
- Malta College of Arts, Science and Technology (MCAST) Institute For The Creative Arts
- National Academy for Theatre and Film Arts (NATFA), Sofia
- National Academy of Art (NAA), Sofia
- National Academy of Music "Prof. Pancho Vladigerov", Sofia
- National College of Art and Design (NCAD) in Dublin
- National University of Art in Bucharest (UNArte)
- National University of Arts George Enescu in Jassy
- National University of Music in Bucharest
- Near East University Faculty of Fine Arts and Design / Faculty of Architecture
- Royal Academy of Art (KABK), the Hague
- Royal Irish Academy of Music (RIAM)
- School of Arts in Brussel (LUCA)
- Sibelius Academie, Helsinki
- Tallinn University Baltic Film, Media, Arts and Communication School (BFM), Tallin
- Technical University of Košice, Košice
- The Danish National School of Performing Arts (DDSKS)
- The Ladislav Sutnar Faculty of Design and Art
- The Lir Academy Ireland's National Academy of Dramatic Art (Trinity College Dublin)
- The Royal Danish Academy of Fine Arts (KADK)
- The Royal Danish Academy of Music (RDAM)
- The Universitat Politècnica de València (UPV) Faculty of Fine Arts
- The University of Music and Performing Arts Vienna (MDW)
- Umeå University Umeå Academy of Fine Arts
- Uniwersytet Artystyczny im. Magdaleny Abakanowicz w Poznaniu [Magdalena Abakanowicz University of the Arts in Poznań]
- Universidade Lusófona de Humanidades e Tecnologias, Lisbon
- Universität der Künste Berlin (UdK), Berlin
- Université Paris-Sorbonne (Paris IV), Paris
- University of Applied Arts Vienna
- University of Barcelona (UB) Faculty of Fine Arts
- University of Debrecen Faculty of Music
- University of Gothenburg Faculty of Fine Arts, Craft and Design / Faculty of Music and Performance
- University of Malta School of Performing Arts (Department of Music Studies, Department of Dance Studies,
 Department of Theatre Studies)
- University of Split Academy of Fine Arts in Split
- University of the Arts Helsinki (Uniarts Helsinki)
- University of West Bohemia in Pilzen
- University of Zagreb Academy of Dramatic Art / Academy of Fine Arts / Academy of Music
- Vilnius Academy of Arts (VAA), Vilnius



