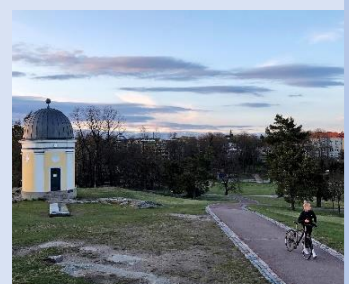
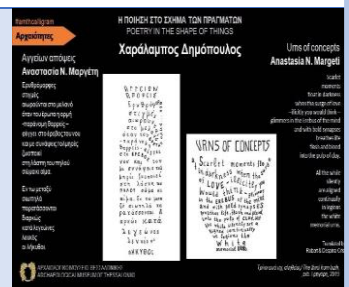


Culture in times of Covid-19 or how we discovered we cannot live without culture and creativity. Impressions and lessons learnt from Covid-19



**Zoom-in on culture during the Covid-19 crisis –
 contributions provided by members of the Steering Committee for
 Culture, Heritage and Landscape (CDCPP)**

**Art, we can only conclude,
keeps society alive**

(quote from the article by Louise O. Fresco, in the NRC Handelsblad, Netherlands)

TABLE OF CONTENTS

Foreword.....	4
ALBANIA.....	5
ANDORRA.....	14
AUSTRIA.....	17
BELGIUM.....	19
BOSNIA AND HERZEGOVINA.....	22
CROATIA.....	25
DENMARK.....	28
FINLAND.....	31
FRANCE.....	42
GEORGIA.....	47
GERMANY.....	50
GREECE.....	55
HOLY SEE.....	65
HUNGARY.....	67
LATVIA.....	73
LIECHTENSTEIN.....	74
LITHUANIA.....	76
THE NETHERLANDS.....	79
NORWAY.....	81
POLAND.....	84
ROMANIA.....	88
SERBIA.....	92
SLOVAK REPUBLIC.....	95
SLOVENIA.....	100
SPAIN.....	104
SWEDEN.....	106
SWITZERLAND.....	107
TURKEY.....	109
UKRAINE.....	114

Foreword

And so we've said a not-too-fond farewell to 2020. Good riddance. A catastrophic year for so many. Some people's worlds have been turned upside down. Some people's worlds have ended. Months and months of daily battles in the war against corona – no bombs or bullets, but heartache, uncertainty, mental health challenges, and desolation in our cultural world. Existential struggles for the people living from culture, struggles for the people no longer being able to engage with culture – the loss of vital links to live music, theatres, cinema, dance, museums, heritage sites, and even the forests at times.

It's an exasperating truth that we don't know what we've got until it's gone. The Covid thief has provided us with a particularly unwelcome reminder of this. Yes, we can exist without many things – hugs, music, green spaces, but we cannot *live well* without them in our democratic societies. Culture and creativity are water in the desert, providing succour to the world-weary, preserving people's spiritual strength, giving us warmth and energy. Anything or anybody that tries to steal these away from us must be challenged and defeated.

Unfortunately, the scientists tell us that pandemics such as Covid-19 will become more frequent and intense in the future, that our destructive and unhealthy relationship with the natural world is putting us at greater risk of diseases. Human exploitation of the environment is driving these emerging challenges, and humanity must heed the warning. The Council of Europe's [European Landscape Convention](#), and [Convention on the Conservation of European Wildlife and Natural Habitats](#) address the problems of shrinking habitats, impoverished landscapes and dwindling biodiversity. Faced with an uncertain future, we will need our culture, heritage and landscapes more than ever before. We must look after them – everything is interdependent.

The idea for this collection of Covid-19 experiences came from discussions within the Bureau of the intergovernmental Steering Committee for Culture, Heritage and Landscape (CDCPP) in spring 2020, at a time when it was becoming clear that the disease was going to be something much more than just the seasonal flu. But who could have imagined the far-reaching consequences of the pandemic on the world of culture? The texts that follow make up a kaleidoscope of the actions, experiences, reflections, good practices, facts and figures, hopes and dreams from many of the States Parties to the [European Cultural Convention](#). They provide a multi-faceted snapshot of how Europe's cultural sector has reacted, and continues to react, convincingly and creatively to the challenges that erupted in 2020 and that continue in 2021. Without exception, they all illustrate the importance of culture and our basic need to engage with it. Our thanks are extended to all the countries who have contributed to this collection – with pieces from writers, artists, musicians, ministers – recounting their experiences, providing solutions and uplifting stories. The texts are those of the countries and do not necessarily reflect the views of the Council of Europe.

Undoubtedly, many positives have emerged from the challenges of Covid-19 in 2020. People and governments have found ways to re-think, invent and improve, using technology to keep the cultural offer open to as many people as possible. Groups have come together to engage online in their own alternative cultural activities. Solidarity and empathy have shone through, just like the optimism that is palpable in so many of the contributions.

In the words of the Chair of the CDCPP, Mr Levan Kharatishvili:
 “Don't panic: culture is always there – and there will be even more of it after Covid”.

Alison Helm for the Secretariat of the CDCPP

Ministries of Culture throughout Europe have reacted rapidly to the challenges that Covid-19 brought us in 2020 and continue to bring us in 2021. Governments have undertaken many measures and recommendations to support culture and the arts. Among these measures, digital opportunities have been seized, social media has been a positive contribution, and artists have even increased their online presence in some cases. Theatres, cinema, museums, music, photography and books have managed to retain a foothold in people's hearts and minds. Out of the gloom, hope has emerged for culture's future ...

ALBANIA

The situation in Albania in the cultural sector, with a focus on the measures and recommendations that the Ministry of Culture of Albania has undertaken to help and support culture and art

The spread of COVID-19 has affected our country in a sudden and dramatic way, and therefore the need arose for social and physical distancing, an action taken to minimize contact with other individuals and to respect the measures implemented by the government. The need for social distancing has impacted the implementation of a series of cultural activities and programmes of the Ministry of Culture (MoC) in the field of art and culture for 2020.

Faced with these unusual times, the MoC has moved forward with some priorities to fulfil all the actions of the Albanian National Strategy for Culture 2019-2025 and its action plan.

During the pandemic days, we have been faced with many difficulties in maintaining communication with the public, so the digital adaptation has been our biggest challenge, together with the Post-COVID recovery. As with the economic and other fields, the Culture Sectors are the most affected by the pandemic closure, and so the support in Cultural Creative Industries and Small Medium Enterprises (early stage start-ups) has been the focus of investments and infrastructures.

Development of sectors and capacity-building for individuals and organisations, for financial stimulation and facilitation for boosting the Cultural and Creative Sectors, which are still at a crucial moment to overcome this crisis. The Ministry of Culture has continuous ambitions to support through competitions-public calls for the Innovative and Creative Projects, which aim to produce economy and employment in the field.

The MoC has actively participated and increased the participation of public and private entities in Cross-border and Community Programmes such as: Creative Europe and Europe for Citizens, towards the capacity building for production and distribution of cultural and creative services and goods in the Region.

In addition, the MoC commits to completing the sub-legal framework in compliance with the directives of Acquis of the Law on Cultural Heritage, which should enable very soon, the self-sufficiency of the Public Cultural Institutions and reduce their dependency on state funding. In this regard: the Decision of the Council of Ministers on Public Private Partnership has been approved; and the establishment of the dedicated Fund for Cultural and Heritage Institutions; new Institutions, Museums and Cultural HUBs, as new places for educational, networks and digitalization of the cultural national properties must be protected and promoted.

Based on Order no. 132 (08.03.2020) “*For the closing of public and non-public activities and cancellation of mass gatherings in open and closed spaces*” by the Ministry of Health and Social Protection, all cultural activities in Albania were suspended. This was publicly announced by the Ministry of Culture on 9 March.

In March, the public cultural institutions quickly raised awareness through sharing the digital official information by the Ministry of Health and Social Protection on safety recommendations and regulations for COVID-19.

There also was a strong digital promotion of artists and an increased dissemination of public cultural archives on social media.

On 14 March, the Ministry of Culture began promoting cultural initiatives mainly through social media. Examples are “*Open the Windows, Let the Music in*” and a series of digital meetings with the Ministry’s subordinate institutions under the themes “*Music from Home*”, “*Music from the Window*”, “*Read at Home*”, “*Opera at Home*”, “*Opera in Pajamas*” and many more.

➤ **The National Historic Museum** organised “*Drawing History from Home*”:

- ♪ **“*Create your sculpture*”**. Children were invited to follow our instructions and have fun creating their sculptures. All incoming works were published on the social networks of the National Historical Museum.
- ♪ **“*Build your mosaic*”**. Children were invited to follow our instructions and have fun creating their mosaics. All incoming works were published on the social networks of the National Historical Museum.
- ♪ **“*Drawing History from Home*”**. The National Historical Museum invited everyone to participate in the project “*Draw the story from home*”. All those who had the talent to draw, were invited through the virtual 3D tour of the National Historical Museum to get acquainted with the objects exhibited in the pavilions of the museum. Once they had selected one of them, they had to draw it with only a pencil.
- ♪ **“*Complete the Puzzle*”**. People were invited to have fun looking carefully at the figures of puzzles with objects from the fund of the National Historical Museum in which 3 parts of it were missing. In the second picture were placed 6 pieces of the puzzle a, b, c, d, e, f and g in which were the three correct answers.
- ♪ **“*My Museum*”** Do you have any rings left behind by your grandparents? Any old vases at home? Or any other object you own from the distant past? The National Historical Museum invites you to present these objects on our site, thus becoming part of the “*My Museum*” project.
- ♪ **“*Sketches of the objects, part of the National Historical Museum fund to be downloaded and coloured by children*”**. The treasures of the National Historical Museum are also adapted for the entertainment of children, from home. Children were invited to download the sketch of the object with the help of their parents and to colour it according to the original photo of the object.

All works were published on social networks of the National Historical Museum.

- ♪ *Presentation of the objects exhibited in the pavilions of the National Historical Museum, through the sections “Parts of the treasure of a nation” and “Journey to the treasures of the National Historical Museum”.*
- ♪ *Publish videos to virtually visit the exhibitions organised by the National Historical Museum in recent years.*

Since the opening of the museums on 18 May,

- the **National Historical Museum** has carried out the following activities:
 - ♪ *The National Historical Museum in the framework of 18 May, International Museum Day, organised a video meeting between the directors of local and regional museums where they talked about the experiences of these institutions on the functioning of museums and the involvement of the community and the public in various museum activities;*
 - ♪ Publication of a video on community involvement in the National Historical Museum, in the framework of 18 May, International Museum Day;
 - ♪ Publication of a promotional video on “*Evidence of Illyrian culture*”, in the framework of 18 May, International Museum Day;
 - ♪ “*Little Archaeologist*” with the children of the summer camp of the school “*Faik Konica*”, Tirana;
 - ♪ “*My Museum*” in the 9-year school “*Avni Rustemi*” in Tirana;
 - ♪ “*An hour of lessons in the museum*”, where the children of the summer camp “*Feature A +*” visited the National Historical Museum, where they became acquainted with the history and culture of our country, as well as having fun with the programme “*Colour museum objects*”;
 - ♪ Symposium on “*Translation: time limits and language*”, in the framework of World Translation Day in collaboration with the National Centre for Books and Reading;
 - ♪ Round table: “*120 years with Naim Frashëri*” in collaboration with the National Centre for Books and Reading;
 - ♪ International Watercolour Festival and exhibition with drawings by Albanian masters “*Before & After '90*”, in collaboration with the Ministry of Culture, Municipality of Tirana and VIZart Cultural Association;
 - ♪ Exhibition “*We Won Life*” by painter Abaz Hado and curator Geri Kacerja;
 - ♪ As part of the commemoration of the 110th anniversary of the birth of Gonxhe Bojaxhiu - St. Teresa, the National Historical Museum reopened a photo exhibition which describes the journey of Mother Teresa's life from childhood, youth, and devotion to the poor, to the last years of her life;
 - ♪ Reopening of the exhibition “*Great weather*” in honour of the figure of our National Hero, Gjergj Kastrioti Skenderbeu;
 - ♪ Exhibition “*110 years with Mother Teresa*”, in the framework of the fourth anniversary of the consecration of Gonxhe Bojaxhiu, the Albanian saint. The exhibition contained over 200 titles of books and magazines in Albanian and foreign languages that testify to the life of Mother Teresa, her humanitarian mission and tireless work in this field;
 - ♪ Exhibition with the theme: “*You Albania give me honour*”, in the framework of the 120th anniversary of the death of Naim Frashëri;
 - ♪ Exhibition “*Promote heritage through photography*”, in the framework of the National Day of Cultural Heritage and the European Heritage Days;
 - ♪ The activity “*100 Years of Civic Folk Music*” and the inauguration of the book of Academician Vasil Tole entitled “*The Spiritual Heritage of Tirana in Music*”;
 - ♪ Symposium on “*Migjeni and Agolli, Modernity in Albanian verses*” in collaboration with the National Centre for Books and Reading;
 - ♪ Presentation of the book “*Albanian world of Branko Merxhani*” by Ndriçim Kulla;
 - ♪ Educational activity aimed at encouraging young people to read;
 - ♪ Symposium on “*Fishta in Albanian letters*”, on the occasion of the 149th anniversary of the birth of Father Gjergj Fishta in collaboration with the National Centre for Books and Reading;

- ♪ Evening dedicated to the work of Mitrush Kuteli Fishta in collaboration with the National Centre for Books and Reading;
- ♪ Screening of the movie “*My Heaven*”, in collaboration with the Ministry of Culture;
- ♪ The exhibition “*100 years. The National War of Vlora*”, on the occasion of the 100th anniversary of the Vlora war, which opened on 2-3 September in Vlora;
- ♪ The compilation of the content and the musealization of the museum house dedicated to Selam Musa, in Salari, Tepelena, as well as the compilation of 59 cards of the objects of the house.

➤ **The National Centre of Traditional Activities**

The National Centre of Traditional Activities cancelled the festivals and proceeded to remote interviewing of folklorists and artisans who revitalise our intangible heritage. All the interviews and information on the anniversaries of prominent folklore figures were constantly updated on the official website of the Centre.

➤ **The Albanian National Film Archive (AQSHF)**

The National Film Archive shared archived films for diverse age groups and the National Library promoted its digital library.

From January to March 2020, The Albanian National Film Archive (AQSHF) had several successful retrospectives of Albanian film in important European institutions, such as the Film Archive of Austria, DFF - Deutsches Filminstitut & Film museum, and Film Podium of Zurich, Switzerland - until cinemas closed worldwide. Sadly, the pandemic halted this momentum, as it also halted our own programming of retrospective of French filmmaker Chris Marker in Tirana. While most of employees worked on-line, as soon as permission was granted, two of specialists came to the archive facility three times a week to check on AQSHF's film vault conditions. NFA also proceeded with the inventory of all photos and paper materials, our ongoing two-year Fototeka project supported by a grant of UCLA, USA. Yet, to maintain interest in our collections NFA began a Facebook, Instagram and Twitter feed: #AlbaniaOnFilm. Every few days, NFA put up fascinating images taken of documentary, animation and fiction film sequences. With #AlbaniaOnFilm, we concentrate on moments taken from socialist daily life – sporting competitions, craft making and school celebrations. These simple but extraordinary moving images give a tiny glimpse into the memories of a time gone by, and have been extremely popular here in Albania.

The Albanian National Film Archive (AQSHF) has been an active member of FIAF - International Federation of Film Archives, since 1963. As such, NFA translated in June and shared with other Albanian institutions of similar typology, the FIAF's recommendations on “*Handling Incoming Materials in Film Archives in the Age of Coronavirus*”.

The director of the AQSHF, who acts as the Vice-Secretary-General of FIAF's Executive Committee, also contributed in two articles in the prestigious publications of BFI's Sight & Sound, and FIAF's own, Journal of Film Preservation - JFP, titled: “*Hap pas hapi: Step by Step in Tirana*”, detailing our archive's workflow during the pandemic.

➤ **The National Theatre**

During the period April-June 2020 the **National Theatre** has continued the online artistic activity in accordance with all safety rules by Covid-19, such as: “*The show must go on*”: poetic readings, interpretations by NT actresses of outstanding works by Albanian and foreign authors, realisation

of cultural shows such as “*Genius of the stage*”, “*Songs of Arvanite and Arberian poetry*”, and has also conducted interviews with NT artists. They have broadcast online on the facebook page of NT the most successful shows such as: “*Galaxy*” (Scene from an execution), “*Deception*”, “*Mirandolina*”, “How many dried leaves that fall”.

During the period October-December 2020 they started the fourth edition of “*Nights of reading Albanian drama*”, with stage readings of Albanian works taken from the historical archives of NT and readings of works are planned for 2021 that will respond to the call for new contemporary Albanian works. This activity will be recorded and broadcast online. In the framework of the Education through Culture programme, they have broadcast online the youth festival NT-RIN ART, with artistic interpretations of students from high schools in Tirana.

Apart from the activity “*Nights of reading Albanian drama*”, online broadcasts are planned for the period January-May 2021 “Educational hours”, with actors, directors, scenographers, costume designers and theatre critics. Also during the spring period April-June 2021 outside performances will be given in accordance with all safety rules of Covid-19, set by the Ministry of Health.

The Albanian public cultural and heritage resources were highly promoted by the Ministry of Culture through virtual tours and digital resources.

April was declared “*Book Month*” and the Ministry engaged public institutions in digital events. **The National Photography Museum Marubi** shared colouring pages from their book, for anyone to use at home. The National Book Centre launched a call for support, open until June, with the theme “Quarantine Book”.

➤ **The National Book Centre**

During the period March-June 2020, the **National Book Centre**, an institution inaugurated a few months before the pandemic, has actively prepared its legislative basis, working agenda and strategies for the coming year. It launched a call for support, open until June, with the theme “*Quarantine Book*”, where authors of all ages could use the time of the quarantine, to write a book. “*Supporting children's literary creativity for 2020*” - a project meant to support and encourage the writing children's literature; “*Support for translations from Albanian to Foreign languages*”; “*Translation fund from Foreign Languages to Albanian*”.

From July to November the following activities were organised: *Call for applications on “Literary creativity fund for young people”*, “*Laureate Poet*” contest – a new initiative for Albania, launched for the first time, and concluded with the election of an Albanian Laureate Poet, for a period of 2 years. The month of October, also called the “*The October of the Book*” has been rich in meetings with young and renowned book authors, publishers, historians and public figures of Albania, with the focus on book writing, modern literature, literature translations and new trends and challenges in writing and promoting books. Important activities were organised to eternalize the memory of such important Albanian writers as Gjergj Fishta, Naim Frasheri, Mitrush Kuteli, Migjeni, Dritero Agolli. An important event for the NBC was the organisation of the meeting with the first female Albanian writer – Helena Kadare. In addition, meetings with renowned names for Albanian literature such as Flutura Aça, Preç Zogaj, Mimoza Ahmeti, Rita Petro, Ledia Dushi, Ylljet Aliça, Besnik Mustafaj – were very insightful to get updates in the fields of Albanian prose and poetry.

The literary Festival for young authors “*Tirana Gate 2020*” (for authors between 18 and 35 years old, was also organised in October, within the NBC premises. The main theme of the writings was “*Living in a pandemic*”, namely the pandemic and the changes it brought from the beginning of the year up to now. The November, which is the month of the National Days of Albania – was marked

by the “*History Perspective and NBC*” activity organised by the NBC with reputed Albanian historians, to discuss the challenges in writing and promoting historical books in Albania, their translation and promotion inside the country and abroad and new strategies to put in place. During November a new call for applications was launched for “*Illustrations book Fund*” which will continue up to December. All the NBC activities were organised by rigorously taking into account safety recommendations and regulations for COVID-19.

- **The Apollonia and Bylis Archaeological Park** have maintained contact with the public and visitors during the closing period through posts on social networks creating a virtual visit to the park and the archaeological museum of Apollonia and Bylis.
- ♪ There was also an online visit to the virtual Museum and its 360-degree visit through the project implemented by PAA and funded and supported by the Ministry of Culture.
- ♪ On 29 September, “*National Day of Cultural Heritage*” the project “*Touch Heritage*” was realised in cooperation with IKTK and the project Interreg 3D-IMP-ACT, with the creation of objects with 3D printers as a way of reaching out to people with disabilities and school students.
- ♪ The creation of the application “*Apollonia of Illyria*” to visit virtually and get information on monuments and space of EAP. Recognition of various itineraries and monuments, not only in PAA, but also beyond it (Myzeqe area).
- ♪ The organisation of the activity De Fest Apollonia in cooperation with the municipality of Fieri for the European Heritage Days through photo exhibitions and paintings of Art Colony Apollonia. Also with the online delivery of theatrical plays by Apollonia to all art lovers and the public.
- ♪ The organisation on 21 June, online of the alternative concert of Dj. Tchako, in cooperation with the French embassy for the “*International Music Day*”.

On 18 May (International Museum Day), the Ministry of Culture opened the national museums, archaeological parks and some cultural monuments for free.

During May, maintenance work on heritage sites continued and the Ministry of Culture declared May “*Museum Month*”. On 28 May, the **National Art Gallery** opened its doors to visitors.

During the pandemic there are several activities of the **National Museum of Secret Surveillance** “*House of Leaves*” that adapted to the situation. The museum has:

- ♪ Shared videos on social networks where political prisoners have confessed their stories.
- ♪ Opened the initiative “*Let's read together*”. Museum followers made videos where readings and reflections were shared on excerpts from books that talk about totalitarian regimes, stories of suffering and resistance.
- ♪ Opened the call for “*Albania and Corona – Your story is part of history*” where documents, personal stories and artistic representation were collected. Through photos, description and artistic representation people expressed how they experienced the quarantine phase.
- ♪ Created videos entitled “*Unveiling the secrets of House of Leaves*”. This programme has to do with creating and sharing explanatory videos on social networks for some of the museum objects.

By the end of May, the national museums, National Art Gallery, national archaeological parks and other heritage sites, under the responsibility of the Ministry of Culture resumed their activities, while respecting the protocols and guidelines approved by the Ministry of Health and Social Protection (order no. 172, dated 15.5.2020 of the Minister of Culture).

Meanwhile, the Ministry of Culture has undertaken other initiatives to support social and cultural life in the country during the summer tourist season to come to the aid of local and foreign tourists during this period.

During the Covid-19 pandemic, the Ministry of Culture has undertaken some mitigation measures, aimed at promoting cultural tourism, one of which is free admission to museums and archaeological parks every Sunday. Visits are always carried out in compliance with the protocols of protection against the spread of Covid-19.

- ♪ The Ministry of Culture announced the month of May as “*Museum Month*”, linking it to International Museum Day, celebrated every year, on 18 May. Despite the isolation situation that makes it impossible to organise public activities, museums continued to be present on social networks, inviting tourists to discover pieces from their treasures, offering virtual tours that give the opportunity to travel around museums of the world, as well as curiosities and guides adapted for children within the programme “*Education through Culture*”.
- ♪ Another initiative is the Digital Platform of the most visited cultural heritage sites in Albania. These sites offer e-ticketing service for visitors to be able to buy their tickets online. In addition, people also have the opportunity to get to know more through the official website: <http://cultureticketsalbania.al/>.
- ♪ Virtual Tour 3D is an innovative platform, which the Ministry of Culture has made available to the general public and in particular to domestic and foreign tourists, in Albanian and English, in order to promote national assets and numerous attractions in the field of cultural heritage in the country. The official website provides more information: <https://kultura.gov.al/3dsite/>.

Throughout the pandemic, many people in the fields of art and culture have experienced a lack of income, work delays and the need to move their businesses to adapt to a new normality. The proliferation of COVID-19 has forced the closure of galleries, museums, and all art activities have been cancelled. Due to travelling restrictions, organisations working with international artists were not able to continue their activities, including residencies and exhibitions. However, many artists increased their online presence by creating and sharing videos with performances, painting, reading, discussions, playing music, etc.

In the context of the state of emergency and the mitigation measures implemented by the Albanian Government, for some sectors, national institutions that apply “*live shows*” to the public, can programme the resumption of artistic activities and live design activities in open spaces for the public, based on general and uniform principles undertaken throughout the territory, with the main purpose of protecting the health and safety of artists and the public.

This calendar has been re-evaluated, in stages, based on the latest recommendations of the Ministry of Health and Social Protection. Depending on the typology and artistic disciplinary specifics, during the first phase of the resumption of artistic activity, from June to August, it was not possible to organise outdoor events with and without reception facilities for the public (street performances, street theatre, ballet, brass band concerts, folk ensembles, chamber music, film performances, etc.)

From September, the art institutions, are organising outdoor live performances, for example:

- ♪ National Theatre of Opera, Ballet and Folk Ensemble;
- ♪ National Theatre;
- ♪ Experimental Theatre;

- ♪ “National Cultural Children’s Centre”;
- ♪ National Circus;
- ♪ Central State Film Archive.
- ♪ National Centre of Traditional Activities

The Regulation on the Resumption of Activities of Artistic Performances and Live Design in Open Spaces contains:

- ♪ Resumption of artistic entertainment activities;
- ♪ Security measures for public entertainment activities;
- ♪ Safety measures for production activities;
- ♪ Responsibility of the persons participating in the activity;
- ♪ Operational proposals for lyrical, symphonic, essential productions for the music industry and various artistic performances.

The XI edition of the National Folklore Typological Festival of Folk Instruments, organised by the Ministry of Culture (*National Centre of Traditional Activities*) this year was held in the cities of Erseka and Leskovik. This festival lasted for 3 nights, from 2 to 4 October, and there were 12 folk orchestras that performed the traditional music of Southeast Albania.

On 20-21 October, the XVI edition of the National Typological Folk Song Festival of Civic Folk Song, Elbasan 2020 was held. This is a festival which is dedicated to the evaluation and promotion of the preservation of civic folk song as part of the intangible cultural heritage.

In this festival, 10 traditional groups from cities with a tradition in this type of music performed.

On 9 and 10 November, under strict measures against the spread of Covid-19, the XI edition of National Typological Folk Song Festival of Rhapsodies and Folk Instrumentalists was held in the city of Lezha. The festival was organised by the Ministry of Culture (National Centre of Traditional Activities) with the cooperation and support of the Municipality of Lezha at the “*Skanderbeg Memorial*”, Lezha. In this festival, folk artists attended from different parts of the country. Critics and scholars praised this event, which gives a valuable contribution to the preservation and development of folk and traditional song of Northern Albania.

Considering art and cultural heritage as an important factor for a sustainable social and economic development of the country, the Ministry of Culture during 2020 has continued and intensified investments in infrastructure for the rehabilitation, preservation and promotion of art and cultural heritage. The investments were made with state budget funds and support in the framework of very fruitful cooperation with foreign partners and donors: European Union Delegation to Albania, Albanian-American Development Foundation, World Bank, UNESCO, TIKKA (Turkish Cooperation Agency and Coordination), CHwB.

The investments foreseen for 2021 will be mainly focused on the rehabilitation of cultural monuments, which are in emergency phases and planned as in work plans and financial forecasts from the state budget or donations. During 2021, the following are foreseen:

- ♪ *the continuation and completion of the restoration of the King Mosque, the Helvetic Tekke in Berat, the Et 'hem Bey Mosque in Tirana;*
- ♪ *the implementation of the “Smart Heritage” Project, part of the “Adrion” programme with a focus on the promotion, valorisation and protection of cultural heritage in the Adriatic-Ionian area, beneficiary of the Durres Archaeological Museum;*

- ♪ *the digitalization project “Empowering museums through technology, for a wider access for all”, cooperation with the Albanian-American Development Fund AADF;*
- ♪ *three Cultural Programmes: “Fishtian Traces”, “Roads of Remembrance” (Project for turning Spaç prison into a museum centre, Establishment of the Museum of the Jews, Reconceptualization and Museumization of the National Museum of Education, Korça), Roads of Faith”.*
- ♪ *in the framework of the internationalization of cultural heritage values during 2021 Albania will participate in the 17th edition of the International Exhibition of Architecture, Venice Biennale, 22 May - 29 November 2021, Arsenale, Venice, Italy.*



Resilience and solidarity are key weapons in helping to address the challenges of Covid-19. This leitmotif is evident in many countries, none more so than in Andorra where its beautiful landscapes also provide lessons in the importance of the environment to provide holistic and cross-cutting solutions.

ANDORRA THE RESILIENT: CULTURE POST-COVID-19

In 2019, the current Parliament began its term, determined to put culture at the heart of the government's strategy, in line with the Sustainable Development Goals (SDGs) outlined in the 2030 Agenda. Entrepreneurship, sustainability, creativity, innovation and inclusion have become key objectives of cultural policy at a time when the future looks uncertain. In order to achieve them, we are working hard to promote value education and to tap into our cultural heritage, both tangible and intangible, our ability to be creative and imaginative and our linguistic and cultural identity. The strategy is based on the need to build collaborative synergies between the country's public and private institutions and to forge stronger alliances between public and private managers, foundations and associations involved in culture, with the focus on making it easier for ordinary people to access cultural resources, while at the same time inviting them to express their views on national cultural policy.

While the exceptional circumstances created by the COVID-19 pandemic have forced a rethink, we have not abandoned our goals, mindful that sustainability is, more than ever, crucial. Between now and 2023, the plan is to mitigate the economic damage that has been done to our nascent creative industry and to support the creative potential that has been unexpectedly unleashed by the lockdown.

During the lockdown, the first creative design accompanied by the slogan "Stay at home" became an iconic image of Andorra. The work of a local designer, it called on the community to join the fight against the virus, with artists and designers helping to create a message of resilience and promote values such as solidarity. The response of the community was to rally round, aware that behind the call lay a simple yet compelling truth: Andorra has nobody but us.

The urgent need to consider new socio-cultural scenarios and different projects geared to the constraints of the crisis has forced us to rethink projects and prioritise those where there is a greater capacity to innovate, to foster creativity and develop a productive fabric for the cultural environment. There is no question that cultural management is undergoing a paradigm shift and we need to make our fledgling cultural industry sustainable, by promoting creativity and supporting innovation. We also need a quantum leap forward in the digitisation of culture, taking us down paths that, although mapped out, are still relatively untravelled where the arts are concerned.

This paradigm shift involves evaluating and prioritising those projects that have the greatest social, cultural and economic impact. Reflection and participation are key. Unlocking synergies and encouraging different organisations and public administrations to work together can lead to financial savings and a more effective redistribution of obligations and commitments. In these uncertain times, the focus has to be on pooling the resources of public institutions, boosting volunteering and patronage, and encouraging participation in order to involve citizens in a multicentric governance approach to cultural management that ensures the sector's resilience.

Andorra has an area of 468 km² and an average altitude of 2 000 m, with rugged mountain scenery and a wealth of biodiversity. Evidence of the determination to preserve the country's landscape can be seen in the decision in 2004 to grant UNESCO World Heritage status to the Madriu-Perafita-Claror Valley, which covers 10% of the national territory. A cultural landscape that is also home to extensive natural wealth, the valley has been on the RAMSAR list of wetlands of international importance since 2013.

The heritage management strategy thus focuses on cultural landscapes, with landscape being understood as a holistic and cross-cutting concept that brings together the social, economic, urban and environmental aspects which are essential to the sustainability of our mountains. Hence the importance attached to cultural heritage programmes such as *Primera Pedra* (First Stone), dedicated to the preservation of dry-stone constructions, or the programme to protect and enhance the Farge du Madriu site. Both schemes seek to promote sustainable development, where the cultural landscape is an integral component.

On the cultural activity front, a process of reflection and participation has been launched to develop a productive fabric around the arts. We want to involve citizens in the change of model needed to foster the creative economy and build our capacity for entrepreneurship and innovation. During the lockdown, we learned valuable lessons from the outpouring of creativity, innovation and support that flowed from our artists and designers. New works of art have emerged and it has been exciting to watch young talent blossom.

For all these reasons, we are promoting the *Andorra the Resilient* cultural action plan, which seeks to reflect on our history, to celebrate our cultural heritage and our artists, and to develop a digital cultural policy. The citizens' initiatives under way suggest that a new type of cultural governance is beginning to take shape in the country.

Since the lockdown and amid the frenzy of cultural activity, there have been a number of public initiatives such as the exhibition *Andorra the Resilient. A history of pandemics and resistance*. Central to this initiative, which was planned as part of a participatory process, is the need to explain pandemics from a historical perspective and to find creative and imaginative ways to cope when times are tough.

The exhibition looks back at previous periods of history when the country was confronted with epidemics. Epidemics help us to understand how societies function during public health crises, and how the way we live can contribute to the spread of diseases such as plague, typhus or influenza, and now COVID-19, as well as the importance of knowledge, medical advances, hygiene and vaccination.

The coronavirus teaches us that if we are to survive, then we must learn to live together and raises questions about our way of life, how we socialise, move around, organise ourselves and function, both in the macroeconomic and multi-sectoral context and in more intimate settings. The pandemic has also shone a light on less visible aspects of social reality such as how we care for people, the vulnerability of the elderly and loneliness, while at the same time revealing new possibilities such as teleworking and the emergence of small businesses capable of innovating to meet today's needs.

The exhibition "Andorra the Resilient" seeks to explore history and society, wildlife and livestock, science and knowledge, health and illness, etc. and above all, to demonstrate our capacity to learn and to cope with adversity. For that is the attitude that is required in order to plan for a future filled with uncertainty. A planning process that has to be participatory.

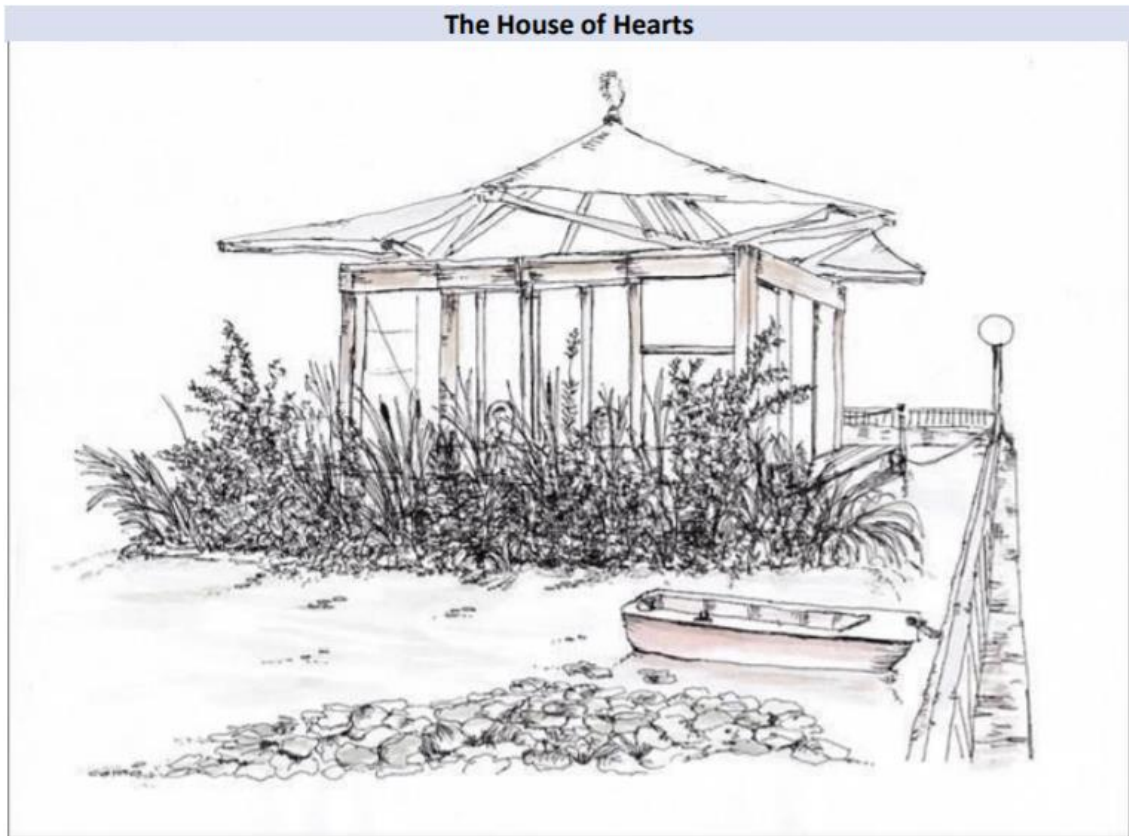
The Secretariat of State for Equality and Citizen Participation has created a virtual space to allow people to have their say on the issues that concern us and suggest ideas, initiatives and projects to build a better society. Even small children will be able to take part, with a chance for them to explain what life was like in lockdown and to describe Andorra as they imagine it. It is very much an exhibition based on shared governance, therefore.

Andorra joins the international commitment promoted by UNESCO to improve access to culture and heritage online, guarantee the resilience of artists and creators and encourage the emerging creative economy.

Author: **Alejandro Miralles Illarena**, political scientist

The Covid-19 pandemic has brought people together in their living rooms and kitchens! In Austria, a regular live stream of arts, music and open talks takes place, with people speaking the international language of music to inspire and sustain.

AUSTRIA



House of Hearts – connecting European hearts in times of isolations through arts and music

THE HOUSE OF HEARTS PROJECT A LIVE STREAM OF INSIGHTS AND PERFORMANCES

The House of Hearts – a live stream of arts, music and open talks in times of COVID-19 and lockdown portrayed a vast number of European and international artists, musicians, food bloggers, pilots, social entrepreneurs to keep connected within the European dimension. Exchanging in a live stream through the private surroundings of the artists' own living rooms, kitchens or other private places to deliver a strong sign of hope, impulses, inspiration and music and art. A weekly series that connected people of different European and international cities with up to seven participants in one live stream.

An open exchange with a mix of personal opinions and feelings, music and art performances for about 90 to 120 minutes every Thursday night:

A film-maker in London talked about his social projects and how he gathered a community to support the poorest in the city. A start-up social entrepreneur in sewing kits from Berlin showed us how to sew your own mask within five minutes. An Italian food blogger gave tips to create your own pasta-dough with only flour and water. A pilot from Austria explained the positive and negative feelings he had while flying the big planes all over this world and how he feels now that he has lost his job due to COVID-19.

Most of all we spoke the international language of music to inspire and sustain. Not only for symbolic reasons, did we stream from an isolated floating office and connected into the living rooms of more than 50 artists in the times of the Austrian lockdown.



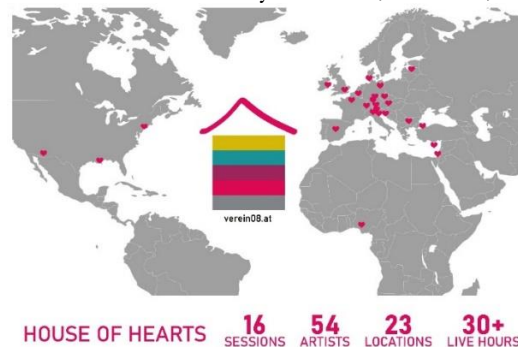
A live stream from personal spaces

Link to download the video:

<https://verein08.at/hoh/>

Facts & Figures:

- ♪ Every Thursday night live, prime time 8.15 CET/Vienna time
- ♪ 54 artists over the period of the Austrian lockdown: The Wladigeroff Brothers (Alexander & Konstantin), Sofia Taliani, Franz Haselsteiner, Titus Waldenfels, G.Rizo, Sophie Naufal, Andrew Standen-Raz, Oliver Temime, Mirna Škrgatić, Zoran Majstrovic, Irena Kregar Šegota, Rotem Bar Or, Salah Addin, Hattie Edmonds, Patricia Aulitzky, Petra Korner, Theresa von Eltz, Timna Brauer, Liz King, Hans Wagner, Pippa Galli, Stefan Grünert, Anuradha Genrich, Chris Campregher, Andrew Vladek, Mani Obeya, Caroline Bruckner, Renee Benson, Matt Louis, Nick van Praag, Peter & Marina Wegrosteck (Renaissance Family), Loukia Agapiou, Maria Craffonara, DJ Functionist, Jürgen Berlakovich, Anna Veselova, Floris Willem, Christian Reiner, Ignacio Plaza Ponce, Leopold Altenburg, Meaghan Burke, Amber Riedl, Bernhard Hammer, Virginia Maestro, Brian Lopez, Magdalena Grabher, Tahereh Nourani, Claudio del Principe, Laura Baldassari, Andie Gabauer, James Harries, Mundy
- ♪ Team & Production: Dominik Nostitz (Script & Art Direction); Michael Wilhelm (CTO/Live Stream)
- ♪ Archive: www.verein08.at
- ♪ Funded by the Austrian Federal Ministry for Arts, Culture, Civil Service and Sports



House of hearts figures

Humour can be a great lesson to (re)-learn in times of crisis, as illustrated in the visual and creative contribution from Belgium (Walloon region).

BELGIUM (Walloon region)

Belgium is *the* country of the ninth art – the famous BD (bandes dessinées) or comic strips. These are an art form in their own right and have become an integral part of Belgian culture. Who hasn't heard of Hergé's Adventures of Tintin or Morris's Lucky Luke?

In 2020, visual expressions of the Covid-19 situation in the **Walloon Public Services** took the form of regular cartoons created during the pandemic by an artist, with not only a talent for drawing, but also a keen sense of humour! These BDs were uploaded onto the Walloon Public Services intranet to encourage civil servants to return to the office and to play down this return despite the health context.



Mmmm...which one goes with my new dress?



"click" / + 1 minute / Yesss !

RETOUR AU BUREAU

MA POINTEUSE ...



MON BUREAU ...



MES COLLÈGUES...



MA P'TITE PLANTE



MA MACHINE À CAFÉ



MON P...



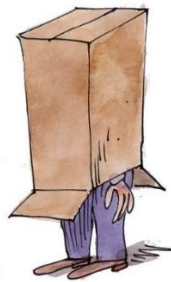
Back to the office

*My clocking-in machine /
My desk*

My colleagues / My little plant

My coffee machine / My t...

CONFINÉ



DÉCONFINÉ!



Lockdown

End of lockdown!

QU'EST-CE QUE TU M'AS MANQUÉ !



I've really missed you!

JE VOIS QUE C'EST
TON PREMIER JOUR DE DÉCONFINEMENT !



*I see it's your first day
after lockdown*

ALLO, LA SÉCURITÉ ?
Y'A UN SDF DANS
MON BUREAU !



Hello, is that security? There's a bobo in my office!

RETOUR AU BUREAU



UN PETIT PAS POUR L'HOMME, UN GRAND PAS POUR LE SPW...

*Back to the office
"One small step for man,
one giant leap for administration ...!"*

Although the human touch remains irreplaceable, there have been many positive effects of the crisis, including a reported interest in reading in Bosnia and Herzegovina. Reaching for a book is a kind of therapy – lessons from books and in books. Furthermore, the on-line Sarajevo film festival and digital solutions of the History Museum of Bosnia and Herzegovina have shown the enormous possibilities of digital technology.

BOSNIA AND HERZEGOVINA

Since the beginning of the Covid-19 pandemic, we have heard many times that the world before and after the pandemic will not be the same. What exactly such predictions mean, we still do not know. Today, we are only aware of the fact that the dynamics of our business and private activities are significantly conditioned by the restrictive measures of different levels of authorities in all countries and that there is almost no area of human activity that is not affected by the complex situation caused by Covid-19.

As this is a unique phenomenon that humanity has never faced before, it has been difficult to expect a quick and effective response to the global crisis. Governments have responded with varying degrees of success. In some countries the impacts for the economy are already measured in billions of euros, falling production and sales, tens of thousands of missing jobs, closing companies, etc. Appeals for emergency support policy measures come from almost all branches of business activities.

It is difficult to offer an accurate assessment of the most jeopardized areas, but after tourism and travel, it can be argued that culture is among the most severely affected by Covid-19 throughout Europe. The situation of the cultural sector in Bosnia and Herzegovina is similar to other European countries. Museums have been left without visitors, theatres and cinemas without spectators, festivals have been cancelled or closed down, the work of amateur associations that nurture cultural and artistic tradition (dance, play, song, story, cuisine ...) has been brought to the brink of collapse. It is already clear that the battle with the consequences of Covid-19 for many cultural organisations will be extremely difficult and totally uncertain. Any scrutinizing of the government's responses to culture at this time is useful and welcome, but it does not seem to have significantly influenced changes in decisions to reduce or completely abolish budget items for culture. Examples of restrictive measures against culture at the entity, cantonal and municipal levels in Bosnia and Herzegovina have just confirmed our assertion, which is not particularly surprising since previous experiences remind us that culture is often the first to suffer in various budget revisions.

We will have to wait longer for the first serious and fact-based analyses of the long-term consequences of the pandemic on the cultural sector in Bosnia and Herzegovina, but already we can observe that in addition to the negative ones, there have also been positive effects. One of these is manifested in an increased interest in reading books. According to the well-known Bosnian writer Faruk Šehić, “in difficult times people breathe and get closer to different forms of culture, including literature, although it may seem paradoxical at the very thought, ... because of isolation and excess time they read more, as it was during the war because in those moments reaching for a book is a kind of therapy” (Klix: 23.04.2020). Some publishing houses in Bosnia and Herzegovina have confirmed that the demand for books by local authors has increased in the last few months and that people order a lot of online books because they find a certain kind of salvation and comfort in them. It could even be concluded that the current situation is a welcome boost for the field of literature because, due to isolation measures and the lack of social activities, people's desire to read has increased.

For the purposes of this paper, we cite two more examples of inspiring reactions from the cultural sector in Bosnia and Herzegovina that are worth highlighting in the rather gloomy Covid-19 reality.

The first example comes from the film industry, which is suffering terrible consequences worldwide. One of the most important festivals in this part of Europe – the Sarajevo Film Festival (SFF) – has decided to continue planned activities in a different form, sending a message to both the domestic and international public that culture is important and should not disappear, regardless of the severity of the crisis. The SFF organisers used the crisis to introduce innovations in certain segments of the festival, which is most visible in the way the audience could follow the programme of this year's festival. On the platforms “ondemand.sff.ba”, “cinelinkindustrydays.com” and “talentssarajevo.com”, people could watch selected films, as well as other content such as talks with authors, Masterclasses and other meetings that make a difference between standard platforms and a real film festival. According to festival director Mr Miro Purivatra, some of the positive effects of this year's SFF will remain after the crisis, as a good practice to be adopted.

The decision to hold the entire festival in an online edition was not easy to make. The organiser points out that such a decision, among other things, should have served to promote the joint struggle against Covid-19, so that everyone is responsible, wears masks, keeps their distance and behaves in accordance with the rules adopted by the professionals.

Several facts from the 26th Sarajevo Film Festival, which was held online from August 14 to 21, confirm the wisdom of the organisers' decision not to cancel the festival. It was noted that 320 media representatives, 1 536 guests from 47 countries and over 130 000 viewers in 59 countries were registered for the festival. There were five Masterclass talks with directors and actors, 13 panel discussions with leading professionals within the CineLink programme, 15 webinars for young film professionals, and more than 800 meetings related to cooperation in the realisation of 49 new film projects. It is a fascinating fact that the premiere film at the festival opening was watched by almost 14 000 viewers in 42 countries around the world in the first two hours of screening!

Director Mr Purivatra emphasizes that although the pandemic caused huge problems, on the other hand, it allowed the SFF organisers to think creatively about how to make the festival even better. He believes that future festivals will increasingly evolve towards a mix of events on site and that it will be related to the screenings themselves, while a good part of it related to the industry will switch to online formats. However, a festival without an audience is something that cannot survive for long. Film is an art which should naturally be watched with an audience. Such a projection allows for full concentration, reactions with other members of the audience and, what is certainly the most beautiful aspect, leaving the hall, socialising and talking about the film afterwards. This unique experience is something that no platform will be able to replace (Klix: 14/08/2020).

Finally, an interesting reaction from the cultural sector in Bosnia and Herzegovina to the crisis caused by the Covid-19 pandemic. We singled out an example from the museum sector and asked Ms Elma Hodžić, curator at the History Museum of Bosnia and Herzegovina, for her expert and inspiring observations, as follows:

As the curators in the collections prepared items and stories for the spring museum awakening, the world we knew began to change. Open museum treasures had to be closed. Inspired by messages from the history of Bosnia and Herzegovina, the team of the History Museum of Bosnia and Herzegovina decided to work through culture. If we can't already set up an exhibition in physical space, we can do so virtually! The paradigm of “awakening the museum” was unsustainable in the newly established world of quarantine. Not only did we have to look for new ways of addressing an isolated audience, but also for new manifestations of

values that can help general social recovery. The deconstruction of museums and everything we knew about museums has begun!

The first step taken by the team of the History Museum of Bosnia and Herzegovina was to restructure the existing museum contents and adapt them to the new rules of everyday life. Then we started producing regularly planned activities in a state of emergency. Following the policy of openness to society, the museum remained metaphysically open thanks to the audience that recognised the potential of museum stories in facing the challenges of pandemic life - so culture, once again, served Bosnia and Herzegovina as an illusion of normalcy. There was a series of virtual exhibitions: an exhibition on solidarity, on workers and the importance of decent work, on the Day of the City of Sarajevo, on the innovation of ordinary people in difficult times ... The number of museum audiences increased day by day - until the museum reopens to the public.

Although aware that the museum will not discover a cure for coronavirus, the team of the History Museum of Bosnia and Herzegovina is working intensively on old and new projects, on big and small stories. We believe that the museum can help us remember all the values that society has maintained throughout history, despite the state of emergency. In a pandemic, all museum activities look like a ball under masks and gloves. We continue to carry out our mission with the firm belief that culture can help heal society – until one day the story of the pandemic ends under the spotlight and glass of the museum.

Through these very inspiring reactions of the museum workers of the History Museum of Bosnia and Herzegovina, we can see a good example of an innovative and proactive approach to the crisis, in order to mitigate the consequences of Covid-19 reality. We can also look at it from the aspect of a socially responsible museum role for a social community in difficult times. In significantly changed and difficult circumstances, it was necessary to work on maintaining a connection with the public, which is why museums exist.

Finally, it is worth noting that the crisis caused by Covid-19 has revealed to the cultural sector the enormous possibilities of digital technology. There are many opinions that the Covid-19 pandemic has further accelerated an inevitable process of digitalisation and development of the information society in Bosnia and Herzegovina. However, among cultural workers, the dominant view is still that direct interaction with people is irreplaceable. People gather around a particular idea, project, and it never succeeds in online formats at full capacity. It is a natural human need to experience something with living words, speech, body language, emotion, image, drawing, shape, melody, rhythm...

Governments have responded rapidly to the challenges of Covid-19 that were sometimes of an abstract and existential nature. Other more physical challenges presented themselves, such as natural disasters which also took their terrible toll on the cultural infrastructures.

CROATIA

Culture endures despite the pandemic

The Croatian cultural scene has been severely hit by the COVID-19 pandemic which has had a negative impact on the entire cultural and creative sectors. However, in spite of this, cultural programmes have not been discontinued.

The [Government of the Republic of Croatia adopted a series of measures to assist the cultural sector in order to minimise the adverse effects of the COVID-19 pandemic](#). To respond to the crisis affecting the cultural sector, the Ministry responded urgently by adapting policies and funding schemes to changing circumstances. This period carries many unknowns, and the continuous exchange of information, as well as careful mapping and planning of further activities, are of the utmost importance, which provide the foundations for further work.

The measures allow maximum flexibility for contracted programmes within the Ministry, to ensure minimal liquidity in the cultural sector and prevent the collapse of the entire cultural value chain (creation, production, distribution and participation). The Ministry has taken measures that cover all artists and cultural workers who have lost the opportunity to work and whose social and economic status is fundamentally endangered.

More than ever, in these times of pandemic, the importance and indispensability of culture are evident. Taking into account restrictions, the closing of cultural institutions and organisations, and appeals to citizens to stay at home, many cultural institutions and organisations, as well as independent artists, have offered their cultural content online.

In order to ensure the availability and diversity of cultural content that could not be held in front of live audiences during the pandemic, a dynamic space for culture was launched on the initiative of the Minister of Culture and Media of the Republic of Croatia, Nina Obuljen Koržinek.

In one place, the Ministry of Culture and Media provided a platform for a variety of cultural events to enrich the days spent at home, which in turn contributed to the preservation of public health. In this way, music and recordings of theatre performances, films, concerts, exhibitions, literary works, libraries' and archives' collections are just one click away.

Many cultural programmes have moved into the virtual world – artists shared their content to stay in touch with their audiences and alleviate the lockdown period. Many artists were left without income overnight, but some of them responded immediately by finding new, creative ways to continue to create and share their cultural content. Thanks to a great number of artists, an exhibition or a concert could be viewed online, from the comfort of your own home.

In the midst of the pandemic, the Croatian capital of Zagreb was hit by the strongest earthquake in the last 140 years – measuring 5.5 on the Richter scale – on 22 March 2020. The earthquake has taken a terrible toll on the cultural infrastructure, as an important number of cultural institutions, organisations and companies are located in Zagreb, adding to the crises caused by the pandemic. The COVID-19 pandemic exacerbated the consequences of the earthquake since, due to restrictive measures then in place, the mobility of experts not only from Europe, but also from other parts of Croatia, was hampered which seriously impeded our work on emergency damage assessment and recovery.

The Ministry's online platform is a bridge that brings culture closer to people in these difficult times. It announces and provides information about cultural content that has been transmitted via various channels and platforms, making it easier to follow and find all activities that have been recorded or broadcast live during the pandemic.

The Ministry will continue to inform the public on wide-ranging online cultural content regularly and in a timely manner. The links to events and updates are available on [the website of the Ministry of Culture and Media](#).

Središnji državni portal Accessibility A Hrvatski

REPUBLIC OF CROATIA
Ministry of
Culture and Media

Search

About the Ministry Access to Information Open Calls Highlights Contact us

Homepage | Highlights

Cultural content online

The Ministry will gather and publish all informations and announcements of cultural content that will be transmitted through various distribution channels.

The aim of the initiative is to ensure the availability and diversity of cultural content that cannot be held in front of the public in the coming period. In one place it will be possible to follow all the activities that were recorded or broadcast live.

Contact us: kultura.online@min-kulture.hr

Examples of European initiatives and practices that are creating cultural content adapted to the circumstances related to COVID-19 can be found at [Network of European Museum Organisations](#) te [Compendium of Cultural Policies & Trends](#).

Print this page
Share on Facebook
Share on Twitter

Audio-visual content

Print this page
Share on Facebook
Share on Twitter

Drama, music, dance, and visual performances

Print this page
Share on Facebook
Share on Twitter

Museums, galleries and visual art

Print this page
Share on Facebook
Share on Twitter

Literature, libraries and archives

Print this page
Share on Facebook
Share on Twitter

“We know that in times of crisis culture does not cease to exist. This is why we thank all those who put in extra effort to make cultural content accessible to audiences via various digital platforms, currently the only place to showcase and share cultural content. While these cannot replace the intensity of the direct contact with art, they help us overcome the anxiety and loneliness that we have all been struck by. We are confident that this situation, unprecedented on the global scale, will produce new and long-lasting models of communication and cooperation, cultural values and sense of community.”



*Ms Nina Obuljen Koržinek
Minister of Culture and Media of Croatia*

Museums in particular have had to invent new ways to reach their audiences, using on-line and innovative solutions. The museums in Denmark reached out to people from all walks of life – the young, the elderly and the vulnerable. A great lesson in involving more people in cultural activities.

DENMARK

Examples from Museums, Folk High Schools and Animal Zoos

Trapholt Museum

LIGHTHOPE – User driven Art Exhibition

From the launch of the project on 1 April to Trapholt's reopening in May, people from all over the country have handed in 1 629 crocheted light bulbs as part of a user driven Art Exhibition, partly at Trapholt and partly at 27 appointed locations across Denmark. On the project's Facebook page, several thousand members have shared pictures, thoughts and ideas. Over the course of the project period, participants could monitor the installation of the work and take part in virtual events and crocheting clubs where they could meet each other and the artists. When the work was finished, Trapholt invited everyone to a virtual vernissage, with a guided tour of the 50-metre art installation.

<https://trapholt.dk/en/lighthope-a-work-created-during-the-corona-crisis/>

Arken Museum

Virtual education for children and young people

The museum developed virtual school education for children and young people during the Covid-19 lockdown in spring. Two offers were developed. One with virtual courses focusing on community building aimed at children and young people who felt isolated and challenged by the lockdown. Another for all children and young people who want to engage in and discuss art in the form of film tutorials and live-streaming.

The National Museum of Denmark

The historical switchboard operator service

The museum has launched a classical switchboard service, where people could call live personnel, who could redirect them to different stories from history or experts from the museum etc. The initiative was a way of introducing the history of Denmark in a new way, especially aimed at reaching elderly citizens at home.

The National Gallery of Denmark

Digital museum communication

Many museums in Denmark have enhanced their digital presence during Covid-19. One of them is The National Gallery of Denmark, which – during the summer period – facilitated online meetings with experts and digital conversations about certain artworks from the collection of the museum.

Den Gamle By Museum

Memory and community

Together with relevant institutions, The Museum Den Gamle By has developed activities for people with dementia and their relatives. The goal of the initiative is to make the museum a room, where elderly citizens during times of crises, can find community and togetherness. The activities consist of memory work, conversation techniques and events with a focus on unfolding the memories of people with dementia. The setting is the memory-enhancing interior of the museum rooms.

Det Midlertidige Museum Nordhavn

Stories from the harbour

In this project, the museum collaborated with the largest nursing home of the country “Fælledgården” to organise trips in rickshaw bikes for 50 residents. The residents were equipped with cameras and transported through the neighbourhood of Nordhavn in Copenhagen to explore the harbour together. During the trips, the residents photographed their experiences, which subsequently were curated and shown as an exhibition in the common areas of the nursing home.

Randers Rainforest

Biology education via social media

During the Covid-19 lockdown, the Zoo broadcasted daily online biology lessons via Facebook asis, which was put on YouTube afterwards. Up to 50 000 daily viewers streamed the sessions by the Zoo. During the span of a few months the Zoo boosted its followers from 35 000 to 90 000 and in light of their online success, they will continue to develop new methods of digital education with their users.

Brande Højskole

Helping vulnerable young people

Brande Folk High School collaborates with representatives from their educational network to create possibilities for vulnerable young people between 17-25 years to stay at the folk high school during Covid-19. During the stay the young people can take internships or finish their high school exam and plan for the future. The aim is to empower them personally and professionally, so they can discover their own talents, act on them and envision a brighter future.

Other examples

LOF Midtjylland

Online morning singing and gymnastics

In this project the evening school LOF Midtjylland collaborated with the Health Care Centre in Viborg and the organisation Ældresagen in creating online courses of morning gymnastics and singing for elderly citizens in their respective municipality. The participants were also trained in using digital devices and programmes in order to participate in the project. The goal was to strengthen the well-being of elderly citizens in everyday life during Covid-19.

Frivilligcentre Helsingør

Between people

In this project the volunteer centre Helsingør collaborated with the Museums of Helsingør, Radio Helsingør, the organisation Ældresagen and the activity centre of Hamlet in organising cultural experiences for elderly citizens who were lonely or felt isolated, with the aim of creating a sense of community and belonging. The project consisted of trips to cultural institutions, conversation events and radio programmes designed for interactive participation.

Ishøj Kvindeforening

Together across

In this project the Women Association of Ishøj collaborated with The Housing Company of Ishøj and the folk kitchen of Vejleåparken in arranging 49 events for vulnerable families, minorities and citizens in three designated areas. The goal was to counteract loneliness, fear and anxiety among vulnerable citizens and to reestablish communities during Covid-19.

Support of the cultural sector during Covid-19

The Ministry of Culture has launched a wide array of compensation schemes for the cultural sector during the Covid-19 pandemic.

More information on <https://english.slks.dk/covid-19/>

Discount on entrance fees during the summer period

One such initiative to highlight was the discount of entrance fees during the summer period, which – among other institutions and associations – had special significance for museums. The compensation scheme essentially lowered the entrance cost by 50% during the school summer vacation period in order to attract more visitors. The result of the initiative (together with other factors) was an overall increase in visitors, compared to previous years. This compensation scheme helped cultural institutions regain some of the lost revenue from the lockdown closure from March to May.

Cultural activities for vulnerable and elderly people

Another compensation scheme was the support of sports, associative and cultural activities organised with an aim of enhancing participation and community among vulnerable and elderly people. Some of the projects supported by this scheme are a part of the above-mentioned examples.

Creativity and resilience emerging from the crisis were often documented in the form of photographs. Finnish photographers shared their daily lives under exceptional circumstances.

FINLAND

CREATIVITY AND RESILIENCE IN TIMES OF CRISIS

In 2020, authors, spiritual leaders, artists, researchers pondered upon human nature and the effects of the Covid-19 crisis. The state of emergency not only caused apathy, fear and frustration, but it also led to creative solutions in the cultural sector. Exceptional times inspired projects in which the changing mental climate was analysed and streets and public spaces emptied by the lock-down were documented. Artists created new ways of interpreting and documenting the global crisis and sharing their art and performing online, instead of to a live audience. Cultural events went online or created safe ways to foster the sense of community during the time of uncertainty and social distancing. The Covid-19 crisis might also become one of the most documented processes in the history of museums: in Finland over 50 museums documented the changes in our everyday life.

State of Emergency 2020 documentary photography project

On Wednesday, 18 March 2020, at 00:00, the Emergency Powers Legislation came into force in Finland granting the government powers to use exceptional measures in order to slow down the spread of the novel coronavirus. At the same time, a documentary project was launched, inviting documentary photographers from all over Finland, as well as Finnish photographers abroad, to record their daily lives under these exceptional circumstances.

The project is called the *State of Emergency 2020*.

The project involves over 160 photographers. Each participant records everyday life in their limited and immediate circle. Participants are committed to making at least one photograph each day throughout the project.

The project is led by a team consisting of creative director and publisher **Hannamari Shakya** along with photojournalists **Markus Jokela**, **Liisa Huima** and **Antti Yrjönen**.

<https://www.poikkeustila2020.fi/>



Town of Hanko, Kino Olympia. State of Emergency 2020 involved over 160 photographers, who documented their everyday life during the Covid-19 crisis. Photo: Tapio Heikkilä.



In the State of Emergency 2020 project photographers documented their everyday life during the Covid-19 crisis. Photo: Tapio Heikkilä.



State of Emergency 2020 project. Photo: Tapio Heikkilä.



State of Emergency 2020 project. Photo: Tapio Heikkilä.



State of Emergency 2020 project. Photo: Tapio Heikkilä.

Covid-19: documenting the closure of ferry passenger traffic in Finland in March 2020

The connections between Finland, Estonia and Sweden are in many ways very close. The three countries have for example a busy ferry traffic between several ports: before the outbreak of Covid-19, there were over 10 departures every day between Helsinki and Tallinn alone. From January to June 2019, almost 4 million passengers travelled from the Port of Helsinki to Tallinn, whereas in 2020 this was respectively less than 2 million. Almost all passenger traffic between Helsinki and Tallinn was closed in March, but shipping companies continued to carry freight on those few ferries kept still on route. This almost total closure of passenger traffic was dramatic and affected not only passengers, but also ferry companies and their employees, as well as many small companies relying on tourist and ferry traffic.

The National Museum of Finland, together with the Picture Collections of the Finnish Heritage Agency, have been documenting a large number of important themes and topics for many years. They have a long history of rapid response in collecting and documenting historical turning points to the Finnish national collections. This time the documented crisis was global: many museums, institutions and groups around the world began to document the social reality of the Covid-19 crisis, trying to capture this unfortunately historic moment and its impacts in real time.

One of the first documentation projects concerned the effects of the shutdown of regular passenger traffic in the Port of Helsinki. The staff of the Picture Collections and the National Museum used traditional documentation methods: curators interviewed face-to-face while photographers took pictures. Later most interviews were conducted online in order to avoid face-to-face contacts. Safety was a top priority.

Documentation was done on one of the ships of the Eckerö Line, which is a Finnish shipping company with headquarters in Mariehamn, Åland Islands. The CEO of Eckerö Line showed great sympathy for us and therefore all the arrangements went smoothly. Trust and collaboration are keys to success in all documentation projects and especially in delicate situations like the Covid-19 crisis.

Three members of the staff of Eckerö were interviewed on 17 March 2020. One of them was a check-in clerk, who depicted the effects of the shutdown of passenger ferry traffic:

“.. of course last Thursday had a huge impact, and today as Estonia closed its borders, you can see the effects, too... You could say, that March, from the beginning of March.. and now of course last Thursday, was the last straw, as the amount of passengers was totally reduced.”... “Now we heard that employee cooperation negotiations [staff reduction] will start soon. This was told to us soon after last Thursday, we have been informed all the time about what will happen.”

Also the cruise host talked about the employee cooperation negotiations, but even more about the practicalities on-board. Many facilities had already been closed to passengers and on-board cleaning had been intensified. The cruise host was a bit concerned about the staff, but especially about artists and others depending on work on-board:

“Small, all small entrepreneurs are now in really big trouble. I personally see that especially musicians are worried and send a lot of emails and questions about what’s going to happen, do you have any information. What’s worse, I have no information, as everything is changing in an hour. ... We just go ahead.”

The closure or reduction of passenger ferry traffic had a dramatic effect on many businesses. A number of these businesses were documented and entrepreneurs were interviewed, among them a kiosk entrepreneur, who had to close down his kiosk at the ferry passenger terminal in the city centre because of the lack of customers. No one knew in March for how long the Covid-19 crisis would last and what the effects of the crisis would be. When asked about this, the check-in clerk at the Eckerö Line terminal replied:

“I hope, of course, that this would come to an end really fast, and now, especially as the Finnish government and parliament will take action, I hope they will have a rapid effect, this is what all of us want and hope, but I just can’t anticipate for how long this will last.”

In late June, ferry traffic between Finland and Estonia was opened for passengers again, but as the Covid-19 situation seemed to be much more severe in Sweden than in Finland, only essential passenger traffic between Finland and Sweden was allowed. Nevertheless, the kiosk entrepreneur at the Olympiaterminaali opened his kiosk already in late June.

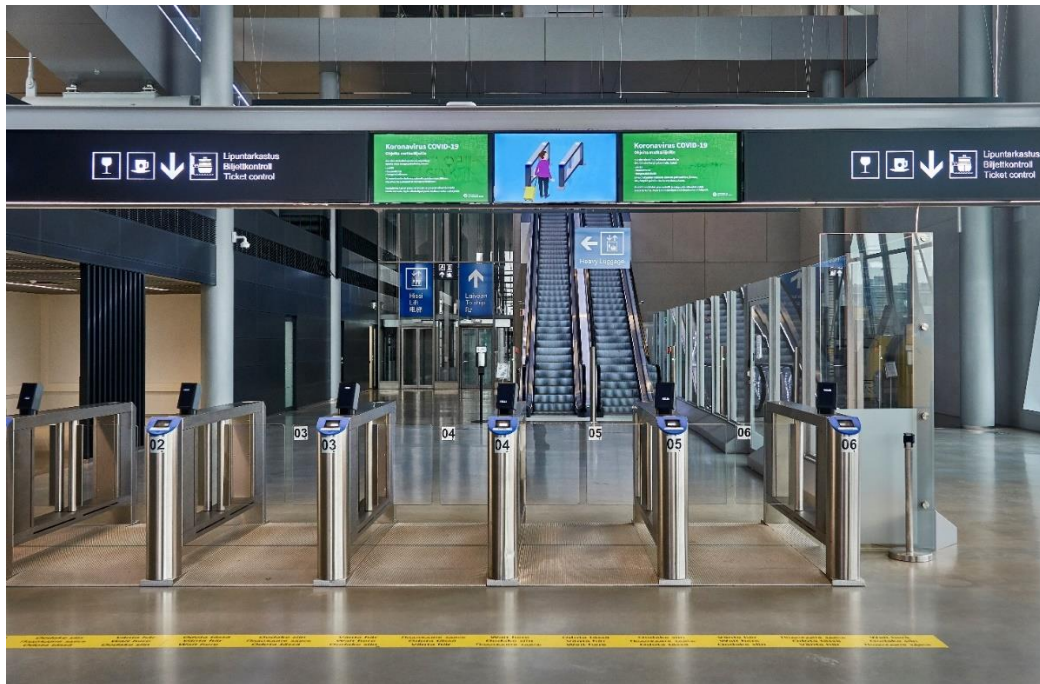
Today, at the beginning of August, the situation is quite the same as in July with ferry passenger traffic. Still, large masses of Finns, which were a common sight in Tallinn, are now mostly missing. This also has quite a big impact on restaurants, museums and shops in Tallinn.

The documentation of the Covid-19 crisis has been a plunge into the reality of various people, organisations and companies. Documentation such as this records the exceptional events both for us and future generations and for future crises.

Ismo Malinen, Finnish Heritage Agency



Covid-19 crisis photo documentation, Port of Helsinki, Sakari Kiuru, Finnish Heritage Agency.



Eckerö Line, Hannu Häkkinen, Finnish Heritage Agency.



Eckerö Line, Port of Helsinki, Hannu Häkkinen, Finnish Heritage Agency.



Eckerö Line, Matti Kilponen, Finnish Heritage Agency.

Documentation of the Covid-19 crisis in museums

Over fifty museums in Finland documented the Covid-19 crisis in 2020. Each museum focused on themes specific to their special sector or geographical area. Methods of documentation were often participatory and co-creative and they included e.g. photography, video diaries, interviews, online questionnaires. Examples of documented themes and phenomena during Covid-19: everyday life; remote working; traffic; streetscapes, restaurants, shops; take-out dining; schooldays; people over 70 years of age and their experience on isolation; voluntary help; new kinds of art projects; the closed border between Finland and Sweden and its effects etc.

YouTube video greetings from heritage specialists to young people

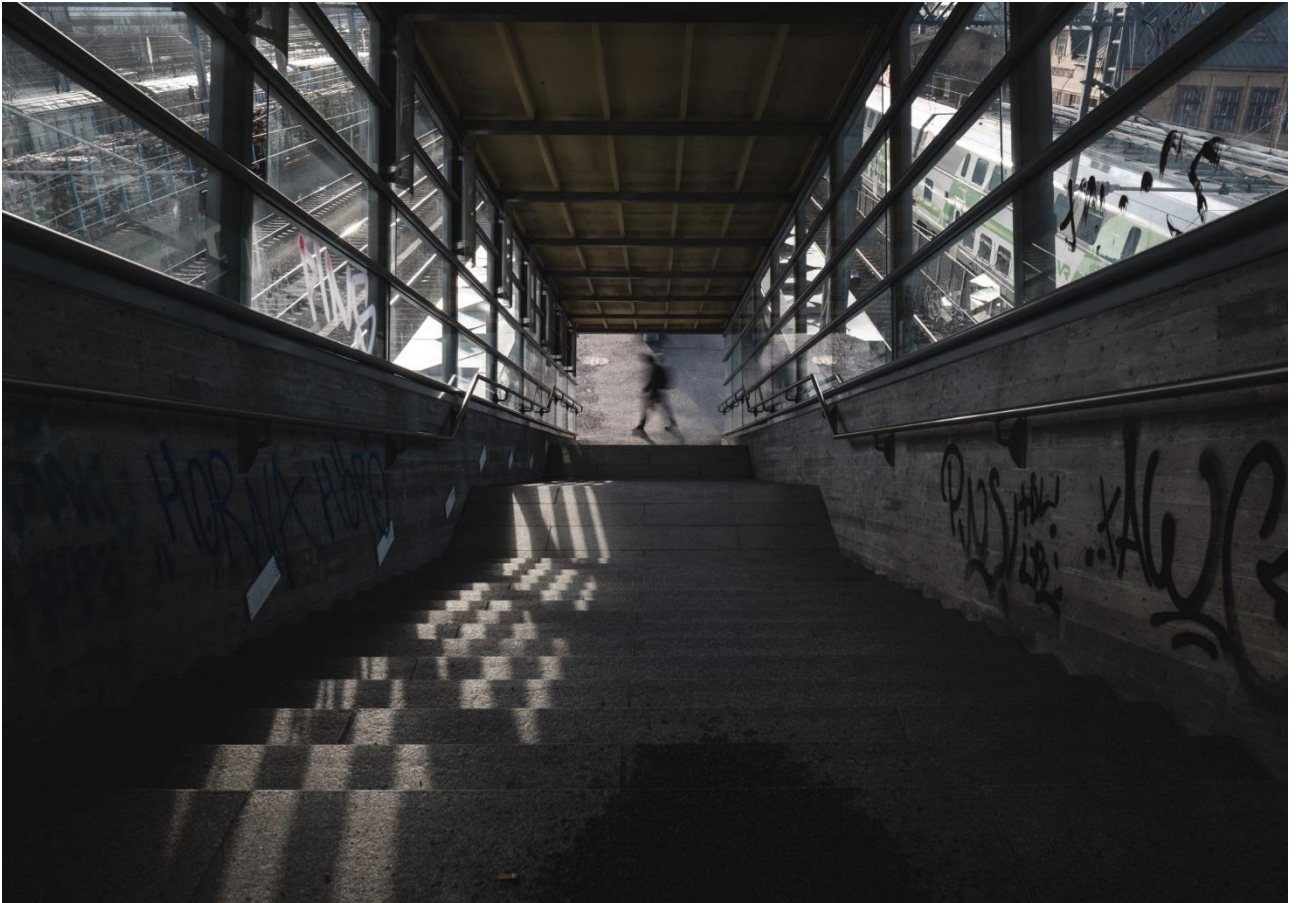
The “Meidän JKL” (Our Jyväskylä) online photography exhibition brings together the work of young people who have participated in a media and photography workshop organised by the city of Jyväskylä during the spring of 2020. The exhibition engages with living heritage, as it transmits young people’s perceptions of their urban and cultural environment, as well as the relationship they have with their daily physical surroundings. It is built on seven photo series, each of them with its own theme and brief short story created by the young people.

Due to the Covid-19 outbreak, we had to cancel what was first supposed to be an outdoor exhibition. Eager to show the result of the youths' work, we decided to overcome this challenge by creating, together with the young people, a digital platform to show the exhibition. The photography project’s exhibition page is available at: <https://www.meidanjkl.net/naeyttely>

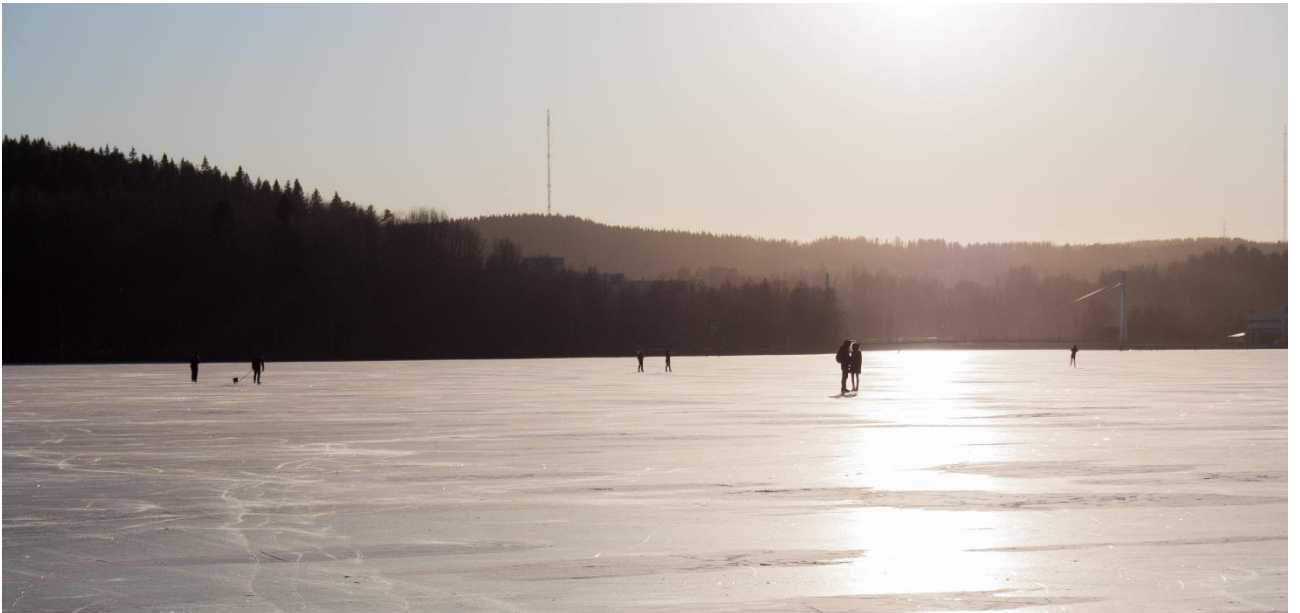
However, the digital photography exhibition lacked the interaction between its creators and the audience. To create more interaction between the youth and the audience, we decided to produce short video greetings to the young people who participated in the project. We made four YouTube videos, lasting approximately 5 to 10 minutes, with a cultural heritage professional, an architect, a museum specialist and a journalist. Each specialist explored the photo series digitally, they commented and gave feedback to the young people. Video greeting were first recorded with a webcam or a smartphone, and later uploaded to the YouTube channel through a hidden link.

Video greetings were shared directly with the young people. The video greetings allowed them to receive more direct, personal and specific feedback, that they more likely would have received through a physical exhibition. Moreover, the video greetings brought together individuals from different geographic locations. Both the young people and the specialists described the digital interactions through video greetings as a positive experience.

Jaakko Tuominen, The Association of Cultural Heritage Education in Finland



Our Jyväskylä, Photo: Aaron.



Our Jyväskylä, Photo: Joonas.



Our Jyväskylä, Photo: Veera.

eMuseo local museums service

The number of users of the [eMuseo service](#) has taken a leap during the Covid-19 crisis. The service enables you to explore even the smallest Finnish local museum online. The interactive site of hundreds of local museum guides makes these small museums more accessible to everyone. Over 40 museums have joined the eMuseo network and more than 50 mobile guides have been published. The service is produced by the Finnish Local Heritage Foundation.

Social distancing levelled up the value of nature and landscape to the Finns

Though social distancing was harsh, the lock-down was not complete in Finland. The Finns found again the green spaces of the living areas, went to the woods, explored the national parks and nature trails, enjoyed landscapes and sceneries with new enthusiasm. For example, the number of visitors to the national parks and other top natural attractions exploded. Positive associations with nature strengthened, especially among young people.



Hikers exploring Pallas-Yllästunturi National Park. Photo: Panu Jyrä, Metsäballitus.

NGOs created new ways to reach out to people

During the corona virus, the Helsinki Kallio Walking Festival transformed into self-guided walking routes. Online guides allow people to explore the Kallio neighbourhood of Helsinki themselves. There are three routes available. The Bread and Machine Workshops Route showcases the industrial history of the Sörnäinen waterfront. The Blood and Carbonaceous Route shows even the bloody history of the industrial Hermann region. The third route, Pills, Silk and Heath, is headed to the Vallila industrial area, which will become the new nightlife centre of Helsinki. The route takes you on a tour of cultural and historical landmarks. Helsinki Kallio Walking Festival is also part of the European Heritage Days.

<http://www.europeanheritagedays.com/EHD-Programme/Press-Corner/News/Culture-and-heritage-of-Europe-in-the-time-of-COVID%40%40%4019>

The global crisis has thrown the world of culture upside down. And now the pre-covid world order is being increasingly called into question. New paradigms will no doubt appear, as people realise the far-reaching repercussions of the health, social and environmental issues on our lives. What will the demand for cultural activities resemble in this new world and in what ways will they manifest themselves?

FRANCE

FROM PARALYSIS TO ACTION, CHRONICLE OF A DECISION

The rapid spread of SARS-CoV-2, starting out from a market in Wuhan, has forced governments all over the world to take drastic measures to contain exponential rates of infection. In France, as in most developed countries, the economy was stopped dead in its tracks and shored up by support measures. As the antithesis of a mobile society, the lockdown ground economies to a halt, and reduced our streets, theatres and concert halls to silence.

The 20th century, in which we still had a foothold, has come to an end. The Covid 19 pandemic has closed that chapter once and for all.

New paradigms are being sought everywhere, ranging from calls for deglobalisation to the cautious beginnings of economic reshoring, and taking account of the health, social and environmental issues at stake. All against the background of a striking increase in digital exchanges, of which remote working and videoconferences are the most visible aspects.

So here we are, thrown into the unknown. It is a new world which will gradually reveal its rules and opportunities, and which we will have to visit and discover. For the cultural sector, the issues at stake are staggering and will remain unresolved for as long as there are no moves to lift the health-related restrictions. Such an unprecedented and systemic upheaval is, in all likelihood, a prelude to wholesale reorganisation. There are more and more questions and they are getting louder.

What will be the demand for cultural activities? What will the new aspirations of people and audiences be? What expectations will there be of creative workers and artists? Will we be able to maintain a consensus to provide them with all the time they need for patiently creating their work? What role will cultural organisations play? What will be the new balance between creative activity and the social use of art? What role will the state, public authorities in general and the market play in the cultural landscape to come?

Who will finance activities and practices which may not seem to be priorities? The initial disbelief, sometimes tinged with denial, has given way to paralysis, followed by increasing distress due to the endless series of cancellations. A feeling of despair and panic, deepening every day in face of the spectacle of collapse, has taken hold.

When we were in lockdown, all fragile and reduced to finding solutions – for lack of a meaning – to the blanket restrictions, we asked ourselves how we should react and what to do with the free time on our hands.

Whatever our place in the institutional or musical landscape, our function or level of responsibility, we have all found out that we are vulnerable.

Artists and composers, who have been among the hardest hit, have felt the floor collapse under their feet. In barely a few days, all professional environments were thrown into disarray and placed

on life support. The interdependence between the various stakeholders was laid bare, and the idea of an ecosystem, which had previously seemed abstract to some, has taken on real shape.

Exchanges were quickly arranged, firstly in an informal manner and then on a more structured basis: institutions, federations and trade unions set up working groups, and a multitude of meetings were held. Conversations in front of mosaics of faces became the norm. There had never been such a strong need to talk, to exchange ideas and make sense of things.

Taking action instead of just having to keep on putting up with the situation. Taking initiatives again, however small, seemed the only way out.

Article by **Michaël Dian**, Director of the Espace culturel de Chaillol (Provence-Alpes-Côte-d'Azur), organising body of the Chaillol festival and published in *Le Saxifrage, La gazette des artistes en présences*, No. 1 – July 2020.

The “ins and outs” of different lockdowns have provided good opportunities to be inventive and creative, as illustrated by the Martinique dancers who provide a list of their lessons learnt and even some useful tips! Lessons in making the best of things, however complicated.

FRANCE

Manifesto of the Martinique dancer-choreographer group – Kolectif 13

Our experience of lockdown. #lockdown as a creative act and an opportunity to share our passion by other means, in other places and in different ways from usual...

#BEING IN LOCKDOWN SPURRED US TO:

- ♪ deal with the emergency, go with the flow, shift projects around, come up with a backup plan to meet financial needs
- ♪ experience a period of hyperfocus which was very conducive to taking a step back, re-centring, doing some soul-searching
- ♪ bubble over with ideas, clean up our lives, clarify, reorganise, metamorphose, evolve, stay tuned into one another
- ♪ seek refuge in yoga, somatic practice; think, write, exchange ideas
- ♪ involve our private lives, families, child or children in our creative work
- ♪ live in the moment, slow down and breathe, get outside as much as possible and open up our senses, connect with nature, become more aware of our surroundings
- ♪ create outdoors, on the terrace or the driveway, in the garage, the garden or the forest
- ♪ rest, relax, carry out research to forge ahead with creative work under way even if we cannot meet up with other dancers in the studio
- ♪ watch our past performances again and be curious, view others’ work (something which we don’t normally take the time to do)
- ♪ train intensively and work on a new performance
- ♪ take the present constraints into account and at the same time, embrace dance as a perpetual improvisation in an unlimited timeframe
- ♪ maintain a high profile and take the opportunity to share our work via videos, social networks
- ♪ reach out to other international communities through different holistic movement practices (yoga, BMC, Tao etc.)

What do we want to create, invent and achieve as lockdown eases, during and after COVID-19?

#COMING OUT OF LOCKDOWN TO:

- ♪ totally rethink the performing arts in Martinique: their definition and scope, why they are necessary, how they connect with the audience, etc. Question our relationship with institutions as they currently stand, rebuild, reorganise to raise our profile
- ♪ export our work by posting videos on social networks (Facebook and Instagram) and on our YouTube channel (if we wish to reach an international audience): our community can be a window on the wider world
- ♪ go outdoors, take dance outside the studio
- ♪ give priority to local production and distribution, concentrate on small formats, solos
- ♪ rethink where creative work takes place, move dance elsewhere, to places where it isn't usually present, get a second wind, decondition ourselves, consider other ways of sharing dance off stage (in situ, projections on walls, performative actions), establish a digital platform
- ♪ stake our claim, build up our audiences, exchange with them directly, work with the municipalities of Martinique with the backing of institutions, ensure that in future, people notice dance: in different ways and everywhere at once, particularly on our shores. Work less to reap more from our home ground, aim to distribute our work more widely on the island, too
- ♪ share an open workspace which is accessible to all, a special place for us to come together as dancers, keep on searching, help one another out, exchange knowledge, meet up, dance together, make proposals together, share joint projects, make a habit of working and training together
- ♪ harness the power of the community to generate self-produced mini projects
- ♪ obtain finance to create and promote larger projects
- ♪ ALSO get more involved in Tropiques Atrium, Martinique's major theatre, to make it one of the tools of our trade, so we feel at home there and free to create as much as we want, in which ever way we want
- ♪ when passing on skills, offer private lessons, small group sessions outdoors (a new way of teaching outside so that children always get to interact) or online classes, to widen our range of teaching options. For sessions in schools, suggest adjustments (including with the Martinique Education Authority)
- ♪ reflect, remember the importance of sensory-motor, human experiences and overcome logistical challenges so that a limited number of in-person sessions can continue for as long as it takes.

Emilie Alves de Puga
Murielle Bedot
Lindy Calligari
Véronique Defranoux
Annabel Guérédrat
Dominique Linise
Jean Hugues Miredin
Marlène Myrtil
Rita Ravier
Francis Saint Albin
Chantal Thine
Laurent Troudard
Jean-Félix Zaire

Governments have worked in numerous ways to mitigate the negative impacts of the Covid-19 pandemic. Rethinking or adapting national strategies in order to preserve cultural life and keep cultural activities going, with online solutions and the use of modern technologies. In some countries, the inevitable reduction in tourism has created opportunities to strengthen communities, while promoting traditional practices.

THE GEORGIAN EXPERIENCE

Ministry of Education, Science, Culture and Sport of Georgia

As a result of the global pandemic declared by the World Health Organization, it has become necessary to gradually restrict mass cultural and sports activities in Georgia. After the declaration of the State of Emergency, museums, theatres and other cultural institutions have ceased to function (receiving visitors, rehearsals, performances, concerts).

The Cultural and Creativity sector in general has been considerably affected by the crisis. New regulations limiting the number and duration of performers during rehearsals, performances and concerts have affected the functioning of theatres, orchestras and various ensembles that had to cancel events and transform their repertoire and programmes. Problems have been caused with seasonal tickets sold, since adaptation to new regulations required time, resources, causing amendments of cultural calendars. The regulations seriously affected the filmmaking process as well. In particular, independent artists and CC private sector representatives have been affected by the crisis. In spite of Government's efforts to provide some compensation to citizens who have lost their jobs and income, as yet no effective measures have been proposed to artists, except the possibility of participating in various culture and creativity funding competition-based schemes.

In the light of the Covid-19 outbreak and the State of Emergency, the Ministry of Education, Science, Culture and Sport of Georgia (MoESCS) started working in various directions in order to mitigate the negative impact of the Covid-19 pandemic and adapt to the crisis, with the aim of preserving cultural life and ensuring that cultural activities are ongoing, by means of the following policy measures:

- ♪ During the State of Emergency, in order to provide access to cultural services for those staying at home, culture and creativity organisations funded by the Ministry have launched a mass online campaign **#Stayathome #cultureforyou;**
- ♪ 24 organisations under the Ministry (including museums, theatres, ensembles and other art organisations) have joined the above-mentioned campaign.
- ♪ A weekly calendar of cultural events has been created by the Ministry and actively shared on the Ministry's, as well as art organisations' web-sites and official Facebook pages.
- ♪ Folk groups, musical centres, the Tbilisi State Conservatory and the Georgian National Opera Theatre regularly upload recordings of unique video concerts of Georgian and foreign artists on their web pages (20 concerts per week);
- ♪ One of the folklore concerts aired at the beginning of the Campaign **#Stayathome #cultureforyou** was viewed by 50 000 people.
- ♪ Online performances of Georgian theatres (especially children's performances) have been received with great interest, both in Georgia as well as among Georgian Diasporas abroad.
- ♪ The performers, ensembles, orchestras, carried out up to 200 online activities.

The MoESCS has maintained and prolonged deadlines for up to 16 open call competitions, aimed at supporting cultural organisations and individual artists. Out of 112 projects selected, including the projects promoting diversity of cultural and creative expressions, about 100 public and private art organisations have been funded.

In March, the project “TV-school” (“Teleskola”) was launched by the Ministry of Education, Science, Culture and Sports of Georgia in cooperation with the “First Channel of Georgia”. The project allowed all students, regardless of having access to the Internet, to follow interesting lessons in all subjects defined by the National Curriculum, among them lessons of fine and applied arts, music and national heritage.

As a result of the COVID 19 pandemic, LEPL Creative Georgia funded by the Ministry transformed all its activities online and actively continued working remotely with the purpose to create a platform for online cultural actions, to entertain audiences and to continue in working mode.

The cultural heritage sector has also joined the campaign. LEPL National Agency for Cultural Heritage Preservation of Georgia provides e-access to some sites through 3D models and virtual reality, as well as providing the video-clips on cultural heritage sites, while the museums offered the online platforms:

- ♪ Virtual tours of various museums are available to the public, showing the museum collections;
- ♪ Online access to the educational programmes of museums is provided;
- ♪ TV projects by the National Museum – “History told by exhibits” and “Georgian History” – a programme cycle by the Arts Palace are also offered;

Following the new regulations in operation and since all equipment was in place and staff was trained, since 20 June 2020, the Georgian museums and museum reserves began sequentially re-opening for the public. It is worth mentioning that to attract visitors to the museums and museum-reserves and considering the economic and social circumstances of society caused by the COVID-19 pandemic, the entrance fee was reduced twice.

The new reality caused by the worldwide lockdown once again showed the importance of the use of modern technologies in the field of culture and heritage.

The pandemic has impacted the field of cultural heritage preservation. Nevertheless, within the Cultural Heritage Preservation State programme, the process of heritage rehabilitation (restoration, conservation, reconstruction) practically did not stop. Despite the restrictions, cultural heritage monitoring has also been undertaken without any delay, to respond adequately and in a timely manner to the challenges, while the cultural heritage resources’ inventory was halted for a few months and re-started only from July, 2020 to further recording and registering in the National Register of Heritage.

Moreover, according to the operational directives on the procedures for submission, a new nomination for the intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage of UNESCO, “Traditional Georgian Feast” (Georgian Supra) was presented for the world intangible cultural heritage list at the end of March 2020.

During the last few decades, many countries have become dependent on the tourism industry worldwide. Moreover, “Sustained growth in tourism has been instrumental in supporting the economic recovery of many European countries, largely contributing to job creation, GDP and the balance of payments. Today, tourism is one of the key pillars of the EU strategy for jobs and

inclusive growth”¹. So, tourism is important for many countries and regions. As a result, for many historic sites and settlements around the world, tourists’ overflow has become a big challenge. Discussions about impact mitigation and how to protect heritage against degradation are actively held, and not only among the professionals. In some cases, tourist pressure forces local communities to give up their traditional activities, and instead they are becoming more and more engaged in the tourism business.

The COVID-19 pandemic and related restrictions once again demonstrated the instability of the tourism-dependency and the negative impact of mass tourism. However, for some people the situation turned out encouraging to practise traditional manufacturing and farming again. The Upper Svaneti World Heritage Site, located in the high mountains of Georgia, well-known for its medieval towers, marvellous natural and manmade landscape, has also become impacted by mass tourism. During the last few years, the place experienced tourists overflow, which has caused locals to engage in the tourism business, rather than practise the traditional farming that was the main income for locals before. Gradually, the agricultural lands surrounding the villages, which have been a part of heritage, have become the unworked green fields, and even more, this tendency is threatening some endemic species. As the world pandemic has stopped tourism and impacted the related economy, people have apparently been motivated to farm again. It was very delightful to find a few tilled land plots around the villages, and there are hopes that they would increase in the near future.

Such examples could be considered as a trigger for us to step back, rethink the national strategies supporting the strengthening of communities, while promoting the traditional practices for the well-being of local people and their heritage and this should turn into the milestone for sustainable development of our countries.

Since culture is not just a luxury, but a basic spiritual need for human beings and the expression of the country’s history and identity, every government has to pay particular attention to the smooth functioning of the cultural and creativity sector and ensure cultural heritage protection even and particularly in times of emergency and hardship. It also should be mentioned, that in this context, international partnerships should be strengthened to propose new modalities and instruments to increase accessibility to culture, diversity of cultural expressions and support to self-sustainability of artists and cultural and creative organisations.

¹ European Union Tourism Trends, Publication prepared in the framework of the cooperation between UNWTO and the Directorate-General for Internal Market, Industry, Entrepreneurship and SMEs (DG GROW) of the European Commission (Grant Agreement SI2.729496) with the funding from the European Union’s COSME Programme (2014-2020). <https://www.e-unwto.org/doi/pdf/10.18111/9789284419470>

New ways have been invented by cultural institutions to involve artists from all fields, giving them opportunities to upload their digital cultural offers, such as livestreams or on-demand programmes, to reach international audiences. An enormously wide diversity of action and expression has found its force through national institutes. But the impact of the pandemic has been huge and the plea must be heard for culture to be adequately recognised at European level – not in terms of cost, but rather as an investment and as part of the solution on the road to Covid-19 recovery.

GERMANY

The Goethe Institute

Kulturama.digital: A project that arose because of the Corona crisis

Kulturama brings international culture into your living room: house concerts live from Buenos Aires, puppet theatre from the kitchen or live acts from the Berlin club scene. Organisers enter their events and open them to international audiences. Spectators can find dates and support artists with donations. Together and in solidarity through this time.

The Story and its Development

Kulturama is a digital platform, which developed out of need to support cultural actors worldwide due to the Corona crisis. The fact that events with a live audience have been cancelled and cultural institutions and clubs are closed poses existential challenges for performing artists worldwide.

The main goal of this initiative is to create an online global cultural calendar, enabling artists and organisations to link their events, live streams or projects in order to be constantly available and visible to their audiences – even in times of crises. At the same time, it offers the possibility to reach new audiences around the world. Moreover, through an integrated donation button, Kulturama provides a fundraising opportunity, in order to help sustain and maintain international projects and culture. To start this platform successfully, a global Facebook campaign was launched at the beginning of its development. Today, about 450 live streams have been published and 279 on-demand offers represented by more than 20 countries ranging from performances, concerts, and visual tours to discussions, film and dance. Since November 2020, kulturama.digital has also provided a video element where individual cultural projects can be presented. Currently, a project from Ethiopia can be seen. The key motto is: Not everything has to be perfect. Kulturama welcomes both experimental and classic formats.

Organisers/artists can participate as follows:

- ♪ Organisers/artists can announce their live streams and/or videos-on-demand of their event through a web form and upload links and pictures. They should also indicate the language of the event. The offers can be in English or any other language.
- ♪ Organisers/artists who wish to solicit audience support can invite fans to donate and should include a link for donations.
- ♪ The Goethe Institute regularly monitors the platform to make sure that extreme, hateful and illegal content is removed.
- ♪ Each listing is automatically deleted after the date of the digital event.
- ♪ Kulturama may be used by anyone free of charge.

Website: <https://kulturama.goethe.de/>

[PS - The Goethe Institute has also created](#) “Day-Afterthoughts” that features artistic reflections on a post corona time.

<https://www.goethe.de/en/kul/ges/eu2/pco.html>

Institut für Auslandsbeziehungen (ifa)

A story goes around the world ...

Issue 3 of the ifa's Kulturaustausch magazine was written by eight authors, one narrative from many continents.

Amid the coronavirus lockdown, these writers from all over the world wrote a story – together.

The authors:

Serhiy Zhadan (Ukraine)

Mathias Énard (France)

Tope Folarin (USA)

Glenn Diaz (The Philippines)

Patricia Grace (New Zealand)

Yvonne Owuor (Kenya)

Claudia Piñeiro (Argentina)

Ben Okri (Nigeria/U.K.)

“A story goes around the world...”



[Kulturaustausch: Archive \(zeitschrift-kulturaustausch.de\)](https://www.kulturaustausch.de)

The city was empty.

No birds even. It was like they'd been poisoned. Or scared off. But what could scare birds in a big city? Maybe large groups of people. Or their absence.

Absolute absence.

...

Institut für Auslandsbeziehungen (ifa) continued

The following text is an excerpt of the ifa study “Culture in the Sustainable Development Goals. The Role of the European Union” by **Gijs de Vries** published in the ifa edition Culture and Foreign Policy. The full study can be downloaded in English and French on the ifa website: <https://ifa-publikationen.de/en/> The study forms part of ifa’s Research Programme “Culture and Foreign Policy”, in which experts examine current issues of international cultural relations and formulate policy recommendations.

Culture and the impact of COVID-19

The COVID-19 pandemic poses a serious risk to sustainable development. Many SDGs risk being delayed or derailed altogether. In large parts of the world, economic activity has slumped. The International Labour Organization (ILO) estimates that 25 million people could become unemployed and workers could lose \$3.4 trillion in income.² As unemployment spikes, poverty rises with it. UN-sponsored research finds that COVID-19 poses a real challenge to the SDG 1, the goal of ending poverty by 2030. For the first time since 1990 poverty could increase around the world, reversing approximately a decade of progress. In some regions the adverse impact could even result in poverty levels last seen 30 years ago. Under a scenario of 20% income or consumption contraction, the number of people living in poverty could increase by 420-580 million.³ The world is at risk of literally being thrown back in time.

Culture, education, and tourism have been hit especially hard.

Schools have closed in 180 countries and over three-quarters of the world’s roughly 1.5 billion schoolchildren have been barred from their classrooms. The poorest and least educated have been hit hardest; the impact could last a life-time.

In almost all countries around the world (89%) cultural and natural World Heritage Sites have been closed or partially closed to the public, causing a loss of much-needed income. Fully 95% of countries closed or partially closed their museums, to equally disruptive effects.⁴ Cultural performances of all varieties have been cancelled; artists and host institutions have seen their revenues evaporate. Estimates suggest that the film industry alone could lose as much as \$5 billion this year from losing box office revenue and disrupted production.⁵

Many artists and cultural institutions have tried, creatively and courageously, to reach audiences through social media, but in a world where an estimated 4 billion people remain totally offline, digital solutions fall short.⁶ In some countries two in three people still lack access to the internet.⁷ Worldwide, 80% of online content is only available in one of ten languages, which only about three billion people speak as their first.⁸ Music, theatre, dance and many other forms of culture need to be experienced “live” for the magic of human interaction to fully manifest.⁹

² International Labour Organization (2020), Covid-19 has exposed the fragility of our economies.

³ Andy Summer, Chris Hoy, Eduardo Ortiz-Juarez (2020), Estimates of the impact of COVID-19 on global poverty, United Nations University World Institute for Development Economics Research, UNU-WIDER.

⁴ UNESCO, Culture & COVID-19 Impact and Response Tracker, issues 1 and 2 (April 2020).

⁵ Daniel F. Runde, Christopher Metzger, Hareem F. Abdullah (2020), Covid-19 Demands Innovative Ideas for Financing the SDGs, Center for Strategic and International Studies, p. 3.

⁶ World Economic Forum (2016), Internet for All: A Framework for Accelerating Internet Access and Adoption, p. 5.

⁷ UNESCO, Culture & COVID-19 Impact and Response Tracker, issue 2 (April 2020).

⁸ World Economic Forum (2016), Internet for All, p. 10.

⁹ IETM (2020), Live arts in the virtualizing world, www.ietm.org.

To make matters worse, politicians around the world have used the pandemic to stifle criticism and silence journalists, artists, and other independent voices. No fewer than 84 countries have enacted emergency laws vesting extra power in the executive. Cambodia's emergency law even allows for unlimited surveillance of private citizens. Jordan, Oman, Yemen and the United Arab Emirates have banned print newspapers, claiming that they might transmit the virus.¹⁰ In Turkey and elsewhere journalists have been arrested on charges of spreading "disinformation" or on the basis of anti-terrorism laws. Serbia ranks 93rd in the World Press Freedom Index; Bulgaria slid from 36th place in 2006 to place 111 in 2020.¹¹ The international climate for freedom of speech has deteriorated.¹²

The social and economic impact of COVID-19 on Europe far outweighs the damage done by the 2007-2010 financial crisis. As Germany's Chancellor Merkel said, the Corona crisis is the biggest challenge in the history of the European Union. Culture and tourism are among the worst hit. In April 2020 the OECD expected spending on culture and recreation, hotels and restaurants to decline by three-quarters.¹³

To help Europe recover from the social and economic impact of the crisis, the European Commission has proposed a revised multi-annual financial framework for 2014-2020 and an emergency European Recovery Instrument, which would temporarily boost the financial firepower of the EU budget by using the headroom in the EU budget to raise additional financing on the financial markets. One of the measures proposed is REACT-EU, €55 billion in extra spending through the European Regional Development Fund, the European Social Fund, and the European Fund for Aid to the Most Deprived. The REACT-EU initiative could be used to support job creation, including in the much-affected culture and tourism sectors. However, member states will be able to decide themselves how exactly to channel the funds.

The Commission took several other steps to assist the cultural sector within the Creative Europe programme, such as €5 million for cinemas in the form of vouchers and redirection towards virtual mobility and digital culture of a €2 million call for projects in a support scheme for cross-border dimensions in performing arts.¹⁴

To help Europe's cultural sectors – arts, heritage, cultural industries – recover from the crisis the EU (Council and Parliament) needs to decide as quickly as possible on the overall rescue package. National governments (ministries of finance, economics, and culture) would also have to include culture explicitly in their REACT-EU national implementation schemes and help cultural operators access the funding. Equally – if not more – important than the emergency support under REACT-EU would be a Council decision to mainstream culture across all components of the Next Generation EU Plan. Such a culture-related focus would be clearly in line with the priorities identified in the New Strategic Agenda for the EU 2019-2024, adopted by the European Council on June 2019.¹⁵

¹⁰ The Economist, A pandemic of power grabs, April 25th 2020.

¹¹ Reporters Without Borders (2020), World Press Freedom Index.

¹² A call to arms was sounded by almost 500 leaders from over 100 countries and published by International IDEA (A Call to Defend Democracy, 25 June 2020).

¹³ OECD (2020), Evaluating the initial impact of COVID-19 containment measures on economic activity, p. 4.

¹⁴ European Parliamentary Research Service, EU support for artists and the cultural sector during the coronavirus crisis, May 2020, p. 9.

¹⁵ See also Europe Nostra, Open letter to all EU Heads of State and Government on Next Generation EU and Cultural Heritage, June 2020.

Future funding for Creative Europe – the EU’s flagship cultural programme – requires adoption of the Multi-annual Financial Framework (MFF) for 2021-2027. However, at 0.15% of the EU budget¹⁶ the culture programme is little more than a rounding error. Culture’s place in the EU budget does not reflect culture’s importance to society. Dozens of cultural organisations and the European Parliament have called for an increase in funding. However, in July 2020 the European Council included only €1.642 billion for Creative Europe in its MFF proposal – considerably less than what the cultural sector had called for.

Once again, culture risks being treated as a luxury, something nice to have, instead of as an indispensable dimension of human existence. This would be the more regrettable as the cultural sector could be a vital component of the recovery. At 4.2% of the European economy the cultural sector is not only important in itself, it is also a major economic multiplier. Without creative content, digital industries could not recover; without cultural vibrancy and sustainable heritage, Europe’s inner cities would wither; without cultural tourism, the depopulation of rural areas cannot be halted.

Rather than being regarded as a cost, culture should be recognised as an investment. For Europe to recover from COVID-19, culture must be part of the solution.

Interviews were held within the framework of the **Martin Roth Symposium** that took place in September 2020 and published on the website: The Symposium, with five main topics — futures, architecture, power, failure and entertainment — posed critical questions about the future of the museum. Against the background of the Covid 19 pandemic, ifa asked actors and partners in the international museum landscape about their current experiences, challenges and visions. The reports provide an insight into current museum practices and civil society actions of museums worldwide.”

(<https://www.ifa.de/en/organisation/martin-roth-symposium/museumsnow/>)

The new co-creative exhibition project of ifa “**EVROVIZION crossing stories and spaces**” explores the current socio-political situation in Europe while touring for several years. The first public event was supposed to be a get-together in Sarajevo, but the corona virus made it impossible for the project participants to meet. In his essay, Sarajevo-born author, visual artist and director Adnan Softić, who lives in Berlin, reflects on the virus and how to deal with the pandemic.

<https://www.ifa.de/en/bloggging/article/not-knowing-introduces-itself-adnan-softic/>:

¹⁶ Culture Action Europe, Open letter to EU leaders on Creative Europe funding, 22 November 2019.

In many ways, culture has become a refuge during the pandemic. The Hellenic Ministry of Culture and Sports worked hard to continue providing access to culture, with new projects and initiatives. In particular, the museums reacted fast to the challenges, providing digital solutions, opening up dialogues with the public, aiding personal development and providing inspiration and creativity.

GREECE

Developing alternative ways for citizens to access culture has been a basic priority since the outbreak of the pandemic, as culture has proven to be the citizens' refuge. In this context, the Hellenic Ministry of Culture and Sports has built a repository of cultural content, consisting of material from the huge cultural reserve – monuments, museums, archaeological sites, publications – as well as contemporary cultural productions. These include, among others, digital tours of museum collections, online showing of performances, motion pictures and concerts, e-courses etc. The reservoir is continuously enriched with new material.

Furthermore, the Ministry of Culture and Sports – with the support of the Ministry of Digital Governance – introduced a new Cultural Platform, digitalculture.gov.gr, to inform and connect citizens with daily cultural happenings in Greece and abroad and host all aforementioned content. In addition, below are just some of the projects and initiatives undertaken during the pandemic by the Ministry of Culture and Sports and its supervised bodies to promote public access to culture and stimulate creativity during the crisis.

1. Archaeological Museum of Aiani, Kozani

Children from the region of Kozani and other regions of Greece, made an online tour on the website of the Archaeological Museum of Aiani, where they saw the exhibits of the Museum. They were inspired by the exhibits and made their own creations in various ways and materials. The themes that inspired children included numerous aspects of every-day life in Antiquity, such as pottery, figurines, weapons, jewelry and tools, but also recreations of excavation sites. The children's creations were photographed by the children themselves and sent via email. Fifty-seven children between 6 and 17 years old participated, creating 91 works in total, which were captured in 59 photos. The photos were later exhibited at the Archaeological Museum of Aiani (from 20 July to 5 August 2020), where everyone could admire them!



Picture 1.1 General overview of the exhibition



Picture 1.2 Children at the exhibition

2. Archaeological Museum of Chalkis “Arethousa”, Euboea

When all museums in Greece closed for the public, as part of the emergency state measures against Covid-19, the permanent exhibition of the Arethousa museum was under construction.

Withstanding limitations imposed during the lockdown and the long transition to normality that followed, the museum carried on transforming very quickly due to the tireless efforts of staff, while respecting all necessary precautions. During this period and until the beginning of August, the museum galleries took their final form with the placement of some 850 exhibits and their accompanying labels, while the in situ and off site filming for the production of museum videos was completed. Public events, which are currently taking place in the outdoor museum area as part of the cultural event series “All of Culture, One Greece” sponsored by the Ministry of Culture and Sports, include a theatrical adaptation of the Athenian Constitution by the National Theatre of Greece, as well as a music concert and dance solos by performers of the Greek National Opera.



Picture 2.1 Archaeological Museum of Chalkis “Arethousa” - Gallery 2 before

Picture 2.2 Archaeological Museum of Chalkis “Arethousa” - Gallery 2 after

Picture 2.3 Archaeological Museum of Chalkis “Arethousa” - Gallery 4b

3. Archaeological Museum of Thessaloniki

1. “Everything changes in time and all remain the same”

This online action offered people who had to “stay at home” the chance to learn from and interact with some of the most representative artefacts kept in the Museum. The basic aim was to provide to each individual the opportunity to open a direct “dialogue” with the museum and its archaeological objects, in relation both to the past and to the present. Participants would come to realize – perhaps even to be surprised by – the fact that some objects may have changed in time in terms of their name, material, shape or use, but they still somehow remain the same or, in other words, that “nothing has changed and nothing is as it used to be”.

The Archaeological Museum of Thessaloniki chose some ancient artefacts from its collections and uploaded them to the Museums’ social media. The online friends and visitors of the Museum had to look at their home for objects that looked like the ancient ones, photograph them and upload their photos to the Museums’ social media or send them via e-mail. These photographs were finally presented in a digital/online exhibition that contrasts ancient artefacts with look-alike modern-day objects and, therefore, antiquity to modern everyday life.



Πήλινο ειδώλιο πετεινού. Ιερισσός (Ακανθος), μέσα 4ου αι. π.Χ.
 Αρχαιολογικό Μουσείο Θεσσαλονίκης, Αρ. Ευρετ. 1.161.4
 Terracotta figurine of a rooster. Ierissos (Akanthos), mid 4th c. BC.
 Archaeological Museum of Thessaloniki Inv. No. 1.161.4

Picture 3.1 “Everything changes in time and all remains the same”



Μελιζωρός πιάτσια με εμπιστεία φυτική διακόσμηση στον πυθμένα.
 Δερβιλή, τέλη 4ου αι. π.Χ. Αρχαιολογικό Μουσείο Θεσσαλονίκης, Αρ. Ευρετ. Α 40
 Black-glaze plate with impressed floral decoration at the bottom.
 Deriveni, end of 4th c. BC. Archaeological Museum of Thessaloniki, Inv. No. A 40

Picture 3.2 “Everything changes in time and all remains the same”



Black-glaze plate with impressed floral decoration at the bottom.
 Deriveni, end of 4th c. BC. Archaeological Museum of Thessaloniki, Inv. No. A 40



Picture 3.3 “Everything changes in time and all remains the same”

Coordination: Dr Angeliki Koukouvou, archaeologist, Deputy Director of the Archaeological Museum of Thessaloniki

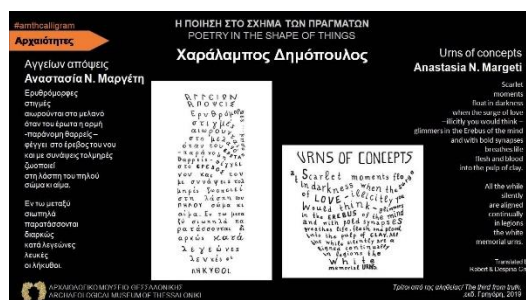
Concept & Curation: Dr Evangelia Tsangaraki, archaeologist, Head of the Department of the Ceramics, Metalworking & Miniature Art Collections, AMTh.

Digital exhibition’s curation: Roxanne Vlachopoulou, graphic designer, AMTh

2. “Poetry in the shape of things”

This online action re-introduced museum antiquities as a source of self-expression and creativity. It was inspired by visual poems known as calligrams, whose text is arranged creating the image of a thematically related object and their origins date back to the Hellenistic era (c. 300 B.C.).

Presenting two ancient objects of its collection as calligrams via online videos (<https://youtu.be/HI7CJHH3ZgU>, <https://youtu.be/tpwEtz1Z6Y>), the Archaeological Museum of Thessaloniki invited visitors to create their own ones rendering literary or even personal texts in the shape of ancient or contemporary objects. Over 200 individuals, from 5+ to 80+ years old and from 7 countries besides Greece shared their calligrams in the museum's social media (#amthcalligram). All calligrams were presented in the digital exhibition “Poetry in the shape of things”, organised on the occasion of the “International Museum Day” on 18 May 2020.



Picture 3.4 “Poetry in the shape of things”, made by Charalampos Dimopoulos



Picture 3.5 “Poetry in the shape of things”, made by Chryssanthi Fotiadou



Picture 3.6 “Poetry in the shape of things”, made by Maria Garner

Coordination: Dr Angeliki Koukouvou, Archaeologist, Deputy Director of the Archaeological Museum of Thessaloniki

Concept & curation: Dr Styliana Galiniki, Archaeologist, Head of the Department of Stonework and Sculpture, Wall Paintings and Mosaics Collections of AMTh.

Digital exhibition's curation: Styliana Galiniki, Dr Angeliki Moneda, electrical & computer engineer-AMTh, Chryssanthi Fotiadou, visual artist-AMTh

3. “Let’s stay at home and make a paper “Plangon” toy doll”

This action offered a link with culture that involves personal development, inspiration and creativity. It was inspired by the toy doll “Plangon”, that had movable arms and legs, and was originally made out of clay in ancient Greece. Participants were invited to construct a “Plangon” paper toy doll and dress it in an imaginative way, following detailed instructions. Children’s creations were put on display in a virtual exhibition on the museum’s web page, launched on 18 May, 2020 for the celebration of “International Museum Day”: <https://app.panoroo.com/tours/ABNeq3v2>



Picture 3.7 “Plangon” artwork made by Ermioni, 9 years old



Picture 3.8 “Plangon” artwork made by Marilia, 11 years old



Picture 3.9 “Plangon” artwork made by Venetia Koutsou

Coordination: Dr Angeliki Koukouvou, Archaeologist, Deputy Director of the Archaeological Museum of Thessaloniki

Concept, Action’s & Exhibition’s Curation: Chrysanthi Fotiadou, Visual artist, Department of Exhibitions, Communication & Education.

4. Athanassakeio Archaeological Museum of Volos

Video of the temporary exhibition “Athanassakeio Archaeological Museum of Volos 1909-2019” uploaded online

In 2019, the Athanassakeio Archaeological Museum of Volos celebrated 110 years of protecting and promoting the antiquities and history of Thessaly. To commemorate this event, the Museum launched a temporary exhibition displaying the finds of ancient sites in Magnesia that were located in, or identified with, ancient place names due to the excavations of A.S. Arvanitopoulos. The exhibition’s aim was to promote the excavation and scientific work of the great archaeologist, as well as to simultaneously present the work of the current Ephorate of Antiquities at the same sites after more than a century.

Link to the video, uploaded during the pandemic: <https://youtu.be/bUvk4ol3GI0>

5. Ephorate of Antiquities of East Attica

The Ephorate of Antiquities of East Attica, participating in the 2020 digital celebration of the International Museum Day on 18 May, in an attempt to communicate with people who lived under unprecedented restriction measures due to the pandemic of Covid-19, posted on its Facebook

page a video entitled “**The adventure of conservation of the new wooden finds of Brauron**”. Although wood is a material widely used in antiquity, being an organic substance, it does not usually survive and is only a rare find in Greece, and for this reason it demands special conservation techniques.

Digital visitors were asked first to shoot objects made of wood from their own surroundings that looked more or less like the rare finds from the archaeological site of the Sanctuary of Artemis in Brauron and afterwards to post their shots accompanied by a brief comment. The Ephorate is curating a **digital exhibition** with the photos of all digital visitors entitled “**Wooden Metamorphoses**”.

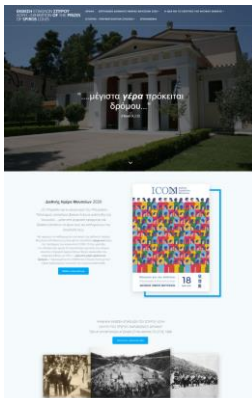
Link to the video, uploaded during the pandemic :

<https://www.facebook.com/efaanat/videos/303639677976209/>

6. Ephorate of Antiquities of Ilia

1. Online exhibition “...great prizes are offered for running...”

On the occasion of the celebration of the International Museum Day (18 May), which for the year 2020 was celebrated digitally, due to the COVID-19 pandemic, the Ephorate of Antiquities of Ilia, a peripheral service of the Hellenic Ministry of Culture and Sports, presented the online and ongoing digital exhibition entitled “*...great prizes are offered for running...*”, dedicated to the prizes of Spyros Louis, first winner of the Marathon event in the first modern Olympic Games of Athens in 1896: the silver Bréal cup and the ancient black-figure skyphos, a gift of Ioannis Lambros.



Picture 6.1 Online exhibition “...great prizes are offered for running...”

Online exhibition creators / contributors:

Erofili - Iris Kollia, Archaeologist, Director of the Ephorate of Antiquities of Ilia

Konstantinos Antonopoulos, Archaeologist Msc, Curator, Ephorate of Antiquities of Ilia

The following videos related to the digital exhibition were also uploaded during the pandemic:

First day of the Olympic Games: <https://youtu.be/P4qKhcfke8I>

Second day of the Olympic Games: <https://youtu.be/IeZE-j5ozU0>

Third day of the Olympic Games: <https://youtu.be/IJUJcsIYwRQ>

Fourth day of the Olympic Games: <https://youtu.be/WcwMwcl0zcA>

Fifth day of the Olympic Games: <https://youtu.be/DCXXAseicP0>

2. Other videos uploaded during the pandemic

The Ephorate of Antiquities of Ilia presented an online and ongoing event entitled: **“Stay home, stay tuned to the museums and monuments of the region of Ilia”**. The Ephorate's YouTube channel (<https://www.youtube.com/channel/UCwR5yvW8JmC2WID12bs6o3A/videos>) features a small treasure of well-made audiovisual material and short video productions that focus on the history of Olympia and the Olympic Games of antiquity. When the general lockdown ended, the event was renamed to: **“Stay safe, stay in tune with the museums and monuments of Ilia”**.

Video “Olympia, Greece - World Heritage Journeys - National Geographic & UNESCO”:
<https://youtu.be/QewtVjfWvpg>

7. Ephorate of Antiquities of Ioannina

Online activity entitled “Stay home ... connect to the Museum”

This activity was launched by the Ephorate of Antiquities of Ioannina and included posting exhibits from the Byzantine Museum and the Archaeological Museum of Ioannina at the latter's Facebook page, as well as videos from the Ephorate's rich archive.

Some of the videos uploaded during the pandemic:

Revealing Ancient Epirus: <https://youtu.be/O1B2oivxwY8>

Dodoni: <https://youtu.be/RIOqDEoOUZ4>



Picture 7.1 Silver bracelet, 5th century BC. Part of the exhibits from the Archaeological Museum of Ioannina featured online.

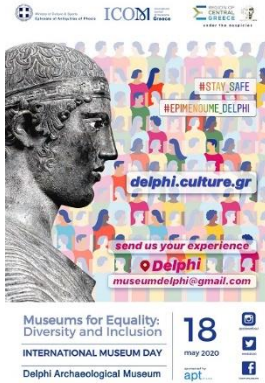
8. Ephorate of Antiquities of Phocis

1. New website - delphi.culture.gr

In May 2020, the Ephorate of Antiquities of Phocis launched its new website, in Greek, English and French, which includes information, media and educational material about the archaeological site and the museum of Delphi, as well as other monuments of Phocis. The website has been sponsored by aptitude.gr.

2. Digital activity entitled “#stay_safe... #epimenoume Delphi”

For the International Museum Day (18 May 2020), the Ephorate of Antiquities of Phocis organised a digital activity, named “#stay_safe... #epimenoume Delphi”: it made an open call to all the friends of Delphi, visitors and employees, asking them to create a short video, discussing their experiences and emotions when visiting Delphi. A number of those videos have been included in the Ephorate's website, as well as in its YouTube channel.



Picture 8.1 English poster for the digital activity “#stay_safe... #epimenoume Delphi”

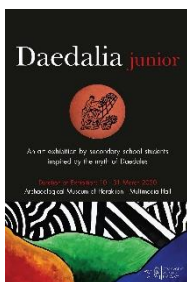
3. Theatrical performance “Exodus”

A theatrical performance named *Exodus* took place on 18 July 2020 in front of the temple of Apollo, at the archaeological site of Delphi: Sophia Hill interpreted monologues from ancient Greek tragedies, directed by Theodoros Terzopoulos. The performance has been recorded and can be reproduced, thus enriching the cultural resources of the Hellenic Ministry of Culture and Sports.

9. Heraklion Archaeological Museum, Crete

1. Digital promotion of the temporary exhibition “*Daedalia junior*”

The opening of this temporary exhibition was scheduled for 12 March 2020, the date when the Museum closed to the public. The exhibition presented artistic works of pupils from schools at Heraklion, Crete, inspired by the myth of Daedalus, and was realized as part of the homonymous thematic cycle of events and a follow-up to the archaeological temporary exhibition “*Daedalus. On the trail of the mythical craftsman*”. Students from seven schools participated in the exhibition with paintings and sculptures, under the guidance of artists/educators of the group *Ars V*. For the purposes of the promotion of the exhibition, students’ artworks were photographed and the photos were then uploaded on the Museum’s Facebook page.



Picture 9.1 Poster of the exhibition “*Daedalia junior*”



Picture 9.2: General overview of the exhibition “Daedalia junior”

Copyright: *Heraklion Archaeological Museum*

2. Videos by the Archaeological Museum of Heraklion uploaded online

During the time the Museum was closed to the public, the following videos were uploaded online:

Mortuary landscape of the Knossos valley and Archanes: <https://vimeo.com/407908495>

Peak Sanctuaries: <https://vimeo.com/400943239>

Writing and sealing practices in Minoan Crete: <https://youtu.be/y9TyEAh8Ytk>

Music - Dance - Sports - Spectacles in Minoan Crete: <https://youtu.be/Bpdcv441tMU>

Copyright: *Heraklion Archaeological Museum*

10. Museum of Byzantine Culture

The Museum of Byzantine Culture, wishing to maintain contact with its public while closed due to the Covid-19 pandemic, posted on social media and on its website videos from its earlier temporary exhibitions, and films produced by it, such as the following:

1. Award-winning film "Return" (2016, first prize at the International Audiovisual Festival on Museums and Heritage (FAIMP) of the ICOM International Committee for Audiovisual, New Technologies and Social Media (AVICOM), in the category of long films):

<https://youtu.be/OZmxkn1MkI0>

Facebook link: https://www.facebook.com/culturegr/posts/3174331946126059?_tn_ =H-R

2. Traveling in the Eastern Mediterranean through the Digital Archive of Greek Culture of Th. Korres (Aristotle University of Thessaloniki): <https://youtu.be/XsrR-k6Yj-8?t=5>

3. The veneration of Saint Mamas in the Mediterranean: a traveller, border defender saint: <https://youtu.be/3W5kQd2t4NI>

4. Ex Thessalonica Lux: <https://youtu.be/WbYPbyvLC7Y>

5. Our (?) Byzantium, 30 + 1 visual approaches to the Museum of Byzantine Culture: <https://youtu.be/4afAgwmY714>

6. Bequeathed to the Byzantine Museum of Thessaloniki. Donors and Sponsors in the history of the Museum of Byzantine Culture: https://youtu.be/KZ0lb_749M

7. Struggle against time: <https://youtu.be/9rK3p7LiStE>

Furthermore, the Museum provided audiovisual material to the Hellenic Ministry of Culture and Sports for use on its own internet platforms and social media, while at the same time promoting the websites of the Museum (<http://www.mbp.gr>) and the White Tower (<http://www.lpth.gr>) with the multimedia exhibition of the history of the city of Thessaloniki.

11. National Archaeological Museum

Video of the temporary exhibition “These are what we fought for... Antiquities and the Greek War of Independence”

This short video presents the temporary exhibition “These are what we fought for... Antiquities and the Greek War of Independence” which formed part of the National Archaeological Museum programme for the celebration of the 200th anniversary in 2021 of the Greek War of Independence. The well-known quote of the general Ioannis Makrygiannis is given precedence in the title of the exhibition, since the struggle for freedom was embedded not only in the demand of the Greek people for independence, but also in their historical rights over the unrivaled works of the ancient ancestors. The exhibition sought to elucidate the various aspects of the multidimensional relationship of the Greek people with antiquities and the ways the ancient past was treated for the ideological preparation of the struggle and for raising awareness in the European public opinion. Exhibition duration: 11/2-20/7/2020.

Video link: <https://all4nam.com/2020/02/15/%ce%b4%ce%b9-%ce%b1%cf%85%cf%84%ce%ac-%cf%80%ce%bf%ce%bb%ce%b5%ce%bc%ce%ae%cf%83%ce%b1%ce%bc%ce%b5%ce%bd-these-are-what-we-fought-for-video/>

The pandemic has forced us to re-think certain aspects of our lives, including health systems, our welfare societies and possible development models for the future. Businesses, governments, institutions and responsible citizens will play important roles in post-pandemic rejuvenation and reconstruction, including in the vital sectors of art and culture.

THE HOLY SEE

The spread of Covid-19 has raised numerous socio-economic questions, which now urgently need to be answered from a long-term perspective. The Scientific Council of “*Cortile dei Gentili*”/ *Pontificio Consiglio della Cultura* (<https://www.cortiledeigentili.com/>) – established by Cardinal Gianfranco Ravasi and chaired by Professor Giuliano Amato – has provided a contribution to the debate by publishing the book “*Pandemia e resilienza: persona, comunità e modello di sviluppo dopo la Covid-19*” [“*Pandemic and resilience: people, communities and development models after Covid-19*”], edited by Cinzia Caporale and Alberto Pirni, CNR Edizioni, Rome 2020 (info: +39 0649932287 or: bookshop@cnr.it).

An extract from the document is provided below, which sets out the **tangible proposals** developed by the working group.

1. Our proposals

[...]

1. We have come to appreciate the need for emergency healthcare capacity (beds, equipment, qualified doctors and nurses) at a level higher than the normal pre-pandemic standards in order to significantly reduce the dramatic knock-on effects of any potential pandemic risk. However, there is also a need to reconfigure the healthcare system with a local focus, drawing on new expertise and organisational models in order to provide care both before and after arrival in hospital. In other words, it is necessary to refocus health care on the systemic satisfaction of the needs of the population, and to abandon the market approach based on payment for services, without any measurement of the real efficacy of benefits. The public National Health Service needs to be reinforced in order to guarantee homogeneous levels of care and assistance throughout the country. A healthy principle of subsidiarity must be embraced, given that a health system centred on a small number of large facilities (hospitals, care homes for the elderly) has been unable to withstand the shock. Finally, more resources need to be allocated to the provision of care at home and in the community; budgets in this area could be similar to those for long-term in-patient facilities [RSA], although such solutions offer alternative care options and are more attuned to human considerations and the provision of care locally.

2. Secondly, we need a welfare *society* more than a welfare *state*. It must be characterised by much greater subsidiarity, more so than under the horizontal subsidiarity approach applied until now; as the management of the pandemic has shown, this approach is no longer sufficient also, and specifically, within the context of the healthcare system. In order to build up resilient societies that need not be constrained by scarcity of resources, it is essential to reason in terms of quality of life and multi-dimensional individual and collective well-being, and also to rethink the education system within that perspective. This must pursue the goal of raising a new generation of responsible citizens who are mindful of the common good and must be capable of renewing their own instruments accordingly, methods and spaces. The basis for value creation results in fact from the resources of time, health, high-quality natural resources and relations, culture and the ability to self-regenerate.

3. This calls for the adoption of a development model that takes on board, through adequate education, the interplay that gives rise to socially and environmentally sustainable value. It is only in this way that it will be possible to uncouple development from the destruction of natural resources, and to make further efforts to realise a circular economy based on energy-efficient

production processes, the use of renewable energy, respect for the world's natural resources and for all other animal species. This must occur against the backdrop of an eco-systemic equilibrium that rejects the Anthropocene logic of the destructive exploitation by man of the planet's resources. All of these arguments were already being put forward prior to the pandemic in more far-sighted commentaries. Moreover, as regards the development model, it is essential for the well-being of all that national and supranational policies in the post-pandemic world do not allow the weight of the investments that will have to be made to fall on the shoulders of a minority. The injustice of tax evasion and tax avoidance, which are intolerable in societies committed to guaranteeing fundamental rights, has to be dealt with.

4. Within this logic of partnership, the role that businesses, institutions and responsible citizens will play in post-pandemic rejuvenation and reconstruction (including vital sectors of increasing importance such as art, culture, religion, school, research and the third sector) will be fundamental. During this fight against the virus, we have learned that the key to solving problems is to coordinate large numbers of individual choices, under the direction of institutions that are mindful of the common good. Calls to maintain physical distancing and to stay at home have been constantly reiterated, and individuals, driven by a sense of civic responsibility, although also by a system of rules and sanctions, have been largely compliant. We have to consolidate this capacity for coordination in the post-pandemic world, mobilising energies according to sensible civic choices, sustainable lifestyles, mindfulness of others, "voting with one's wallet" when purchasing goods from businesses that are able to reconcile quality and dignity in work, as well as environmental sustainability. Within the context of this partnership approach, institutions will have the task of unlocking the energies of civil society, establishing a framework of incentives and intelligent rules that are capable of stimulating and rewarding civic-minded behaviour that pursues the common good.

5. Scientific research is one of the driving forces of civil society that institutional partners must consider with particular attention. This is because the market and businesses focus as a matter of priority on the short and medium term. However, another reason is that the long-term transition towards a society that is more resilient will require technological transformations, some of which will be so futuristic as to be inconceivable. These will result mainly from the fundamental research carried out by universities and research institutions (consider the most famous example, the Internet, which was invented forty years ago at CERN and intentionally not patented). In just four months, as a reflection of the behavioural changes that have been one of the positive effects of the pandemic, a large segment of public opinion has understood that research is indispensable not only for the production of new drugs, but also in order to guide the actions of institutions. Taking account of the enormous investments that will be required over the short term for reconstruction, now is a favourable time in two senses for Italy to increase the amount spent on research beyond its current level of 0.3% of gross domestic product, which is half the amount invested in Denmark, Finland and Germany.

6. Alongside basic scientific research, the considerations set out in this paper clearly point to the need to provide guidance to other areas of society too in order to ensure that they do not remain wedded to the logic of the market and take account first and foremost of the objectives of social well-being. It will be quite difficult for this to occur spontaneously without an appropriate focus being placed on investment. This focus must be on two crucial sectors in particular, which have been heavily affected by the pandemic and physical isolation: education and charities assisting the poor, sick and infirm. If proper attention is given to the development of innovative technologies for enabling cultural transfer and active citizenship at all ages and in all social contexts, it might be possible to offset feelings of exclusion, disempowerment and cultural and social marginalisation caused by the world as it actually is, both before and after the pandemic. There is a risk that such feelings may be exacerbated in the post-crisis world, whose rejuvenation we are seeking to foster.

Governments throughout Europe have taken measures to address the challenges of Covid-19 and encouraged the launch of digital, online interfaces and channels, free access to performances and virtual collections that have all helped to keep the cultural world going. A wealth of cultural material has been made available to as many people as possible, including via our museums.

HUNGARY

In Hungary the pandemic entered and triggered effects and reactions in a similar way to most countries in Europe. Cultural institutions – like almost all public places – were closed down, events were cancelled or postponed, mobility was and still is limited, several artistic activities halted, home office mode and social distancing became the rule.

Suddenly, the world has changed, the focus and rhythm of our lives, the values, the importance of mental well-being, and along with it, people’s media and cultural consumption took a major turn. After the first period of quarantine, unforeseen conditions slowly began to settle down, an agenda was set, new schedules were planned. People have learnt to live according to a new plan, to be able to take care of themselves and their loved ones. We have had to manage to work, while simultaneously teaching our children at home. These new obligations involved a higher level of stress due greatly to the uncertainty of the situation. Therefore, people have somehow had to find ways to recharge themselves, even if the usual social connections, programmes had to be substituted by different sources and forms than before.

Crisis mitigation measures at government level

From the beginning of the crisis, the State Secretariat for Cultural Affairs of the Ministry of Human Capacities has been at the cultural stakeholders’ disposal with regular sectorial video-conferences, as well as with non-stop online and telephone access. The government, realising the severity of the crisis, decided on immediate general and sector-specific measures reacting to the challenges in different sectors, including the cultural sector.

Deadlines of all state-funded programmes and projects were extended with the duration of the emergency situation, including projects with central budgetary funding which were launched under the emergency period.

Hungary's cultural government, as an important step in the restarting process, provided one billion Hungarian Forints (appr. 2.85 million EUR) to independent performers who have been left without any income. The name of the programme is “Thank you, Hungary!” It is important to emphasize that the government does not distribute aid, but instead pre-finances future artistic productions: approximately 5 000 performances by about 3 000 artists. This way, a national programme series involving around 2 000 settlements will be launched. Within the framework of this programme, our public institutions are free to choose from a central database among artistic productions when planning their cultural calendar in the future.

With the second wave of the pandemic, restrictions have come again and taken effect. The aim of the government was to mitigate the burden that the cultural field had to tackle. Although cinemas, theatres and all public places are closed down, the government made a crucial decision about helping the survival of cultural workers. It has allocated billions to help local governments and the main cultural institutions on 4 December, with the 2020/1879. Gov. decree.

Good practices in the cultural and creative field

The majority of theatres, concert halls, museums, as well as our libraries, archives and community cultural centres have offered free access to performances and virtual collections to spread

knowledge and culture to the widest audiences, fully respecting the rights of authors. Public relations in the online space emerged thanks to social media and to the museum websites. One example is the virtual tour of the exhibition *Variations on Realism - From Munkácsy to Mednyánszky* in the Hungarian National Gallery. Some further outstanding examples are: the broadcasting of online performances by the Capital Circus of Budapest, performances of the Hungarian State Opera made available at their Spotify-page, access provided to more than 40 literary evenings at the Palace of Arts. The Hungarian National Museum, the Museum of Fine Arts, the Petőfi Literary Museum or the Museum of Ethnography also offered online access to various exhibitions.

The direct connection provided by the online interfaces also carried the potential for dialogue and feedback, for example via chatrooms. Spectators could write live comments on performances which gave a new perspective to the creative process. Video content offered by artists made the connection even more personal.

It is important to note that the suddenly accumulated cultural content led to an increasingly conscious selection, according to the value and quality of the digitally available material, generating competition in a good sense. Therefore, marketing and communication activities continued to be priorities at cultural institutions and companies. Also, waves of solidarity and empathy emerged for sectors in difficulty, including cultural institutions and artists.

As a very important and reasonable initiative, Hungarian libraries started functioning as authentic information sources in connection with the epidemic, thus contributing to the prevention of spreading fake news.

Despite the forced closure of the museums, work in the background did not stop – the management of the collections and research tasks took place continuously. In order to work efficiently, the Museum Department of the Ministry of Human Capacities established a group dealing with *museum pedagogy* involving colleagues from many different museums. The Department cooperated even more closely with professional organisations during the epidemic. With their help, around 4 000 staff members and nearly 200 institutions were reached.

Several institutions, mainly in rural areas, were involved in providing assistance to those in need (participation in lunch delivery, cleaning, mask sewing, helping the elderly as well).

A training was launched to support the *digital switchover* by the Museum of Fine Arts. The Public Collections College of the National Cultural Fund announced a new call for tenders for the implementation of virtual exhibitions.

The Hungarian Performing Arts Rights Management Society (EJI) and the Collective Rights Management Society of Literary and Music Authors (ARTISJUS) made extraordinary social benefits available (each organisation allocated 90 M HUF, appr. 257 000 EUR) to help performers and authors in difficult financial circumstances due to the COVID-19 pandemic. The support was provided by the EJI to its members who have missed at least four performances as a result of emergency government measures taken in connection with the present pandemic, thus suffering a significant loss of revenue.

The Robert Capa Contemporary Photography Center – a leading photography institution in Hungary – followed the activities of contemporary Hungarian photographers in the virtual space during the pandemic for eight weeks. The eight selections published on the Capa Center blog from week to week appeared also in the physical space in July and August 2020 in the form of a pop-up exhibition, commemorating the events of the past few months. The photos taken at the opening

of the exhibition offer a special perspective: spectators in masks are themselves still participants of the narrative captured by the artists.

We all went through and reacted to the period of the COVID-19 pandemic in different ways, gaining a wide array of experience. The pandemic and its consequences have considerably impacted the lives of photographers as well. Some of them stayed at home and created a visual diary of the lockdown, while others would still go out on the streets to record the changed living conditions and cityscape. The radically changed experience of space and time was evident both behind and beyond the windowpane: gloves and masks put on and thrown away; disinfected places and fruits; empty urban spaces and rediscovered corners of the home; festivities and everyday life intertwined.

The reminiscences and consequences of the virus are still with us, and a second wave is on the doorstep. The presented photographs provide an opportunity to look back at and reflect on the memorable spring that has possibly altered our relationship with the future as well. The exhibition, which was compiled to present a varied selection of creative attitudes and viewpoints, showcased this period through the images published on the public Instagram profile of 39 photographers.

Source: <https://capacenter.hu/en/kiallitasok/eight-weeks/>



Photo: Capa Center

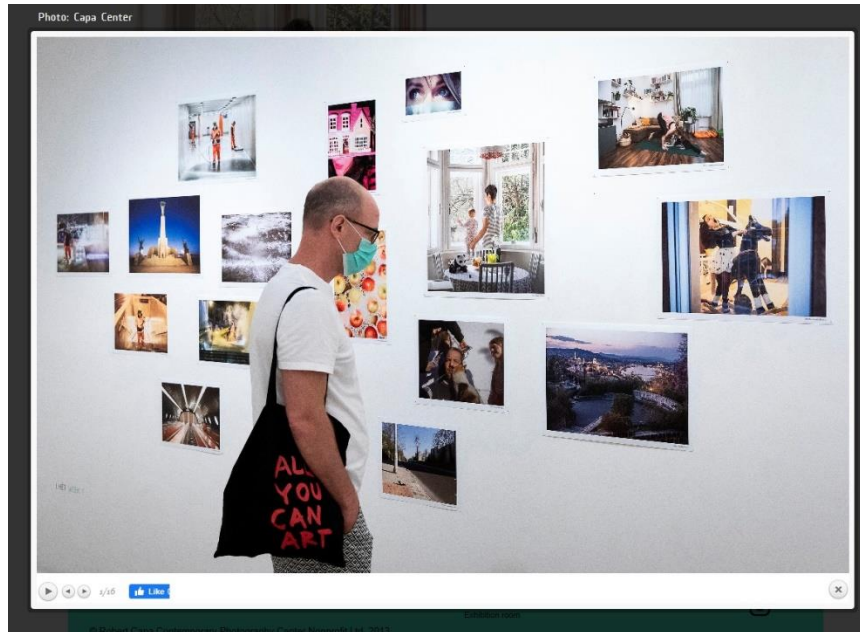


Photo: Capa Center



Photo: Capa Center

Supporting digital education

In the last few months, the Hungarian National Museum has not only provided access to videos of virtual exhibitions, online guided tours and curiosities, but at the same time, it published online curricula drawing on the collections of the Museum. The work was based on online needs assessment in order to help teachers with the process of out-of-classroom digital education.

The Museum of Fine Arts - Hungarian National Gallery has made analyses of outstanding works of art for students with the title “*Masterpieces in Education*”, and on the website of the Museum of Fine Arts, the so-called *Digital Museum* page also provided colouring sheets to home creators in addition to virtual guides, thematic route tips and quizzes.

Museum quarantine competition

Online interfaces also carry the potential for dialogue, feedback and cooperation. As an outstanding example, museums have responded to the isolation and distressing new situations they have experienced in recent months by launching a *special quarantine tender*. Several museums (for example, the Hungarian National Museum, the Hungarian Circus Art Museum, the Ludwig Museum, the Petőfi Literary Museum, the Museum of Fine Arts - Hungarian National Gallery, the Royal Castle of Gödöllő, the Hungarian Hunting Museum) announced a joint art competition for students, with the intention of trying to document the everyday life of the epidemic.

A total of 361 works were received for the announcement. The 185 fine art, 116 literary, 40 film and 20 musical entries received are a special reflection of the way young people have experienced the isolation, confinement and drastic transformation of everyday life as a result of the COVID-19 epidemic. With their works, the creators also reflected on the transformation of relationships, changed circumstances and opportunities for learning and gaining experience, loneliness, the narrowing of life, longing, virtual reality, individual hopes and fears and necessary restrictions as well.

Emma Nievel (18) was the winner in the fine art category. Her photo was taken at a pet store where the animals are living in cages, isolated. The similarity between the animals' life and the life of humans during the pandemic has just become shockingly apparent, pointing out that our whole way of life has changed, some opportunities were closed but another, new perception of life has emerged.



Photo: Emma Nievel

Another work sent for the tender, the composition of Lola Lengyel models the structure of the family during the pandemic with the help of Lego mini figures. It shows the distancing even between family members and pets, but at the same time suggests that the isolated family is still well organised and operates as a cohesive unit.



Created by: Lola Lengyel

In Hungary, on 18 June 2020, the state of emergency declared on 11 March to contain the spread of the coronavirus ended. Instead, the Hungarian Government has introduced a state of pandemic preparedness across the entire country with the declaration of a health crisis.

Unfortunately, the second wave of the pandemic has emerged, thus new restrictions have come along, and a state of emergency was declared again. The Government will regularly review the necessity of the state of emergency and the related regulations. All cultural institutions (including museums, libraries) are closed, and can only be reopened after the state of emergency, but for now, they must be cautious and defend the lives of their workers and of the spectators.

An important lesson learnt from the first wave of the epidemic is that we must not forget the many good practices that our institutions and artists have introduced. A kind of revolution took place with the launch of digital, online interfaces and channels, as well as by the expansion of services, on which we must continue to build. We believe that culture is of key importance in preserving people's spiritual strength and we are handling the challenges of the sector accordingly.

Some countries are enjoying cultural activities with their neighbours. International networks are providing online theatre performances, reflecting on shared culture. Theatre makers – even during global lockdowns – are continuing to establish networks and long-term transcultural initiatives in order to respond artistically to the current social debates.

LATVIA

“Tanya’s birthday. Berlin”

Originally the performance of “Tanya's birthday” was planned for May 2020 in the transcultural theatre festival Postwest in Germany, to bring together artists from ten countries who had developed twelve new plays especially for the festival. The COVID-19 pandemic meant both the cancellation of the festival week in May as well as the abrupt end of the preparation phase. The twelve planned productions had been replaced by digital contributions, reflecting the nature of an international network, made accessible to a global audience for the first time over a period of three days.

One of these performances was “Tanya's birthday. Berlin” developed by the non-governmental Latvian theatre “Gertrude Street Theatre”.

The performance has thus outgrown its original intention as a stage event and is responding to this new reality. The Coronavirus crisis has allowed us to observe how many countries are turning in on themselves once more, and information about the situation in other countries seems like mere statistics. Against this background, reflecting on historical categories and the possibilities of their dissolution becomes more important than ever. East or West? Post-West, post-East, post-EastWest? Does a shared cultural heritage lead to a similar historical awareness? With such a wide variety of countries and identities, is it even possible to think about and shape the future together? What do a strong civil society, solidarity, values relevant to the future, and democratic systems look like to us? How can we, as theatre makers – even during a global lockdown and without any public gatherings – continue to establish networks and long-term transcultural initiatives in order to respond artistically to these current social debates?

A point of convergence in European history – the year 1989, or more specifically, the period between the Baltic Way and the fall of the Berlin Wall – serves as the point of departure for the production of “Tanya’s Birthday. Berlin”. The Baltic Way not only impacted the Baltic states, but the history and future of the whole of Eastern Europe, while the fall of the Berlin Wall symbolically opened up the border between East and West in a cultural as well as a geopolitical sense. The creative team behind this production explores the mark left by these two historical events and analyses the interconnections between them from artists’ perspectives as witnesses of their time.

The performance takes place like a virtual birthday party. The spectators assume the roles of friends and family. As the actors address all those gathered and begin telling stories, they gradually reveal the many ambiguous and multifaceted life stories that have shaped their extended family.

The performance was streamed on the festival's website, as well as on Facebook:

https://www.facebook.com/watch/live/?v=2990845207701642&ref=watch_permalink

<https://player.vimeo.com/video/432554928>

Many things are inessential, but culture is different. Governments have not only been providing financial support, but also encouraging new digital possibilities in order to increase visibility for creative artists. New ideas and possibilities have been plentiful in spite of, or because of, the sanitary crisis.

LIECHTENSTEIN

“Culture in times of Covid-19 or how we discovered we cannot live without culture and creativity”

There is much truth in this statement! When all cultural institutions and providers in Liechtenstein were forced to close their doors in March 2020 and artists were only allowed to present their work online – if at all – it soon became evident that a crucial element was missing. It became clear that many things were inessential, but that culture was different. In addition to the immediate financial impact on affected cultural institutions and especially freelance cultural and art professionals, it was soon apparent that the crisis was about much more than just financial aspects. Many creative artists were hit hard by the simple fact that they disappeared from view, were no longer being seen and no longer being noticed, that they had no stage and no audience.

With its “Culture Channel” project, the Office of Cultural Affairs and the Kulturstiftung Liechtenstein (Liechtenstein Cultural Foundation) has helped foster cultural solidarity, enabling professional fine artists to return to the public eye and become visible once again. Fifty-four fine artists each submitted one of their works. The result was a poster exhibition in the middle of the square in front of the Government Building in Vaduz. At the same time as the opening of the exhibition, the website www.kulturkanal.li was launched. This showcases the work of all participating artists together with background information about the artists. Having established a digital platform for Liechtenstein’s cultural scene, it is hoped that the “Culture Channel” initiative will be continued in some form.

A stage project, likewise in Vaduz, also addressed visibility and solidarity. With its project “Mit #Abstand auf Kultour” (“On Tour With #Cultural Distancing”), the Ministry for Foreign Affairs, Justice and Culture, in conjunction with the Municipality of Vaduz, provided a platform to raise the profile of creative artists and to make their work tangible to the public once again. “Creative artists who are not having an easy time at the moment, are to be given a platform, and those who are interested in culture are to be offered culture in a personal and straightforward manner,” declared Minister of Cultural Affairs Katrin Eggenberger in July. No sooner said than done. A mobile stage was set up in public squares in Vaduz each Cultural Wednesday from 22 July to 2 September 2020. It was the tiny stage on wheels in Liechtenstein that brought people together during the summer months – always with the necessary social distancing, of course. With music, drama and readings, it soon became apparent that encounters and shared moments are at least as important as financial support.

As in other countries, in Liechtenstein the cultural sector was provided with unbureaucratic direct support. For example, online groups were formed to make music together, and the Theatre TAK Liechtenstein created an extra programme once specific cultural institutions were allowed to reopen. This all took place in parallel to the economic support being provided by the state, which was made available to creative artists. Measures included a short-time working scheme, support for sole proprietorships and micro-enterprises and the provision of support in the fields of sport, education and culture to counter the economic impact of coronavirus.

Not least because of the coronavirus crisis, Liechtenstein’s artists and cultural practitioners from all sectors came together and founded “IG Kultur” (Interest Group for Culture), an organisation

that aims to give creative artists a clear voice and public profile beyond the timeline of the pandemic.

Indeed, culture and creativity are absolutely vital. At the same time, however, the spring and summer of 2020 have also demonstrated that it is precisely in a crisis that ideas and projects can emerge that would perhaps not have come about in this manner without the crisis.



*Poster exhibition on the topic of "Solidarity"
with works by fifty-four visual artists from and in Liechtenstein,
in the background the parliament building in the state capital Vaduz*

Patrik Birrer, CDCPP delegate for Liechtenstein

The various lockdowns in Europe have frequently encouraged creative contributions that would not have happened otherwise. Poets and writers have reflected on these strange times

LITHUANIA

The Ministry of Culture of the Republic of Lithuania has been putting measures in place to help the creative and culture sector deal with Covid-19. Its website provides details of this action.

<https://lrkm.lrv.lt/en/news/information-update-on-measures-for-cultural-and-creative-sectors-affected-by-covid-19-outbreak-1>

<https://lrkm.lrv.lt/en/news/information-update-on-measures-for-cultural-and-creative-sectors-affected-by-covid-19-outbreak-2>

A virtual on-line Forum for “**Kaunas – European Capital of Culture 2022**” has been set up to debate the important European themes and to initiate discussions that bring together European artists, cultural creators, private and public sectors, and that aim at exchanging views on cultural innovations and the future.

<https://forumas.kaunas2022.eu/en/>

“When confronted with any crisis, the vital importance of culture and arts is revealed. Against the backdrop of the tragic economic and social catastrophe, we are witnessing the resilience and ability of the creative sector to adapt quickly”.

The Ministry of Culture also asked the **Lithuanian Culture Institute** (www.lithuanianculture.lt) to commission a creative piece of writing inspired by the lockdown.

“Coronavirus Etudes” was created by writer, playwright and poet, **Vaiva Grainytė**, who provides a poignant account of the Covid-19 crisis.

Vaiva Grainytė (1984) works with interdisciplinary projects. In 2019, her opera-performance Sun & Sea (Marina) (co-authors: Rugilė Barzdžiukaitė and Lina Lapelytė) won Lithuania the Golden Lion for the best national participation at the Venice Art Biennale.

CORONAVIRUS ETUDES

Melatonin Untasted and Sun

Little by little, July passes the baton on to August: the few minutes of less light each day seems to be inversely proportional to the rising number of people infected. The list of countries forbidden to visit grows longer, and more frequent reminders from the ether to wear masks constrict the heart like the cries of birds departing to winter in warmer lands. (I speak this way on the basis of the seasonal tendencies of my native geographical zone – Northern-Eastern-Central Europe – affected also by the Lithuanian lyrical tradition: to write about nature’s changes.)

This spring, the coronavirus with its spiky crown has poked out a whole line of cultural events that were set to take place: not only did local plays, exhibitions, concerts and festivals get poked out of the calendar, but international fairs, symposiums, biennials as well. Nevertheless, in our stretch of land, quarantine did not become the bane of all artistic events, nor an all-encompassing authoritarian regime: the police did not follow you when you went to the store, nor did any apps;

you were free to walk in more remote parks and forests, free to visit cemeteries turning green in the suburbs or blooming blue with Siberian squill.

As lockdown began, social networks were flooded with information about unexpected openings of virtual libraries, museums, and film archives. Theatre archives became available to all. Chronic anxiety – as in the sufferings of the FOMO syndrome – after having been recently reduced, seemed to be coming back. It became impossible not to recall all the classical films one hadn't seen, and the newest cultural happenings opened up a slowly rotating abyss in front of one's eyes. Finally, the zeal for consuming culture, the desire to not be left behind, did not lead to anything good: after a few days spent between four walls and two screens – the computer's and the telephone's – it became all the same whether one has news coming from the laptop or a broadcast of the Metropolitan opera; yoga windows on Zoom became entangled with Skype conference rooms, and the stream of uncontrollable WhatsApp messages and calls became parts of the film or play that was being watched like some kind of invasive slugs eating away at the fresh buds of attention. The paralyzing anxiety of failing to keep up (or being unable to keep up) with the consumption of art events or digitalized masterpieces was melted away by the sun. As the days of quarantine grew longer, the value of each walk only grew.

If it hadn't been for the pandemic, instead of walking through awakening parks, I would have travelled the labyrinths of connecting flights. Instead of the puzzles of bird identification, I would have been solving the diurnal cycle of quotidian puzzles, tripping over bands of time; I would have been shaking hands with people I didn't know, saying *nice to meet you*, twisting and turning through public life, my head spinning and humming from a surfeit of impressions, my life not dictated by the more stable and healthy rhythm of the sun's rays but the insomnia and chaos of the lunar sphere. The map of my work-related travel of that previous time went in zig-zags, producing an intoxicating vertigo: Australia, Iceland, Italy, USA, Germany, South Korea, The Netherlands, and on and on... Even though the pandemic erased various ambitious plans, including the fixing of my teeth and the taste-testing of melatonin products from various countries, it gave me great gulps of fresh air – both in the literal and metaphorical senses.

Possibilities vs. the Asana of One Rice Grain

COVID-19, one could say, became a personal guru who taught us not to expect anything, to not become too attached to things, to remember that which we cannot change, as well as other tricks in the *let it flow* style.

It's good and comfortable to spend time at home with one's shelves of books, to have more time for kitchen fantasies (including the groceries brought to one's door by delivery men), and not having any greater impediments, to practise the wisdom brought by this virus. It brings serenity to know that you have not missed anything – everyone's trajectories of motion are limited by the same leash of restrictions. With this logistical comfort comes a second component – psychological comfort: you can be yourself more than ever, to allow your true introvert nature to flourish and to return to the neglected, dissipated activity that is more ecological than theatrical art – writing. And observation: the world become a living dystopia.

From all the apocalyptic news coming from various channels there is also the hint of the genre of the idyll: it's quite pleasant to imagine an empty Venice where dolphins swim through its canals, fish breed, beavies of swans replace *vaporetto* jams, and where the old town cobble streets are tread not by aggressive tourist cros but by a sounder of wild boars; meanwhile, the factories of China have stopped (along with all of our travels), allowing the ozone layer to replenish itself... All of these dear little illusions, photoshop manipulations or short-lived bursts of good news about the ostensible coming of a new and harmonious era – people's fantasies and released doves of hope –

together with concerts on balconies, exhibitions organised in courtyards, dance performances on roofs, allow us to emotionally and psychologically raise ourselves up a bit: we move away from the mass graves into which fall the pandemic's harvested bodies, our plans, incomes, psychic health and not so rarely – democracy itself.

A classic recalled during quarantine – the cinematographic essay by Chris Marker and Alain Resnais, *Statues Also Die* (1953, but watched in 2020 one month before the worldwide movement to destroy the signs of colonial power) – speaks of traditional African art devalued to the point of exotic souvenirs for white tourists. The works torn out of their native cultural contexts and fields of signification become decorative and utilitarian pieces of entertainment. The demand for them, opening up possibilities for nourishing the artists, has tied them in to the circle of capitalist production. COVID-19 gave us the opportunity to hope and dream that the world-slowed-down will stop the flywheels of universal slavery and power, and that the planet Earth with its creations will be able to catch its breath and become a better place. In the end, you come to understand that this bubble of a cozy home, this balcony of well-being, allowing one to be an observer, navigating through internet windows, allowing one to pick between cinematic masterpieces, home delivery, and the news, is a privilege, a privilege given by serendipitous chance (if we do not descend deeper into the domains of philosophy and religion): geographic, social, biological and economic components all frame the individual life.

(Zoom yoga: I strengthen my muscles, taking a break from writing, when in a one-room warren somewhere in India an isolated extended family performs an asana of dividing a single grain of rice because they cannot earn a handful due to the new lockdown regulations.)

Luxurious Ornithology

People are now being driven with more than the usual avidity to literary events and concerts, to gather for theatre performances or in dark enclosed spaces – and so more dangerous than the outdoors – to watch films. Pruned during spring, but now, before the predicted doldrums, flourishing – cultural events these days (this performance in words is drawing to a close in August) are drawing spectators at full power. Everyone – spectators and organisers – are trying to win something back, to take in *here and now* the out-stretched cultural fields.

I am packing my suitcase for our *Sun & Sea* opera tour of Switzerland that has not yet been cancelled. If the plane takes off and all goes according to plan – I will be quite pleased. If we don't go – I will take to my learned practices: I will tour through my imagination in the pages of books, and by walking circles in the parks and forests. Thanks to the virus I learned not to plan anything too much and to identify birds better than before. From the tower of ornithology I can see the stuttering pulse of the world even more clearly, leading me to understand that having the space to turn my thoughts into a written text which will be read by a handful of readers and reimbursed with a handful of rice is not a self-evident given available to all. This is a luxury class lockdown.

P.S.

To tell you the truth, all of the easy-going and ostensibly wise rhetoric of this text is a bit of a fraud. My personal COVID-19 lessons are a bit more depressing: since winter, the border restrictions have held me and my loved one apart on separate continents. So, to be frank, the creative ornithology occurring in the background of this virus is not so smooth and emotionally luxurious. But a lie is also a creative tool.

Translated from Lithuanian by **Rimas Uzgis**

The allocation and use of public funds is a burning issue for all our societies. Culture is often sidelined or not considered as important as other sectors. And artists do not always deliver what society hopes or demands. With limited resources, it's tempting to resort to economic arguments as a way of finding funds, but there are dangers in this.

THE NETHERLANDS

ART NEVER DANCES TO SOCIETY'S TUNE

Article originally published in Dutch on 15 June 2020 in the newspaper NRC Handelsblad (www.nrc.nl).

How will the current pandemic be reflected in art? All kinds of possibilities spring to mind: a bereft Waiting for Godot in a nursing home, a heart-breaking socially distanced pas de deux, an octogenarian Sacre du Printemps, a modern-day Notes from the Underground, a hollowed earth in the style of Anish Kapoor, escapism in the form of idyllic embroidery, a stratospheric society devoid of humanity.

Of course, most of the above will prove to be nonsense. Art does not allow itself to be dictated to and easily transcends the role of current-affairs commentary or pale imitations of the past. In all likelihood, the traces left by this pandemic will only become apparent as future decades unfold and in ways that may not be so simple to map. At its core, art is rarely literal and almost always offers ambiguity and layer upon layer of meaning.

Anyone calling for more support for the arts needs to realize this. Artists do not deliver what society hopes or demands. Not even in times of crisis. If anything, the opposite is true. The arts themselves are in crisis. Amid our justified concerns about the current recession in the cultural sector, it's all too tempting to resort to economic arguments as a way to drum up funding: art will generate tourism, benefit the business climate and might even offer confrontational scenarios for the future. But this kind of utilitarian reasoning brings its own risks and fails to appreciate the true nature of art.

Not that art has to be shorn of all direct benefits in order to qualify as art. The history of the arts shows that for most of human history art has fulfilled a function. It has paid tribute to gods and kings, confirmed the status of the nobility and later the wealthy bourgeoisie. It has provided entertainment or embodied resistance. There has almost always been more to it than “art for art's sake”. Our inability with the passing of the centuries to see the role played by the patron or the commissioning party does not detract from this truth.

In this day and age, the economic argument as a basis for funding the cultural sector is short-sighted. Of course, it is valid to think about ways to compare the allocation of public funds between disparate sectors. Yes, the decision to give more to nurseries and less to museums most certainly calls for an explanation.

But the real discussion needs to focus on why art deserves funding in the long term, and indeed forever. And ultimately, it is because social prosperity always stems from radical new ideas, whether we are talking about hygiene, our pension system or the technological miracle of quantum computers. Such ideas arise – through a self-reinforcing but elusive and ungovernable process – from art, design and scientific endeavour.

What is more, exposure to art is essential for individual creativity. Art offers distraction in the deepest sense of the word: a work of art distracts the mind into thinking laterally, and therefore

differently, invites you to look at the world afresh. Opening yourself up to distraction in slow motion, to walking new paths, leads to cross-pollination.

Everyone who goes through periods of intense creativity knows that feeling: the sense that everything you read, see, hear and experience is somehow relevant to your own process. Art is integral to the power of our individual and social imagination.

When the government takes a utilitarian approach to such matters, it rarely results in breakthroughs. Applications perhaps, and I certainly wouldn't want to underestimate those. But a society with the resilience to withstand major shocks cannot do without free thinking, artistic autonomy and independent science. Just as we all take for granted the need to protect our country with dykes and water works, so too we must establish a Delta Plan to protect our collective creativity.

Art, we can only conclude, keeps society alive.

Louise O. Fresco is a writer and President of the Executive Board of Wageningen University & Research in the Netherlands (www.louiseofresco.com).

Louise combines a long academic career as a professor at Wageningen and other institutions with an extensive involvement in policy and development, with many programmes in Africa, Asia and Latin America and teaching in Sweden, Belgium and the US.

Louise O. Fresco is a member of eight Scientific Academies and holds three honorary doctorates. Ten years of her career were spent at the Food and Agriculture Organisation of the UN. Her successful book "Hamburgers in Paradise, the stories behind the food we eat" was translated in several languages. In total she published thirteen books of fiction and non-fiction, and she also writes a bi-weekly column in NRC, the leading evening paper of The Netherlands. She presented a six-part documentary on food and development for Dutch public television (to be found in translation on her website www.louiseofresco.com). You may have seen her TED talk in Palm Springs in 2009.

There is no doubt that the creative and cultural sectors have been hit the hardest during the pandemic. Culture professionals need to make a decent living, but the loss of revenue has been severe in the key industries, with the music industry the worst hit. Unemployment benefits, compensation schemes, funds and loans have been put in place, but have not always matched people's needs.

NORWAY

The following article was submitted by the Norwegian Ministry of Culture and describes a recent research project from **Arts Council Norway**, taken from the Arts Council's website (<https://www.kulturradet.no/english/vis/-/covid19-menon>):

COVID-19 HITS THE CREATIVE AND CULTURAL SECTOR: MORE THAN A THIRD OF THE REVENUES HAVE VANISHED



Culture reaching out, but the festival Sånafest was cancelled due to COVID-19

A report from Menon Economics and BI:CCI shows that the creative and cultural sector may have lost more than one-third of its income in March and April 2020. During the first six weeks of COVID-19 restrictions and bans imposed by the government, approximately NOK 1.5 billion in revenue was lost.

The coronavirus hit Norway in March 2020. On 12 March the government announced that all cultural events would be banned. From 7 May events with 50 people were allowed, and from 15 June the government permitted 200 people at events in public places that could provide a distance of at least one metre between each person. Together with Menon Economics and BI:CCI, Arts Council Norway is monitoring the situation in the creative and cultural sector during the corona crisis:

– The report from Menon and BI:CCI confirms our assumptions about how hard the creative and cultural sector has been affected by the lockdown, says Kristin Danielsen, director of Arts Council Norway. – At the same time, it shows how diverse and vulnerable the cultural economy is. In the coming weeks, we will continue to analyse how the pandemic has changed the cultural economy. Hopefully, this will give us enough knowledge to propose actions that can enable the creative and cultural sector to recover from the crisis.

Leo Grünfeld, who is the leader of Menon's COVID-19 group, points out that falling incomes in parts of the industry affect the entire food chain of the cultural economy. He is accompanied by Professor Anne-Britt Gran from BI:CCI.

– These are historic times in the creative and cultural sector, Gran says. – We have looked at the entire value chain of the different industries while calculating the fall in revenue, not just direct sales to consumers. When a concert is cancelled, many other actors lose their income in addition to the performing artist.

The pandemic affects the key industries in different ways

The findings indicate significant differences between the key industries of the creative and cultural sector and the loss of revenue during the pandemic:

- ♪ The music industry was impacted the most, with as much as a 50% drop in revenue since 12 March through April, cancellations of concerts being the main reason for this decline in income.
- ♪ The performing arts sector experienced a revenue loss of 42%, especially impacted by the loss of ticket sales.
- ♪ Visual arts follow with a 35% loss, affected by the fact that most physical galleries, art associations and art dealers were closed.
- ♪ The museums and cultural heritage sector experienced a 25% drop in income, caused by the lack of ticket sales.
- ♪ The literature industry is first and foremost affected by the lower sale of books in physical bookstores and lost 23% of its revenue.

The cultural economy is diverse and this may be why the different industries are hit differently by the pandemic. In the visual arts, half of the income is generated from the sole proprietorships. For the music industry and the performing arts, sole proprietorships make up less than 20% of the revenue, while they account for around 6% in the literature industry and less than 1% in the museum sector. There are also significant differences in public funding where the performing arts, museum and cultural heritage fields have the highest proportion of federal funds.

Few artists have asked for support from the government during the COVID-19 crisis

The Norwegian government has launched an extensive COVID-19 relief package, consisting of unemployment benefits, compensation schemes, funds and loans for businesses. The creative and cultural sector has been offered a specific relief package consisting of a compensation scheme for cancelled cultural events and government grants for artists. A significant part of the creative and cultural sector's workforce is self-employed, a group that has been granted unemployment benefits during the COVID-19 crisis.

Menon Economics and BI:CCI also conducted a survey among artists and cultural workers. Three thousand individuals and 1 000 organisations and companies in the creative and cultural sector responded to the survey, making it one of the most comprehensive surveys on the creative and cultural sector in Norway.

As many as 76% of individuals and 78% of organisations and companies report a significant revenue drop since 12 March. Despite this loss of income, results from the survey indicate that only fifteen percent of the individual respondents have applied for support from the government's relief package during the COVID-19 crisis.

The crisis has led to new digital sources of income. However, the survey shows that these new opportunities have compensated for the loss of revenue only to a small extent.

Furthermore, the survey shows that more than half of the respondents use their personal savings to recover from the crisis. More than a quarter of the respondents receive financial contributions from family and friends.

– This survey tells us how the crisis has hit the artists and the cultural economy, says Kristin Danielsen, director of the Arts Council Norway. – It is worrying that such a big group of cultural workers experience that the relief package from the government does not match their needs.

The pandemic has highlighted the massive social demand for culture that brings much-needed optimism and hopes for a return to normality. Culture online is providing new works and cultural projects and more possibilities to reach out to communities whose access to culture might be restricted by various exclusion criteria.

POLAND

The compass in Poland points to Culture

We have been navigating an unprecedented reality since March 2020. With varied effects we did our best to get on with our lives amid social isolation, and with consequently restricted activities, whilst keeping the physical distance. In the most challenging period of lockdown, creative communities have bravely faced the adversities and moved their activities online. In these very special times of threat to health and economic foundations of our existence, cultural actors took matters into their own hands and began to create and share pro bono results of their work with the general public. Consumers of culture continue to discover in online libraries recordings of concerts or productions, as well as collections of works of art that they never knew existed.

The user base of Polona, Poland's largest digital library operated by the National Library, grew several-fold, which given the current circumstances makes us particularly proud, as it clearly reflects massive social demand for culture. The popularity of amateur videos featuring balcony acts performed by vocalists, opera singers or talented amateurs proves beyond any doubt that in those challenging times culture brings us much-needed optimism and breeds hope for the return to normality.

While the lockdown continued, artists and cultural actors in Poland were not left to fend for themselves. The government included the cultural sector in a number of relief measures and allocated additional funds. They are distributed through the National Centre for Culture (NCC) which has been working intensively for several months to support local government institutions and NGOs who are the key partners of the NCC in its mission to promote culture.

Dedicated to the people of culture and championed by the Deputy Prime Minister, Minister of Culture and National Heritage Professor Piotr Gliński, the special grant programme "**Culture online**" was launched within the framework of the so-called "Anti-crisis Shield" in April 2020 at an unprecedented pace. It boasts a never-seen-before budget of PLN 80 million (ca. 18.2 million EUR) to support cultural actors and institutions, including NGOs and other entities from the cultural sector.

It is a custom-designed programme for cultural actors, which also embraces the needs of culture consumers. It enables creators to share results of their work with the audience. The programme strives to create conditions for widening access to and participation in culture via the internet, development of digital competencies of culture consumers, creators and providers and to reinforce the cultural capital. The advent of new works and cultural projects on the internet offers more prospects for reaching out to those communities whose access to culture is restricted by various exclusion criteria. Undoubtedly, it is a vehicle of cultural promotion and an incentive to become its consumer in real life. It is also an opportunity to promote the culture of small local communities and have it showcased on a wider scale. We need to keep in mind that the internet is now facilitating cultural education which will have an impact on participation in culture in the post-pandemic period.

"Culture online" goes beyond providing artists with support, as it also ensures equal access to culture for all Poles. It comprises two elements: an institutional subsidy component, managed by the NCC, and a scholarship-based component – implemented directly by the Ministry of Culture and National Heritage. Eventually, PLN 60 million (ca. 13.6 million EUR), applied for by nearly

6 000 institutional applicants, was allocated by the NCC to nearly 1 200 beneficiaries from various creative disciplines. This group is dominated by NGOs (49%) and local government cultural institutions (33%).

Due to its very unique character, “Culture online” was designed and implemented at an impressive speed. The NCC is well aware how important every type of support is for individuals from the cultural sector. We are a part of this community. We cooperate day-to-day with cultural institutions and creators and we are familiar with their pains, which is why, in the past few months, a several dozen-strong team of the NCC went into an extraordinary mode, working three shifts and no days off. We were committed to ensuring that public funding reaches people who need it most as soon as possible. It was a unique organisational and logistic challenge for our institution.

Addressed to creators and artists, the second element of the “Culture online” programme was launched by the Ministry of Culture in the format of a special scholarship worth PLN 20 million (ca. 4.5 million EUR). Three-month scholarships, each worth PLN 9 000 (ca. 2 000 EUR) were awarded to more than 2 200 artists and creators, or more than 50% of applicants.

Projects covered by the programme were implemented by 30 October 2020. All deliverables will be available free-of-charge on the internet. Just like other grant programmes, “Culture online” is a competition-based scheme, because it is important to make the best of public funding we are managing to ensure that people of culture who will receive public funds in these challenging times provide consumers with their worthwhile contribution. Ensuring total funding for the initiative was a key facilitation and provided vital support to the applicants, as such a solution is very unique. In case of other projects, the applicant’s own contribution is required. We are very happy that the programme covers all of Poland.

We are talking about new initiatives implemented in practically no time. We should keep in mind that prior to the pandemic, the Minister of Culture had increased the budget of the 32 grant programmes by PLN 55 million (ca. 12.5 million EUR) to PLN 390 million (ca. 88.7 million EUR). In 2020, the NCC will redistribute approximately PLN 38 million (ca. 8.6 million EUR) within the framework of three regular ministerial programmes, and will allocate an additional PLN 24 million (ca. 5.5 million EUR) through its five original programmes. If we add to that the “Young Poland scholarship” programme and the new “Culture online” programme, the amount exceeds PLN 125 million (ca. 28.4 million EUR) - worth of funds from the Ministry of Culture to be allocated this year by the NCC to creators, institutions, organisations and entrepreneurs engaged in cultural initiatives across Poland. This year alone, approximately 2 000 beneficiaries will receive the NCC’s assistance, which marks a record-breaking result.

Not all of these projects may be implemented in the months to come in their original format. Which is why we are making the terms and conditions of their execution and settlement more flexible. We continue to update applications of our beneficiaries. This is substantial assistance for individuals and institutions who – for reasons beyond their control – are unable to implement scheduled projects with pre-pandemic subsidies. They will not lose the funding they have received to-date, as they will be able to adapt their projects and schedules to the currently challenging situation.

We need to take a holistic approach to culture. We cannot take the perspective of individual artists or animators, but need to embrace the view of entrepreneurs from the cultural sector and consumers of culture. Professor Piotr Gliński, Polish Minister of Culture and National Heritage, estimates that the government’s relief for the cultural sector is worth PLN 4 billion (ca. 909 million EUR). Relief also covers ministerial programmes (including scholarships and subsidies) as well as benefits paid to individuals from the creative sector on an ongoing basis, relief provided by state

cultural institutions overseen by the Ministry of Culture and National Heritage, as well as all measures supporting entrepreneurs under consecutive government-launched relief programmes addressed to the Polish economy which include the cultural sector.

At the beginning of August, the Ministry launched *a special programme compensating losses triggered by the epidemic for the cultural sector, launched in the post-pandemic period and estimated at PLN 400 million (ca. 90.9 million EUR)*. Entities conducting cultural activities in the field of theatre, music and dance will be able to apply for support in the period from 12 March to 31 December 2020.

Such a wide variety of initiatives demonstrates that the Polish government has shown enormous sensitivity in redistribution of relief funds, and that the Minister of Culture and National Heritage is raising funds for the cultural sector very effectively.

The NCC is keeping an eye on the evolving needs of the community and continues to monitor developments in the sector. Teamed up with an experienced expert team, in April 2020, we conducted a nationwide survey among local government-operated cultural institutions to investigate their status while the Covid-19 pandemic lasted. Responses were provided by more than 600 representatives of cultural centres; 75% interviewees were their directors. Despite reported problems and great uncertainty, more than 50% of surveyed cultural centres introduced new initiatives to their range or intensified selected activities; most frequently indicated initiatives included: on-line courses, publication of archival materials, recordings and works of animators, employees, sharing the range of initiatives with other institutions. Followed by nationwide consultations, the survey proved to be extremely helpful for us in the identification of guidelines for operations of cultural centres and clubs in times of the epidemic, which have been approved by the General Sanitary Inspectorate and the Ministry of Culture and National Heritage.

In early June 2020, we conducted another nationwide survey into **the attitudes and expectations of consumers of culture when** restrictions brought on by the epidemic were eased. We took keen interest in the declarations indicating how quickly the respondents were willing to take part again in cultural events and which activities they would like to resume as soon as possible. The NCC's report offers a rare glimpse into **the readiness of Poles to restart cultural activities when epidemic restrictions are lifted.**

In Poland and beyond, the current epidemiological situation has ignited the creative cultural potential on an unprecedented scale. Creativity was reflected in the virtual space in many different ways, ranging from amateur initiatives to highly professional activities in the electronic media. Therefore, it is fair to say that processes of acquiring new cultural and communication competencies are partially becoming an after-effect of unforeseeable forces we continue to grapple with. Creative capabilities that involve the flexible use of technology in daily interactions of artists and recipients of their works will certainly become a positive and lasting outcome of the social mobilisation we are now experiencing.

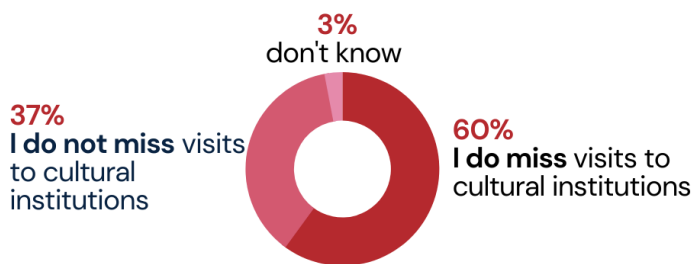
Rafał Wiśniewski Ph.D., Associate Professor, Director of the National Centre for Culture

Rafał Wiśniewski – manager and sociologist, director of the National Centre for Culture in Poland, university lecturer, associate professor at Cardinal Stefan Wyszyński University in Warsaw, former vice-chairman of the Polish Sociological Association, the organiser of the International Music Festival of Central-Eastern Europe EUFONIE; an active researcher and author of publications on sociology of culture and intercultural communication.



Readiness to engage in cultural activities after the lifting of restrictions imposed in connection with the epidemic

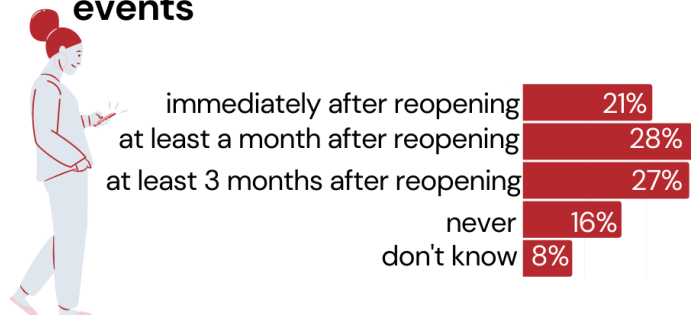
At present, because of the epidemic...



In the first place, I will...

-
- 32% - go to the cinema
 - 18% - go to a concert or attend a music festival (excluding classical music)
 - 13% - go to the theatre
 - 11% - attend a paid outdoor cultural event
 - 7% - visit a historical site
 - 6% - visit a museum
 - 5% - go to a cultural centres
 - 5% - go to the opera or philharmonic hall
 - 2% - go to a concert of classical music

Readiness to participate in cultural events



The impact of certain factors on the readiness to visit a cultural institution

	positive	neutral	negative
body temperature measurement	51%	34%	11%
requirement to wear a face mask	35%	25%	36%
restricted access to catering	19%	43%	30%
requirement to provide personal data	11%	26%	55%

Source: NCK/IQS N=1000, June 2020

In some countries, inventive ways have been found to involve the cultural sector in supporting the efforts of hospitals in the current context. In general, new concepts, possibilities and approaches to culture have accelerated. Theatres, musical institutions and museums have all had to adjust their traditional offers. Trends in cultural consumption during the pandemic are being noted and taken on board. Whereas before, tools such as Facebook and YouTube were used to publicise cultural activity, they are now being used more as distribution channels for cultural products, to be consumed by the public. In the words of the song – “The times they are a changin’” – we hope for the better .

ROMANIA

CULTURE IN 2020

The cultural sector in Romania brings together approximately 30 000 employees in the public institutions, to which are added another 80 000 employees in private cultural industries. All of them have been affected to a greater or lesser extent by the pandemic wave.

Theatres and musical institutions

Most public theatres have kept in touch with their loyal public. Theatre has been always an art much appreciated in Romania. Some of the archives became active and dedicated programmes were broadcast on internet websites. **Musical institutions** have also adapted their activity, using digital platforms such as Facebook or YouTube to transmit recordings of music shows and concerts from the previous years. Some of these institutions have also initiated cultural and educational programmes for children and, in some cases, they have been directly involved in producing protection equipment for the volunteers in the hospitals.

Museums

During this period, most of the museums in Romania have been promoting content that already existed online: virtual tours, panoramic images of their permanent exhibitions or 3D-mapped mobile cultural goods, along with posts about anniversaries or pieces from the current exhibits. There is a [list of all museums with a virtual tour](#) and a [list of digital events](#) created by the [Direction for Mobile, Immaterial and Digital Patrimony](#) within the [National Institute for Patrimony](#).

Libraries

The county and university libraries that have been monitored have chosen first of all to make their digital collections more accessible, by facilitating the users' direct access to the online archives or to platforms for online academic resources. In trying to support their connection with the public at home, libraries have created online programmes dedicated to a varied range of subjects and age groups, and interactive challenges addressed to the public, as well as virtual exhibitions for the art produced by the users. In some cases, the libraries have been involved directly in producing protection equipment donated to the county hospitals. **Publishing houses** have started to offer free digital books or to propose substantial sales campaigns.

Cultural Centres

County-level cultural centres, popular schools for arts and crafts, centres for conserving and promoting culture – these types of institutions have used digital tools to adapt and continue their activity with the public. Thus, some of these institutions have offered virtual tours of their patrimony, some of the teachers have continued their lessons online, new online workshops have been set up for the public, and the students of these institutions have been invited to take part in contests or to display their talent alongside their teachers.

A redefinition of the role that online platforms play in the activities of cultural institutions has also been observed. If, before this crisis, platforms such as Facebook or YouTube were used to promote cultural activity, to attract viewers to the events organised within the institutions, now these tools are used as distribution channels for cultural products, to be consumed by the public. Essentially, cultural activity is moving from offline to online, and thus, the digital environment is acquiring an important role, not only in promoting, but also in carrying out the cultural act.

In this context, the Ministry of Culture has prepared a package of measures designed to support the resumption of the activity of operators in the field and, implicitly, the relaunch of cultural offers for the general public. These measures have included financial aid schemes for cultural operators, the reopening of cultural spaces and assistance policies that benefit cultural actors.

“More than ever, the cultural sector needs perspective and predictability. A constructive dialogue, based on the epidemiological reality and carried out together with the health specialists, will help us to overcome this difficult period and to move towards normality”

Bogdan Gheorghiu
Minister of Culture

Culture professionals in Romania believe that the first rational measure of the government was to keep the same minister in office who already knows the problems of the sector, because a difficult period of reconstruction is coming.

Moreover, **national solidarity initiatives have appeared, with the mission to support the cultural sector**, and also to involve the cultural sector in supporting the efforts of hospitals in the current context. The Radio Romania Cultural Station [announces](#) the priority broadcasting of Romanian music to support the artists affected by the state of emergency. Cluj is launching the platform [Un singur Cluj](#) that brings together institutions and individuals from various fields, including culture, to mobilize resources to hospitals and authorities. Moreover, the Cultural Centre – Cluj, together with the Health Observatory, has launched the platform [Artists Together](#) with the mission to engage artists in an effort to inform and raise public awareness in Romania on the importance of observing the rules and recommendations communicated by the authorities during the state of emergency, as well as to inform the population about relevant factual data in the current context. In Bucharest, an initiative of several independent cultural entities has generated the [Pay the rent of an independent actor](#) platform: the organisers call on the public to buy tickets to a theatre performance. The money from the tickets is donated to independent actors.

Through Creatives Unite, Romania has joined a platform *by* the cultural and creative sector *for* the cultural and creative sector, with the purpose of collecting all the information and initiatives of the sector within the EU as a response to the COVID-19 pandemic. Despite the crisis situation we have all found ourselves in, together we aspired to thrive in the face of adversity and, with this in mind, Romania has produced several initiatives that can be found under our country profile on Creatives Unite.

Brigada de comunicare Nonprofit

A new community of 270 volunteers in communications has been created. These volunteers offer pro bono help to NGOs and social causes in Romania. So far they have [rewritten, redesigned and reinterpreted three children's stories with an educational mission for the times in which we are living](#) and created [two posters for residential buildings with a set of rules that people should apply in the COVID-19 situation](#). More information on this endeavour can be found at comunicarenonprofit.ro

The #concertfromhome Season

The [#concertfromhome](#) Season refers to live concerts that are streamed straight from the artists' homes using their mobile phones, but under exceptional technical conditions in order to secure the best possible quality of the live musical performance for the viewers via streaming. The #concertfromhome Season was initiated in March 2020 and is operated by the East-West Pro Muzica Foundation in Bucharest, Romania. After the concerts, the recordings are available in VOD for a period of 90 days. The artists are paid from ticket sales – when applicable – or possible sponsorships.

A Creative Hub programme

The [Creative Hub](#) programme supports the creative industries by providing a space for creative content which can also be appreciated by parents and children looking to spend their free time with creative ideas. Launched by the Braşov Chamber of Commerce and Industry Romania on 6 May 2020, it invites artists from all over the country to promote their creative work (painting, dance, artistic activities etc.) through their platform and at the same time, gives parents and children creative ideas to spend their free time during the lockdown.

National Institute for Research and Cultural Training - Monitoring the cultural domain in Romania during the COVID-19 crisis

A monitoring and analysis process based on research questions, focused both on the cultural production/supply and on cultural consumption. The project follows the relevance of culture in daily life, especially at a time when the general priorities of the population are in the process of reorganisation as a consequence of the COVID-19 crisis. More information is available on the [Culturadata Interactive](#) online platform. In addition, the platform presents to the public, for the first time, relevant statistical data on the Cultural private sector that has not yet been included in official statistics until now.

Between May and December 2020, the Institute developed the Study ***Trends in the cultural consumption during the pandemic***, research aimed at exploring the intentions of cultural consumption and non-consumption, and discovering the reasons for the changes in this behaviour that was quite predictable until the outbreak of the pandemic. Special attention was paid to the consumption of radio and TV programmes, as well as to the differences recorded for this type of consumption, as compared to the period prior to the start of the pandemic. The chapter *Forms of public cultural consumption in the context of the COVID-19 pandemic* takes into account Romanians' intention to participate in a series of both cultural and non-cultural leisure events and activities. Of the events and places with the highest intention of participation, the first three places are i) visiting historical monuments, ii) attending outdoor entertainment shows and iii) attending outdoor music shows. The survey is continuing in the first part of 2021.

A year of our normal way of life being on hold has brought old problems to the surface and revealed unusual situations. The cultural system in Romania, with one of the most extensive networks of public institutions of all categories (libraries, museums, theatres, philharmonic or cultural centres) has strongly felt the lack of proactive cultural management, both at the level of cultural operators and decision makers.

A two-year interruption of cultural consumption habits could be an unbearable shock.

What we do next will show how well we have understood, or not, this invisible war ...

The repercussions of the pandemic on all the cultural and creative industries have been far reaching and challenging for governments. Whole rafts of measures have been put in place to protect cultural life, showing the importance of arts and culture as vital and indisputable elements of society's well-being.

SERBIA

Impact of the COVID-19 pandemic on the cultural sector (March – July 2020) Ministry of Culture and Media of the Republic of Serbia

Impact

The state of emergency was proclaimed by the Government of the Republic of Serbia on 16 March 2020 and an Emergency Measures Decree was adopted, banning all indoor gatherings which included cultural activities. The cultural institutions were closed to the public, with events cancelled or postponed, especially festivals planned in this period. Heritage sites, monuments and archaeological sites were also closed to the public. Self-employed artists remained without work and the mobility of artists and works was suspended.

Cultural and creative industries have been severely impacted. This culture sub-sector consists of a large number of diverse activities, and it is certain that not all of them are equally affected by the pandemic, or at least not to the same extent. Among the most affected areas are those that rely on live performances and depend heavily on cultural tourism, the activities of which are affected by the banning of gatherings, limited travel opportunities, and stagnation of the tourism industry.

By the end of April some cultural institutions reopened their doors to the public (museums, galleries), but on other hand institutions dedicated to the performing arts remained closed. They continued to share part of their programmes virtually, but no live events have taken place since 16 March. Taking into consideration the fact that they are not able to perform, sell tickets or participate in festivals, they are recognised as the most seriously affected category in the cultural sector, together with freelance artists.

The most critical factor for the survival of this sector is the loss of revenue caused by the forced closure of cultural institutions, museums and cultural heritage sites. The fact that no visitors from abroad can travel to touristic areas for a longer period of time has a multiplier effect. Even with institutions reopening, significantly reduced visitor numbers for the next 18 months is expected, due to the reduction in international tourism.

According to the findings of the Analysis from the Survey on the audio-visual sector, conducted in April by the Serbian Film Association, the Serbian Film Centre and the Serbian Chamber of Commerce, the Serbian film industry suffered losses of EUR 9.6 million in the first three weeks of March, as most of the companies (73%) cancelled all of their activities. Nearly EUR 5 million are losses relating to distribution companies and cinemas.

Response

When it comes to priorities as the response to the crisis, one of the priorities is that the salaries in public organisations and cultural institutions remain at the same level as previously (in a non-pandemic situation), and the majority of temporary contracts will not be cancelled, however some reductions have already been made due to the overall budget cuts. Capital investments planned in 2020 for reconstructions and renovations of cultural objects and heritage sites have been postponed until 2021 and funds are allocated to other sectors.

The Government of Serbia has been making tremendous efforts to protect cultural life, by adopting sets of financial measures for the culture sector, and by supporting the presence of artists and cultural institutions on the internet and social media, which are struggling to create new possibilities to access heritage and to participate in online cultural events.

One of the first adopted measures, which included the creative industry sector, namely the publishing industry, audio-visual sector, IT and the gaming sector, etc. as part of the Programme of Economic Measures aimed at reducing the negative effects caused by the Covid-19 pandemic, amounting to EUR 5.1 billion (RSD 608.3 billion, half of the budget or 11% of GDP) containing four measures: Tax policy measures, Direct assistance to the private sector, Measures to preserve liquidity and Other measures (adopted on 31 March 2020):

1. The first set of measures relates to tax relief, arranging for due tax payments to be deferred through instalments (with the earliest starting at the beginning of 2021). The idea is to defer tax payments and social contributions for at least three months, postponing the payment of the advance income tax to the second quarter, making donations exempt from paying taxes. The total value of these measures is RSD 161 billion.
2. The second set of measures involves direct payments to the companies, through the payment of three minimum wages. This is a measure to pay a minimum wage for entrepreneurs, micro, small and medium-sized enterprises in the private sector; a subsidy of 50% of the minimum wage to large enterprises whose employees have been furloughed due to a reduced volume of business or complete shutdown. The state will pay three minimum wages for each employee to all entrepreneurs, lump sums and small businesses. The Government proposes to pay 50% of earnings to those who have lost work in large companies.
3. The third set of measures is aimed at preserving the liquidity of economic entities in the economic crisis expected during and after the end of the emergency. The programme envisages two measures:
 - a. An affordable loan programme with a 1% interest rate, for maintaining liquidity and working capital for companies in the segment of entrepreneurs, micro, small and medium-sized economic entities, agricultural households and cooperatives, which are registered in the relevant register through the Development Fund of the Republic of Serbia.
 - b. Guarantee schemes to support the economy in the conditions of the “corona-crisis” for loans for maintaining liquidity and working capital for companies in the segment of entrepreneurs, micro, small and medium-sized economic entities, as well as agricultural households, negotiated with commercial banks, loans backed by the state.

The total value of the programmes provided under this measure amounts to 264 billion dinars, which is about 2.2 billion euros.

4. The fourth set of measures relates to the payment of direct one-off assistance of 100 euros in RSD equivalent to all adult citizens of Serbia. The cost of the programmes envisaged by this measure is RSD 70 billion.
Following the negative economic effects of Covid-19 in Serbia, the budget of the Ministry of Culture and Media has been cut by 20%. Despite this, the Ministry of Culture and Media continues with the planned activities.

The government adopted measures on 7 May, to grant non-refundable financial aid of **252 108 million dinars approved for independent artists to the net amount of 30 000 dinars (ca. EUR 255) per month for three months**. Assistance was given to all persons who independently perform artistic or other activities in the field of culture, and their status is determined by the decisions of representative artistic associations. Based on the records provided by the Coordinating Committee of Representative Art Associations there are 2 373 independent artists.

A preliminary assessment of the measures that have already been undertaken

The pandemic has prompted an unprecedented acceleration in the **digitalisation of cultural content**, often with little prior preparation. Cultural institutions and industries realised that a shift in the business model is an imperative for the long-term survival of this sector which is creative in its essence and therefore in a position to direct its focus towards identifying new opportunities for cultural and creative production, dissemination and consumption of cultural goods and services.

On 21 April, the Ministry of Culture and Media sent a Recommendation to all libraries, archives, museums and galleries in Serbia to reopen and continue with work from 22 April, 2020, with strict observance of all preventive measures prescribed by the Government of the Republic of Serbia relating to the prevention of the spread of COVID 19. On 21 August the Government of the Republic of Serbia, in cooperation with the Institute of Public Health of Serbia and numerous cultural professionals and institutions, proposed health care measures and recommendations for the safe organisation of cultural activities. The Ministry of Culture and Media accordingly sent a recommendation to the cultural institutions to allow the citizens of Serbia maximum availability of digital content in the field of culture.

The institutions identified new channels for communicating with the audience in order to promote their activities and distribute their products. The role of online platforms became crucial for them. Social media platforms such as Facebook or YouTube were used before the crisis to promote cultural activity and to attract viewers to events.

The Government of the Republic of Serbia has launched the *digitalnasolidarnost.gov.rs* portal to provide information on all free platforms, tools for learning and working from home, as well as free books, courses, films, music, television and cultural content for the duration of the pandemic. An invitation has been opened to all companies and other organisations that are ready to make their digital platform, content and solutions available to citizens.

Somewhat surprisingly, the various lockdowns have also been opportunities for substantial work to be carried out on our monuments. Paradoxically, it has been easier in some cases to implement renovation work with fewer people around. Another positive!

SLOVAK REPUBLIC

Culture in times of Covid-19: from the perspective of monument protection

The Covid-19 pandemic has posed several new challenges for humanity. How to behave during a global pandemic? How to protect yourself and your loved ones? How to ensure basic needs and functioning? But in addition to these fundamental issues, other relevant topics resonated just as strongly and in particular included carrying out work tasks and filling free time.

The Monuments Board of the Slovak Republic, responsible for the protection of cultural monuments and historic sites in Slovakia, is a specialized state administration body with multifaceted and interdisciplinary professional activities which are reflected in diverse experiences and perceptions of the impacts of Covid-19. The following paragraphs summarise the most common ones.

Covid-19 has disabled some forms of the institution's operation and opened up other, new ones that were not applied much before the pandemic. More use has been made of digital technologies which allowed – even while respecting isolation measures and working from home-office – to prepare documentation and methodical guidance materials for ongoing conservations and restorations in numbers comparable to pre-Covid-19 times. During the restrictions related to Covid-19, paradoxically, it was much easier to implement delayed renovations of the interiors of historic objects (mostly churches), which at the time of their full use and operation would normally cause limitations and complications. Planned repairs and replacements of paving, interior paintings, repairs of benches and electrical wiring were carried out.



Spiš Castle: *Paradoxically, restrictions related to Covid-19 made conservation work easier on those monuments where it would be much more complicated at the time of their full use and operation.*

Photo: conservation of masonry at the tower gate of Spiš Castle carried out during the spring months of 2020.

Author: Mária Švačková

However, the office agenda somewhat decreased its infinite flow during the toughest Covid-19 restrictions which made room for a meaningful slowdown and shift of attention towards basic research of monuments and historic sites on the basis of earlier assembled materials, archiving and inventorying duties, catching-up with professional literature, and last but not least, towards re-thinking our objectives and visions for the future.



Kocelovce: *Although the Covid-19 sanitation measures prevented us from physically visiting the monuments, their detailed documentation by the latest digital technologies enabled us to prepare assessments and methodical guidance materials for ongoing conservations even from home-office.*

Photo: photogrammetrically created orthograph of the medieval wall-paintings in the Evangelical church in Kocelovce.

Author: Department of Digitisation and Graphic Documentation – Monuments Board of the Slovak Republic

To a much greater extent, with a dose of solidarity on both sides, we increased communication with the owners of monuments and other stakeholders by e-mail and telephone, as well as discussing the measures before the decision was issued in writing. Although hardly any personal meetings and inspections could take place, new conservations were being prepared and the fact that we know our collection, that we have been documenting its condition for a long time and that we have an established archive of photographs and plans, has facilitated this immensely. So it was enough for the applicant to just complete the latest photo details according to our instructions, if they needed us to assess their planned interventions.

As any conservationist would confirm, it is not possible to perform monument protection tasks solely as deskwork, without an on-site inspection, personal contact and a direct survey of the real situation. It was problematic to carry out our monuments' supervision duties in the field during this period and this led to some negative experiences when the owners took advantage of our absence and made unauthorized interventions on their historic objects. It has to be said though that the financial stress and the ingenuity of people in an effort to deal with the economic difficulties especially contributed to these unauthorized interventions. These failed attempts now need to be resolved and rectified, but fortunately there were only a few.



***Kremnica:** It is not possible to perform monument protection tasks solely as deskwork, therefore on-site inspections and constant updating of knowledge about our monuments are carried out also during the pandemic – with adaptations to new safety measures.*

*Photo: on-site inspection of the heritage presentation of historic mines in Kremnica.
Author: Ljdia Kubeková*

As a result of isolation measures, which have been implemented in our country on a large scale, the possibilities for organising leisure time and cultural activities have changed dramatically, compared to the period before the outbreak of the pandemic. The vast majority of cultural institutions were closed (museums, galleries, theatres, cinemas ...) and nature became the most preferred choice for families and individuals as well, symbolizing with its vastness and openness the opposite of a closed interior so often associated with the spread of the disease.

As cultural institutions are often housed in cultural and historic monuments, the most famous monuments have in many cases remained inaccessible. Hence, hand in hand with the discovery of nature, the rediscovery of lesser-known local monuments took place. Whether these were castle ruins, chapels, or churches situated in a natural environment, or various other freely accessible historic monuments, they have provided not only a diverse, interesting way to spend leisure time, but they have also become sources of comfort and spiritual reinforcement. It's safe to say that the slowdown in everyday life imposed by the pandemic has given people a chance to re-experience their living space.

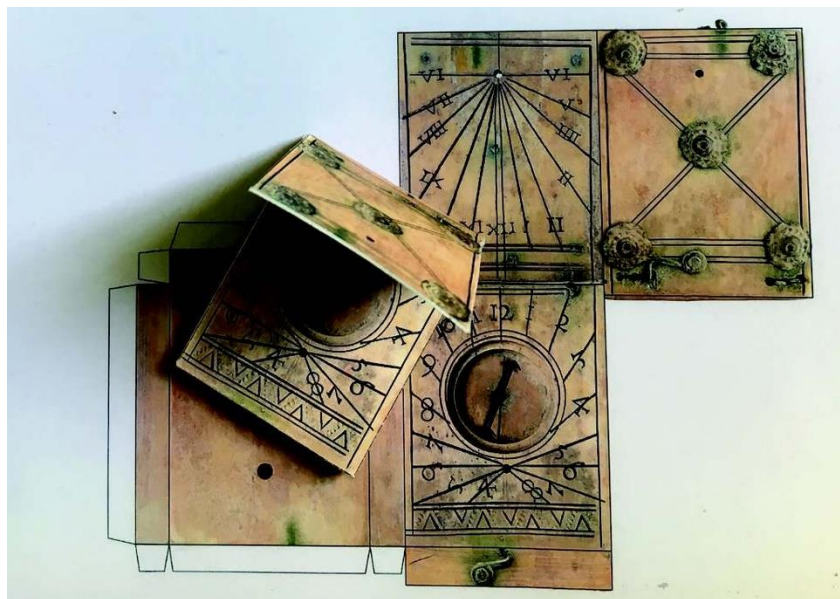


***Budatín:** Sanitation measures imposed by the pandemic have given people a chance to re-experience their living space and heritage institutions increased promotion of monuments situated in natural environments and freely accessible also during isolation and social distancing restrictions.*

Photo: Budatín Castle and its park.

Author: Miroslava Šichtová

The interest in rediscovering one's surroundings was also supported by the media in the form of articles, reviews and recommendations focused on "**paths less trodden**". The Monuments Board of the Slovak Republic and its workplaces captured these tendencies in society and made efforts to support them through extensive promotion of regional cultural heritage in order to inspire people to visit new sites and renew interest in cultural traditions and local monuments, which undeservedly remain in the shadow of more established and well-known institutions. The means for these activities were not only the presentation of the office and its agenda, but also intensive cooperation with the local and national media. On the website and social media of the Monuments Board, increasingly numerous and enriching contributions were published, which presented the work of this "multi-genre" group of professionals, the diversity of our cultural heritage and various approaches to its protection. These contributions have attracted appreciative readers and at times provoked lively discussions.



*Promotion of cultural heritage: **Unique pocket sun watch** from the 16th century found during the recent archaeological research at Uhrovec Castle – published on our institution's website as a paper model with instructions enabling the public to create a replica of the historic sun watch at home.*

Author: Filip Jaššo

Monuments Board of the Slovak Republic
Bratislava, 31 July 2020

During the pandemic, numerous on-line opportunities have been created for educational and cultural activities, involving all walks of life, and particularly worthwhile for active exchange and dialogue with children and young people. Positive opportunities have arisen for contributing and collaborating – and this has led to innovative solutions. Optimism and humour keep us focussed on the serious task of keeping cheerful when all the world has changed, indefinitely.

SLOVENIA

Some lessons learnt from COVID-19

Slovenia reports on five selected experiences, providing facts and figures to reflect some of the dreams and hopes of European citizens – and to inspire similar collective efforts in these difficult times. The five examples explain how the public broadcaster successfully replaced closed schools, how theatres and the film centre coped with closed premises, how the creative and cultural industries sector reacted strategically, how artists went searching for solidarity and how the national ethnographic museum documented these serious times with jokes.

How the public broadcaster successfully replaced closed schools

RTV Slovenija is not only the sole public broadcaster in Slovenia, it is also – with its variety of educational, cultural and news TV, radio and online programmes, philharmonic orchestra and two regional programmes in minority languages – the biggest cultural institution in Slovenia. So how did such an institution react to the March 2020 declaration of pandemics and a lock-down of the entire Slovenian educational system, from kindergartens to universities? It reacted by transforming a major part of its already highly structured educational morning programmes into a real TV-school, closely collaborating with the Ministry of Education, Science and Sport, addressing pupils and students, teachers and professors, including parents and child psychologists. Students of all ages were able to combine online lectures with carefully chosen educational content of documentary films, talk shows and quizzes. The best example of such a “temporary” programme was the morning show called **Izodrom** (“Izo” from the Slovene word “izolacija”, meaning *isolation*), hosted by actors Nika Rozman and Nik Škrlec.

<https://www.rtvlo.si/tv/otroski/izodrom/za-starse-in-ucitelje/tv-vsebine-za-ucenje-od-doma/519190>

Numerous activities within the **cultural and arts education** centred on continuous communication, active exchange and dialogue with children, and quickly adapted to the new situation. Projects were moved online, challenging critical understanding, collecting new experiences and inspiring ideas for the creative spending of time. From the Kersnikova Institute and its **Rampa** laboratory with its arts, technology and science programme for the youth, to **The Fairytale Studio** project, run by the House of reading, writing and storytelling Vodnikova domačija Šiška, the architectural workshops called **Playful Architecture** (Igriva arhitektura) designed to educate children and young people on issues such as space, architecture and design, and the **Golden Stick** (Zlata paličica) Platform for high-quality theatre performances for children and young people at the Slovenian Theatre Institute.

<https://kersnikova.org/en/about-us/rampa/>

<http://pravljicnistudio.si/eng/>

<http://igrivarhitektura.org/>

<https://www.slogi.si/en/education/>

How the national theatres and the Slovenian Film Centre coped with closed premises

Theatres and cinemas were one of the spheres of cultural landscape most affected by the Covid-19 lockdown. They reacted swiftly – by widely allowing access to content online. The **Slovenian Film Centre** immediately launched the **BSF, *The Base of Slovenian Films*** – where the most successful films from the national film archives were “packed” into 7-day packages, available for free. So, “staying at home”, the official advice of the authorities, did not mean the absence of the film content for passionate movie-goers.

<https://www.film-center.si/sl/novice/7885/vsi-filmi-doma-2/>

Similarly, leading national theatres have put the recordings of their plays online. But they went a step further, quickly adapting to closed premises with original productions from – home! For example, Kranj based **Prešeren Theatre** invited eight authors to write the **Sofa Monologues**, which were first performed online, but will be further developed in a live performance.

The **Slovenian National Theatre Drama Ljubljana**, besides putting many of its productions on their YouTube channel and keeping in touch with the audience by free online streaming of events, paid special attention to the **2020 A-level exam in literature**, based on four plays by the Slovenian writer Ivan Cankar. Since two of the plays (*The King of Betajnova* and *The Serfs*) had been produced by the Drama recently, high school teachers and students were not only offered access to the recordings of the performances, but a way of coming as close to “real visit to theatre” as possible was invented: teachers collected the students’ questions, and the Drama actors prepared a lecture-performance based on their questions. The lecture-performance was not only a helpful addition to the home schooling for A-level students, but also a great lesson on theatre and performing arts for anyone. The recording of the lecture-performance had been sent to the teachers who used it as a part of their online lessons. <https://www.en.drama.si/about-drama>

How the creative and cultural industries sector reacted strategically

The impact of the Covid-19 pandemic has been felt globally, affecting all walks of life in personal, social and commercial contexts. **The Cultural and Creative Industries** of Slovenia were not exempt – they were in fact among the most severely impacted by the crisis. These sectors, like many others, will need ongoing support across their ecosystems and supply chains. The public discourse in the times of crisis understandably focuses on the negative impact and scary predictions, but positive opportunities arise – opportunities for contributing and collaborating which may lead to innovations.

In order to substantiate those intuitions, the **Centre for Creativity**, the leading research and development institution of the CCI sector, based at the national Museum of Architecture and Design (MAO), has initiated three important initiatives: a) aids and open calls to help the sector survive in the short-term; b) research to be able to state the most accurate data and c) public discussion in order to create wider awareness about potentials of CCS in Slovenia.

The first comprehensive study of the effects of the COVID-19 crisis on workers in the cultural and creative sector in Slovenia was financed by the Centre for Creativity. A large number of Slovenian workers working in all sub-areas of the cultural and creative sector responded to the invitation between 6 April and 3 May 2020 in order to take part in a survey on whether and how the COVID-19 crisis affects their work and life. All workers, regardless of legal status, were included in the study that gave straightforward results and introduced recommendations for the future.

<http://www.poligon.si/en/research-cci-covid-19/>

At the launch of this most extensive survey of the cultural and creative sector in Slovenia which included 35 212 individuals working in creative professions and 24 062 registered organisational units in the field of creative activity, in the period between 2008 and 2017, the Centre organised a discussion with creative organisations, guests from the sector and Cohesion, EU Commission, ministries and others.

<https://czk.si/dogodki/pomen-kreativnega-sektorja-ter-njegov-polozaj-v-casu-pandemije/>

Furthermore, various Slovenian cultural NGOs, institutions, festivals and artists joined forces in a campaign called **We are #Open for Culture** (*Mi smo #odprti*), a joint platform aimed at raising awareness about the importance of culture. A series of events and action projects took place to highlight the role of creative endeavours in tackling current and future issues. The first part of the campaign, #openstage (*#odprtioder*), included some 100 free-of-charge events, taking place at the summer open-air cinema on the Metelkova Museum Platform between 1 July and 31 August. Museums joined the action with extended opening times during summer and special events, including workshops for children.

<https://odprti.si/>

How artists went searching for solidarity with their audiences

In spite of systemic government attempts to compensate the lack of working possibilities during pandemics to cultural institutions and cultural actors with a kind of “basic universal income”, the truth remains that for many the lockdown literally closed access to their audiences. Concerts, performances and exhibition tours were the first to be cancelled, and many other cultural activities soon ceased.

So, a solidarity campaign **Solidarity with Culture** (*Solidarni s kulturo*) was created, which collected donations and financial aid for the most socially disadvantaged cultural workers during the pandemic. It was developed as one of the projects of the informal group “Helping the Self-Employed in Culture during Covid-19”. This group works in various ways, but above all it tries to influence government intervention measures by formulating concrete proposals to the Government and the Ministry of Culture that would ensure equal treatment of all self-employed and precarious workers, especially workers in the field of culture, in providing state aid during the (post) pandemic. <https://solidarniskulturo.org>

How the national ethnographic museum documented these serious times with jokes

One of the things that never dies, no matter how tough times are, is human beings’ talent for wit, humour and jokes. The **Slovene Ethnographic Museum** took its job seriously – and started collecting Covid-19 related jokes from week one of the pandemic. They were (and still are!) collecting jokes and funny stories on the theme of the coronavirus, the pandemic, self-isolation and other viruses that are currently shaping our everyday lives. As they stated in their initial invitation on 20 March, “*for our mental health, humour is more than welcome and dark humour in particular can have an even more beneficial effect*”. Once the crisis is over, they shall publish the collected jokes in a document, and the collected material will become part of the collection held by the curatorship of spiritual culture.

Similarly, other cultural institutions turned to their audiences with an intention to document the “new normal”, daily life of the pandemic with objects, photographs and impressions. The **City Museum of Ljubljana**: <https://mgml.si/en/city-museum/exhibitions/518/koronaprojekt/> participated in the life of the local communities, for instance by organising a concert on the museum’s balcony in the **Celje Regional Museum**. Professional associations also actively reflected on the new situation and by organising webinars actively involved museum professionals

in discussions related to the role of museums in our diverse contemporary societies. Library services were among the most sought after by the general public, and the network of libraries swiftly responded by organising home delivery of pre-ordered books and by strengthening the existing access to a wide range of digital contents in the fields of science, arts and culture in the Digital Library of Slovenia: <http://www.dlib.si/?&language=eng>

Finally, the pandemic clearly shed light on the importance of public spaces, both urban public spaces and parks. As the most visited historic garden in Slovenia, a site of heritage, landscape and habitat for plants and animals, the Arboretum opened its doors to local communities even during the lockdown, offering a safe venue for school children, families and even formal events, thus alleviating the physical and mental distress of the pandemic.

<https://www.arboretum.si/en/>

To close this top five collection of the Slovenian best practices on a more positive note, here are a couple of jokes from the first days of isolation:

“Good news! On the 29th of March the clocks will go forward one hour so that we can stay home another hour.”

“Choose your next travel destination! Las Kitchenas, Los Lounges, Santa Bedrooms, Porto Gardenas, Los Bed, Costa del Balconia, St Bathroom, La Rotonda de Sofa?”



<https://www.etno-muzej.si/en/novice/invitation-to-collecting-jokes-or-corona-humour>

All over the world, countries have experienced a massive increase in the consumption of digital content, and we must be heedful of the necessity to protect and respect artists' rights in these unusual times – a key message received from Spain. At the same time, an unprecedented "Reunion" took place at the Prado National Museum, even taking to the streets.

SPAIN

Culture in times of Covid-19 or how we discovered that we cannot live without culture and creativity: impressions and lessons learned from COVID-19

Copyright and related rights

We find ourselves in a situation in which access to cultural content in digital format, mainly through content platforms, has increased exponentially, while the income generated by access to culture in traditional formats (cinemas, theatres, bookstores, live shows ...) has drastically decreased, necessarily, as a result of the lockdown in Spain. In this context, there is more than ever **the need to strengthen the copyright and related rights system** so that it is capable of guaranteeing the rights of content creators in the digital world. In this connection, the EU legislator approved in 2019 two regulations of European scope that must be transposed into the domestic laws of the member States, no later than 7 June 2021.

In these exceptional circumstances, the work of the **copyright and related rights management entities** and the mutualistic nature of the collective management that they carry out, acquires considerable importance. Indeed, the social function of these organisations in the provision of assistance, or for training and promotion, to their members, among other measures, is fundamental.

Although it is true that the cultural sector is one of the most seriously affected by the health crisis, it is no less true that, during the pandemic, there has been an **exponential increase in the consumption of digital content**. So, with a view to making cultural industries more sustainable, a real reinforcement of the copyright and related rights system, together with actions for a full enforcement and respect of these rights, is now more crucial than ever.

THE PRADO MUSEUM EXPERIENCE

1. The Museum and visitors

Public opening

The **Museo Nacional del Prado** closed its doors on 12 March 2020 on the occasion of the Declaration of the State of Emergency due to the COVID-19 pandemic, and reopened them on 6 June, with the necessary health precautions in place, the most obvious consequence of which has been the reduction of the exhibition area.

In order to offer the public the possibility of visiting the Museum, a unique presentation of the Collection has been designed, showing 250 of its emblematic works in a totally new way. The display was entitled “Reencuentro” (“Reunion”) and follows a chronological order but, given its exceptional nature, it dilutes the traditional distribution by national schools and raises novel dialogues between authors separated by geography and time. The result has been an overwhelming concentration of masterpieces that will remain in the memory of visitors. “Reencuentro”, which ran until 13 September, has meant the relocation of more than 190 pieces and evokes the existing museography when the Prado first opened its doors.

The Annunciation by Fra Angelico and The Descent by Van der Weyden, brought together for the first time, welcome visitors on an inspiring journey through exceptional dialogues.

The number of daily visitors has been established at a third of the full occupancy capacity and the visit runs through the widest and most representative spaces of the Museum, in order to better comply with health regulations and ensure a safe visit for visitors and employees alike. Finally, it is worth noting that the Museum has made an effort to improve the air conditioning system, so that the quality of the air in its galleries is of exceptional quality. The Museum has achieved type I air, the same quality as in health centres.

2. Activities through Web and social networks

During the time the Museum has remained closed, it has launched the “El Prado with you” initiative, a programme of activities through its social networks to maintain its connection with the public.

The website data from 12 March to 21 July are as follows: 4 271 200 users; 18 651 059 page views; 5’51”average duration of the session.

With respect to the same period last year, the figures show an increase of 118.15% in the number of users and a 127.99% increase in the number of page views. The origin of the virtual visitors was mainly from the following countries: Spain, Mexico, Italy, USA and Argentina.

3. Open air activities. The Prado in the streets

As a continuation of the *El Prado in the streets* programme, from 13 July to 26 August, the Plaza Mayor of Sigüenza (Guadalajara province) is recreating the experience of contemplating in life-size 50 of the most relevant paintings in its collection. This educational exhibition “*El Prado en Sigüenza*” is organised by the Museo Nacional del Prado and the Foundation Iberdrola España, with the collaboration of the Castilla-La Mancha Council.

The Museo Nacional del Prado temporarily modified its logo to draw people’s attention to the importance of respecting a two-metre safety distance to prevent the spread of coronavirus.

Government aid and digital solutions for cultural outreach have been offered to support all those artists whose livelihoods have been affected by the pandemic. Information forums and other facilities can provide invaluable learning opportunities at national, regional and local levels. Lessons in international exchanges on best practices can also be taken on board.

SWEDEN

Cultural life has a central role in Swedish society, it unites people and is fundamental for identity, sense of community and for democracy.

Cultural activities and cultural creators have been hit hard financially through lost income opportunities due to COVID-19. Festivals and concerts have been cancelled. Theatres, cinemas and other scenes were temporarily closed in the spring, then re-opened with low visitor numbers and then temporarily closed in late autumn following new restrictions. The same goes for museums and galleries. As a result of this, many actors in this sector, such as musicians, artists, actors, event-personnel, organisers and many others, now stand without income.

The Swedish Government has from the start of the pandemic engaged in dialogue with relevant actors to examine the support that may be needed as a result of the spread of COVID-19. Several efforts have been made by the Government to provide financial backing to those affected by the crisis. This includes both non-sector specific support, as well as support addressed to the cultural sector. The latter comes both in the form of direct economic compensation to individual actors and as crisis support for regional cultural activities. Efforts have also been made to aid state-supported cultural institutions and museums. Non-sector specific support includes for example turnover-based support to sole traders, employment market support, loan guarantee programme.

In March 2020 for example, SEK 500 million was allocated to culture as a result of the impact of COVID-19. In September the government suggested another SEK 1.5 billion in extra support for culture 2020. SEK 1 billion is also set aside for 2021 for the restructuring and restart of cultural activities throughout the country. In order to stimulate the Swedish art scene, the government also proposed an investment of SEK 50 million to increase the state's purchases of art in 2021. For state museums and government funded cultural institutions the government allocated in May SEK 319 million to 29 institutions for lost revenue due to COVID-19. In September, the government also proposed SEK 53 million to state museums and government funded institutions. The Government will continue to engage in dialogue with relevant actors and to examine the support that may be needed as a result of the spread of COVID-19.

The physical restrictions followed by COVID-19 have, in Sweden as well as in other countries, led to the creation of digital solutions for cultural outreach. Public institutions are developing their educational practices and artists are inviting the public to interact. Government agencies have worked to support institutions and organisations in the sector. One example is the Swedish National Heritage Board's establishment of an information forum for museums and cultural heritage organisations. This responds to the rapid need to quickly share information related to the situation caused by the pandemic. The forum brings together the main representatives in the museum and cultural heritage sector from national, regional and local levels. Another example is the National Heritage Board's initiative to offer external monitoring to the Swedish heritage sector, presenting good examples of how the museum and cultural heritage sectors in other countries are working to reach their target groups during the pandemic.

Lessons in reinvention can go a long way! Governments have been compelled to provide rapid financial support, combined with creativity and imagination. The culture professionals have also had to reinvent themselves and find new ways of engaging with their audiences.

SWITZERLAND

The Swiss cultural scene's dynamic response to the COVID-19 pandemic

The COVID-19 pandemic has **had a profound impact on every area of Switzerland's economic, political, social and cultural life**. It will have lasting consequences for the Swiss cultural scene, and cultural practices within the country in general.

As regards the cultural scene in particular, and activities linked to the dissemination of culture, the Federal Council (Swiss federal government), in cooperation with the cantonal governments, adopted a **graded series of health protection measures** in the fight against the pandemic, which substantially slowed and even halted cultural activity for a number of months: large events were banned from 28 February, and on 16 March museums, libraries, cinemas, concert halls and theatres closed their doors for an indefinite period.

As the spread of COVID-19 slowed, these measures were progressively relaxed, in parallel with protection plans covering, in particular, the hygiene and social distancing rules and contact tracing. Museums and libraries were permitted to reopen on 11 May; cinemas, concert halls and theatres on 6 June. On 22 June, events involving a maximum of 1 000 people were allowed once again, followed on 1 October by events with more than 1 000, subject to authorisation by the relevant cantonal authorities.

The **support measures** adopted by the Federal Council in the area of culture were widely welcomed both in cultural circles and among the population at large. On 20 March 2020, complementing the general measures adopted to support the economy as a whole (liquidity relief for companies, extension of short-time working, compensation for loss of profits for freelancers, and loss of income for employees), the Federal Council made available to the cultural sector a **package worth 280 million francs**. This allowed emergency assistance to be provided and non-refundable compensation to be granted to cultural enterprises, culture practitioners and amateur cultural associations to cover the costs of cancelling or postponing events.

All of these measures were set out in the Federal COVID Ordinance for Culture; originally valid for three months, it was extended until 20 September 2020. They were subsequently integrated into the Federal COVID-19 Act, adopted by the Swiss Parliament on 25 September 2020, which further extends them until 2021 while introducing a major new feature: the option for cultural enterprises to receive support for **transformation projects** as well, enabling them to adapt to the changed context brought about by the pandemic and develop projects specifically to win back their audiences. The support measures will receive funding of **50 million francs** until the end of 2020 and **130 million** for 2021.

The Swiss cultural scene has thus benefited from financial support that was vital to seeing it through the very difficult spring period, during which institutions were closed and festivals could not take place. That did not, however, stop the Swiss cultural sphere from demonstrating creativity and imagination in fully complying with the health protection measures put in place by the federal authorities to combat the COVID-19 pandemic.

Cinema festivals, such as the documentary film festival **Visions du réel** in Nyon, responded creatively to the closure of film theatres by streaming their programme, accompanied by virtual discussions and encounters. Rather than downing tools, the organisers of the **Solothurn Literary Festival**, the main annual get-together of the Swiss literary scene, decided to innovate: from 14 to 24 May 2020, they turned its website into one big platform for authors to present their books and publish texts.

When they reopened in June, concert halls, theatres and cinemas recommenced operations with inventive solutions that allowed them to comply with the protection plans by enforcing the necessary distances on stage and among audiences. The **Zurich Opera House**, for example, came up with an ingenious plan to allow performances in the 2020–2021 season to go ahead, with the orchestra and choir being broadcast live from a large external rehearsal room, thus enabling distancing to be maintained while ensuring perfect sound reproduction. Only the soloists appear on stage, allowing the audience to enjoy their performance directly.

Despite the efforts of many Swiss cultural institutions and practitioners to present a high-quality cultural offering once the health protection measures were relaxed, audiences and visitor numbers are substantially down. According to a survey carried out on behalf of the Federal Office of Culture (FOC) and the Conference of Cantonal Cultural Affairs Delegates (CDAC) at the end of August, more than a **third of the population prefer to wait** for the COVID-19 crisis to be completely over before returning to cultural activities (attending concerts, visiting museums and exhibitions, and so on). In all, 36% of those polled do not intend to visit a museum or exhibition before 2021, while 43% are not prepared to go and see a performance (concert, theatre, opera, dance, circus, etc.).

The position held by a section of the Swiss population shows that cultural enterprises and practitioners will continue to need support and assistance to survive the crisis. That is why the Federal COVID-19 Act extends the aid agreed on by the Federal Council in March 2020 until the end of 2021, and encourages enterprises to **reinvent themselves and find new ways of engaging in dialogue with their audiences**. When all is said and done, we will need to find new ways of enabling people to appreciate our country's cultural offering in future.

Yves Fischer, Deputy Director, Federal Office of Culture

Ministries of Culture and their affiliated institutions have continued to provide cultural activities from the very start of the pandemic – always in accordance with the required stringent public health and social distancing measures. The Ministry of Culture and Tourism in Turkey describes some of the projects of the various affiliated institutions – on-line solutions, artworks shared widely on social media, educational on-line courses for all – reaching out and including as many people as possible.

**REPUBLIC OF TURKEY
MINISTRY OF CULTURE AND TOURISM
Culture projects during the Covid-19 crisis**

TANGIBLE CULTURAL HERITAGE

The Directorate of Cultural Assets and Museums of the Ministry of Culture and Tourism of the Republic of Turkey continued to carry out excavations and research without any break relating to measures introduced by the Ministry of Health.



Restoration Work in Laboratory

Excavation stores, laboratories, living and working areas were all disinfected and ventilated periodically and also before the daily work started. Excavation tools were disinfected meticulously. Masks and gloves were used during land and laboratory activities. Additionally, the number of personnel in the excavation team was greatly reduced and social distancing was maintained in activities carried out inside and outside.

PERFORMANCE ARTS

The Directorate General of the Turkish State Opera and Ballet (an affiliated institution of the Ministry of Culture and Tourism), whose doors have remained closed since March 2020, have been broadcasting valuable opera and ballet works from the archive records and free of copyright issues on the Turkish State Channel TRT-2 and the Youtube Channel of the Ministry. Interviews and ballet lessons collaborating with soloists, ballet and orchestra artists of the Directorate have been shared on the Instagram Sanatcepte application.

During the pandemic, artists from four different countries gave concerts from their homes. Turkish, Serbian, Italian and Chinese orchestras and choir artists attended the online “DistanTogether” Project. The concert was broadcasted on the YouTube channel of the Ministry of Culture and Tourism with the hashtag #PandemiBoyuncaDostluk (FriendshipThroughPandemic) and #DistanTogether. The concert was conducted by the Italian Conductor, Andrea Solinas.



*Shots from the “DistanTogether” Project
prepared by Samsun State Opera and Ballet’s Orchestra during quarantine*

As things began to get back to some kind of normal, step by step in accordance with the public health and social measures of the COVID-19 pandemic, the Directorate organised open-air concerts in June for the first time at ancient theatres.

All performances organised by the Turkish State Opera and Ballet are performed outdoors. The hygiene and safety rules are as follows:

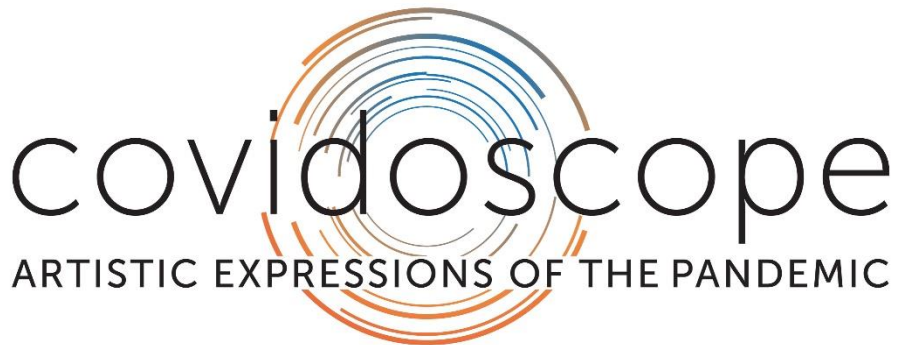
- ♪ Tickets are sold for a maximum of half, or even less, of the audience capacity of the venues.
- ♪ Seating arrangements are determined by observing social distancing rules between families and couples.
- ♪ Various security measures are put in place for the artists and technical/administrative personnel.
- ♪ During festivals, works are selected in accordance with social distancing rules, and a minimum number of artists and personnel are employed, thus maintaining the quality of the works.
- ♪ Artists only use their own personal belongings (make-up materials, wigs and other custom-made accessories).
- ♪ Wherever possible, artists do their make-up themselves.
- ♪ Orchestral artists are also obliged to work with their own stands by applying certain distance sequences.
- ♪ Music stands with plexiglass barriers are placed in front of the wind instrument sections of orchestras.
- ♪ The numbers of extras in large works are reduced to a minimum in order to protect their quality.
- ♪ The music for some works is recorded.

YUNUS EMRE INSTITUTE

Another affiliated institution of the Ministry of Culture and Tourism of Republic of Turkey, Yunus Emre Institute with its 58 branches in 48 countries, aims to build connections between Turkey and other countries, and increase awareness of Turkish arts, culture, science and education around the world.

The Institute has **three different ongoing projects** about the COVID-19 pandemic.

1. Covidoscope Project



In early 2020, as the Covid-19 outbreak struck, life across the world changed suddenly and dramatically. In response, individuals began to create and share new works that expressed their own experiences and those they witnessed around them.

Whether in photographs, animations, paintings or cartoons, they captured intense and often conflicting emotions – from uncertainty to hope, from vigilance to calm, and from fear and anger to kindness and solidarity. These artworks were shared widely on social media and as they bounced from person to person, created moments of emotional solidarity and connection.

The digital Covidoscope brings together widely acclaimed, outstanding examples of artistic works and aesthetic creations, with the consent of their owners, from around the globe (more than 40 countries so far) to chart these rapidly changing patterns of emotional response. Inspired by the vivid colours seen through a kaleidoscope, in which separate fragments blur and then resolve into striking patterns, our aim is to create a global pandemic memory bank which bears witness to both individual subjective experiences and global commonalities.

This is an ongoing project, created during a pivotal moment in the world's history, and will form an emotive diary of life during a pandemic.

For more information, visit the Covidoscope Project's website:

<https://covidoscope.org/en>

2. COVID-19 HUB



Yunus Emre Institute has launched a website called <https://covid19.tabipacademy.com/> in order to support Turkish and foreign scientists fighting against COVID-19 threatening our country and the world alike. The site has different categories such as medicine, vaccine development, drug use, the use of artificial intelligence, test kits, respirators, face masks, biology, chemistry, technology, sociology and economics. Under these categories, the Institute publishes the latest developments on COVID-19.

Considering the information pollution on the internet, COVID 19 HUB has been positioned as a site replete with academic and scientific publications and news articles that contain no baseless, false or speculative elements.

The hub presents the best practices and developments, especially from Turkey, and with the help of its widespread network around the world from countries such as Germany, South Korea, the USA, Japan etc.

In addition, an ecosystem was established that brings together stakeholders and other interested parties to solve a common problem. With this ecosystem, academicians, scientists, private sector employees and other interested parties will be part of a platform and an important database will be created.

Additional Contents:

Covid-19 Glossary: The dictionary is designed as a tool for language experts and those responsible for disseminating information in the context of this epidemic and is planned to have a dynamic structure that will be updated and developed regularly.

Covid-19 Innovations

To inspire the users by the innovations related to COVID from around the world, the Institute sharing scientific and social innovations related to COVID-19.

3. LEARN TURKISH - ONLINE COURSES



Yunus Emre Institute began to organise these online courses when the world was under a pandemic and quarantine situation, to keep people at home and to develop their skills at the same time.

Conducted in the affectionate climate of Turkish culture, the Turkish teaching activities also strengthen the bonds of friendship between the countries.

Online Turkish courses are planned free of charge all over the world to ensure the participation of people of all income levels. In this respect, these courses also serve to eliminate income inequality.

The number of active students and the distribution of students by country:

	Country	Active Students
1	South American Countries	4470
2	Southeast Asian Countries	1817
3	Turkic Countries	750
4	Other Countries	804
TOTAL ACTIVE STUDENTS		7841

For more information, visit the online Turkish courses website:

<https://learnturkish.com/en/>

(**Note:** All rights of the aforesaid projects and the contents are reserved.)

A very powerful lesson in these bizarre times of Covid-19 is that “The show must go on” in spite of everything! Culture has triumphed in many ways, and cultural activities have continued – led and enjoyed by “ordinary” people with extraordinary determination and drive. From outdoor live opera and “vertical” rock concerts, to vibrant libraries and cultural heritage offers.

On-line solutions and optimism continue to be a joint force to be reckoned with in 2021, mitigating the effects of this terrible pandemic, and working in conjunction with the necessary financial aid from governments.

THE UKRAINIAN EXPERIENCE

Since mid-March 2020, Ukraine has imposed quarantine amid the coronavirus outbreak. Cultural activities (concerts, film shows and other cultural programmes) are banned; entertainment facilities have suspended their work. Museums, historical sites and theatres are closed for visitors.

Cancellation of the cultural events leads to huge economic losses and to a revision of the forms of activity of the cultural sites, museums and cultural institutions. According to the survey among creative entrepreneurs, all creative and cultural industries experienced a 50% drop in sales during the first two weeks of quarantine. More than one third reported having lost most of their income during the quarantine.

However, this makes it possible to look for new methods of work, such as theatres showing online performances, artistic schools introducing individual video-masterclasses, museums conducting virtual tours and getting their collections known through social networks. Most museums and reserves in Ukraine join world challenges #MuseumFromHome, #stayathome, #museumcoffeebreak etc.

Moreover, during the quarantine, some historical sites continue to carry out regular restoration activity. In particular, the absence of visitors also facilitates restoration work.

Herewith we would like to share best practices on how Ukrainian culture continues to develop during the quarantine period.

Theatres

The **Kharkiv National Academic Opera and Ballet Theatre** presented live opera outdoors on the “[Схід Опера просто неба Stage](#)” (East Opera open air Stage) in Shevchenko Garden in Kharkiv city. The stage is located behind the theatre building and looks like a natural amphitheatre with the stage in the centre. Spectator seats are located on green slopes. This is a real festival



- there are no chairs, curtains, the light "turns off" with the sunset. You can eat, drink, talk, get up from your seats, leave and return, take selfies and shoot in photos and videos everything that happens.



The stage is also used for other city events and concerts.

Also the Kharkiv National Academic Opera and Ballet Theatre launched the new interactive project in which artists and audience meet online - [#е_обавиї](#) (e_applause). The goal of the project is to create a platform where artistic people can realize their creativity. Under quarantine conditions, artists lack the opportunity to provide live performances.

The online project “Theatre on the Couch” was a positive experience and attracted the attention of thousands of viewers. The *#e_obayii* project is aimed at showing the theatre from the inside. This is a completely new and unusual format for Ukrainian theatres.

All theatrical performances are shown in real time, and viewers can join a live chat with the artists and project organisers during the broadcast. A creative agency helps artists adapt their performances to the online format. Each performance is full of improvisation and humour.

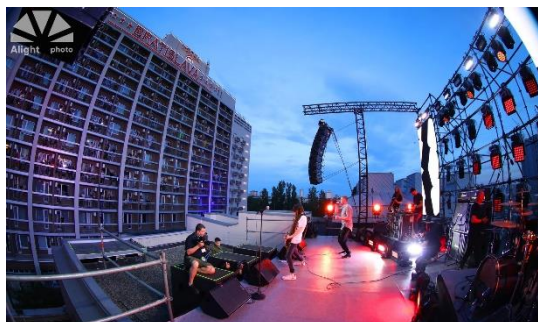
Participants of the project are located in the different spots: the host was on the stage of the opera house in front of an empty auditorium, Odetta replaced Swan Lake with a square with fountains in front of the theatre building, Orlovsky from *Die Fledermaus* operetta gave a toast with an antiseptic instead of a glass in his hands, Romeo appeared under Juliet's balcony, who is in self-isolation...

In order to attract a wider audience, and not only theatre goers, a [YouTube channel](#) and a [Facebook page](#) were created for the *#e_obayii* project.

The artists also hope that the *#e_obayii* project will attract the attention of patrons and help solve the financial problems caused by the quarantine.

Vertical concerts

On 7 June, Ukrainian rock band *Green Grey* performed the world's first performance in new conditions - a [vertical concert](#) to celebrate the 28th anniversary of the band.



to four people at a time.

A vertical concert is a format where the stage is located on the roof adjacent to the hotel building, and the audience will be able to watch it from the balconies of the rooms, observing all the quarantine measures. The concerts take place in the Bratislava Hotel in Kyiv. Balconies take up seven floors – tickets are sold to rooms located from the 5th to 11th floors of the 13-storey hotel. People do not buy a ticket, but a hotel room, which can accommodate up

Green Grey decided to leave the stage for other Ukrainian musicians, and so O.Torvald, THMK, Vopli Vidopliassova, Pianoboy have already held their own vertical concerts. Several concerts also took place in August and September.

The most resonant concert was performed by *O.Torvald* band. After their performance, the European press and concert organisers began to talk about a new format of concerts in the world. During the concert they performed live a new song “[And now everything is different](#)”. This song symbolically fits the format of the concert: now everything is really different.

[Green Grey](#), [O.Torvald](#) official Facebook pages



Museums

The Khanenko Museum in Kyiv, famous for its inclusive museum programmers, launched [a series of descriptions](#) of museum exhibits in Ukrainian sign language.



On social networks the Khanenko Museum told about items of its [collection](#) and the [history of the museum](#) with the help of specially designed iconography and booklets.

The director of the museum says that during the quarantine the museum started working more with online formats – employees filled in the “Collection” section of the site, launched a podcast and started shooting videos: “Online communication is very important for many museums, but there was always a temptation not to pay so much attention to it, because there were ‘normal’ forms of work”.

Libraries

The unpredictability of the coronavirus pandemic has put Ukrainian libraries in a situation of rapid response and development of online services. Library institutions closed for quarantine, readers became distant, but no less important and necessary.

In normal times, libraries in Ukraine are transforming from the traditional format of book depository to interactive public spaces. There are events for different audiences, from the usual educational events to parties and exhibitions of contemporary art.

Therefore, during the quarantine period, libraries continued a similar format of work and became a kind of local co-working (in on-line format). As public institutions restricted the reception of citizens, so in some cities through library online platforms and social media pages there were online meetings with local authorities as well as consultations with doctors or lawyers. With the help of such a format of communication people even found work.

Libraries also continued their traditional activity: advised readers on what to read, told about new publications, published interesting stories about people and events in Ukrainian history, organised a joint movies viewing with further discussion. Hobby clubs working on the basis of libraries also continued their work: the crafts club shared photos with new handicrafts, members of the gardening club shared their experience in caring for flowers, and so on.

Libraries in small towns try to help people not to feel lonely, be optimistic, take care of each other. For example, the Library for Children in Berdychiv town put colourful flowers in the shop windows to support locals.



Supermarket of Culture

“[Supermarket of Culture](#)” is a charity store of Port.agency, where you can buy unique products and support culture in one click. This is an artistic and social experiment aimed to support Ukrainian museums, cultural institutions and cultural figures.

You can “buy” a private tour of the closed Odesa Fine Arts Museum guided by its director Olexander Roitburd, private vocal lessons from Jamala, a popular Ukrainian singer, a tête-à-tête meeting with a famous artist, participation in an on-line party, a lecture on contemporary art or tour of the roof of the Vernadsky National Library of Ukraine (a site that is closed for visitors but well-known around the world because it has become a location for music videos or commercials).

“We know how badly the cultural sector has been affected and we want to help organisations that can't make a profit in quarantine while having big expenses,” Port.agency team said.



Cultural and creative industries support

The Parliament introduced a stimulus package to support Ukrainian businesses during the crisis. However, the Ministry of Culture and Information Policy of Ukraine, together with the Parliament’s Committee on Humanitarian and Information Policy developed additional support measures tailored specifically for the needs of the cultural and creative industries.

The Law of Ukraine “On amendments to certain legislative acts on state support of culture, creative industries, tourism, small and medium businesses due to the restrictive measures related to the spread of coronavirus disease (COVID-19)” was adopted on 16 June 2020. The main provisions of the draft law include:

- ♪ **Decreasing in property rent fees at the request of a cultural institution engaged** in commercial activity using said property for the period when such property could not be used for such activity;
- ♪ Extending the period of relief from paying the **unified social contribution** for private entrepreneurs
- ♪ Temporary **exempting business operations in the field of creative industries from VAT;**
- ♪ **State support for cinematography** is provided in the form of a state subsidy for the development of a cinema project, up to 100% inclusive of the total estimated cost of the cinema project development;
- ♪ Extending the government’s programme “**Affordable Loans 5-7-9%**” at record low interest rate to cover the needs of creative entrepreneurs (current assets and salaries).

Support for the Crimean Tatar culture

The Crimea is Ukraine and the Crimean Tatar culture is a part of the Ukrainian culture. Accordingly, during the quarantine, the craftsmen and craftswomen of the traditional Crimean Tatar ornament Ornek conducted the art challenge “Bereket”, which aims to promote Ornek in Ukraine and in the world. The word “Bereket” refers to one of the elements of Ornek, which symbolizes diversity and prosperity.

Thirteen talented craftsmen and craftswomen working in various fields of arts and crafts chose one of the Ornek elements and created their own unique ornamental compositions. A specially prepared videos show the process of creating works and reveal the deep meaning of the used Ornek elements.

The “Bereket” project united creative Crimean Tatars environment and originated a space for the exchange of traditions, ideas and energy.



Photos: [Kharkiv National Academic Opera and Ballet Theatre](#), [Green Gray](#), [O.Torvald](#) official Facebook pages, the Khanenko Museum, Ukrainian Library Association.

UKRAINE

Measures undertaken by the Ukrainian Government to mitigate the impact of the crisis on the cultural sector

In order to provide state support and protect businesses from the negative consequences of the emergence and spread of coronavirus disease (COVID-19), the Cabinet of Ministers of Ukraine and the Parliament of Ukraine have introduced a number of measures, programmes and legislative changes, including:

- Law of Ukraine “On amendments to certain legislative acts on state support of culture, creative industries, tourism, small and medium businesses due to the restrictive measures related to the spread of coronavirus disease (COVID-19)” was adopted. The main provisions include:
 - ♪ Extending the government’s programme “Affordable Loans 5-7-9%” at a record low interest rate to cover the needs of creative entrepreneurs (current assets and salaries);
 - ♪ Temporary exempting business operations in the field of creative industries from VAT;
 - ♪ Extending the period of relief from paying the unified social contribution for private entrepreneurs.
- Resolution of the Cabinet of Ministers of Ukraine of 8 July, 2020 No. 592 “About assignment for implementation of some actions directed to prevention of origin and distribution, localization and liquidation of flashes, epidemics and pandemics of sharp respiratory disease of COVID-19, of SARS-CoV-2 caused by coronavirus” was adopted;
- Draft Law of Ukraine “On amendments to the Tax Code of Ukraine on the state support for culture, tourism and creative industries” was adopted. The law provides certain measures to support representatives of culture, tourism and creative industries and promote dynamic development of this sector, as well as sets a reduced value added tax rate of 7% to stimulate demand and expand the availability of socially important services. The same reduced rate will apply to the public screening of films adapted in accordance with the law into Ukrainian-language versions for the visually impaired and the hearing impaired. It is also an important step for the inclusion of people with disabilities. The bill applies the same reduced VAT rate of 7% indefinitely to hotel accommodation service providers;
- grants of institutional support for stable activity and development of legal entities of all forms of ownership in the field of culture;
- approved the State Economic Incentive Programme to overcome the negative effects caused by restrictive measures to prevent the occurrence and spread of acute respiratory disease (COVID-19) for 2020-2022.

The Ukrainian Cultural Foundation (a state-owned institution created with the aim of facilitating the development of culture and arts in Ukraine and to support projects through a competitive selection process) together with the Ministry of Culture and Information Policy of Ukraine held the **"Culture in Times of Crisis: Institutional Support" Programme** with a budget of about 18 mln. EUR. The goals of the "Culture in Times of Crisis: Institutional Support " programme are:

- ♪ To support the organisational capacity of cultural institutions of all forms, affected by the quarantine restrictions;
- ♪ To promote the increase in the number of jobs in the creative industries and securing the reduction of workers;
- ♪ To stabilize the work of actors in cultural and educational (domestic) tourism through the compensation of losses caused by quarantine restrictions;
- ♪ To support the film industry in times of pandemic.

The programme provides support for 9 sectors of cultural and creative industries with the following budget allocation:

- ♪ Audiovisual arts, TV-production, distribution and demonstration – 3 mln. EUR
- ♪ Visual arts – 2 mln. EUR
- ♪ Audio arts – 2 mln. EUR
- ♪ Design and fashion – 600 515 EUR
- ♪ Performing arts – 3 mln. EUR
- ♪ Cultural heritage – 2.5 mln. EUR
- ♪ Literature (except for publishing) – 450 380 EUR
- ♪ Cultural and creative industries (cross-sectoral activities) – 600 515 EUR
- ♪ Cultural (domestic) tourism – 3 mln. EUR

According to the results of the first call (July 30 - August 28, 2020), 419 applications were submitted for support with 8.6 mln. EUR in total. As the total budget of the programme is 18 mln. EUR, the Supervisory Board of the Ukrainian Cultural Foundation decided to announce an additional open call for the selection of institutional support projects under the updated conditions.

This will allow as many organisations in the fields of culture, cultural tourism and creative industries as possible to receive support to cover the costs of operating and basic activities until the end of 2020 and to cover accounts payable incurred from 12 March, 2020 during the period of the lockdown to pay financial obligations in accordance with the budget items determined by the Foundation.
