

# ***Research Summary***

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# INTELLECTUAL OUTPUT 1

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## ACTIVITY 1: NEEDS ANALYSIS

### ■ Online Survey Results

### ■ Merged Report

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# "Creative at Home" Online Survey

## INTRODUCTION

### What is the Creative at Home Erasmus+ project needs analysis?

In the framework of the 1st Intellectual Output of the Creative at Home Erasmus+ project, aka the creation of an interactive creativity tool, it was decided to implement a needs analysis for better understanding our target groups.

For this purpose, one of the partners of our consortium – Mosaic -was responsible to conduct mapping research and contextual analysis of the cultural and creative sectors, with an emphasis on current problems and trends in the field of innovation and development in the art sector.

The main goal was to acquire a deep knowledge of the current tendencies in the artistic sector, related to remote art education, before the design of our interactive creativity tool (IO1).

Due to limitations in the cultural sector, there is a need to create a solution enabling art educators and adults who want to develop their creativity and those at risk of social exclusion, gaining economic independence during the crisis caused by the COVID-19 epidemic. According to educators and artists themselves teaching, playing an instrument or distance visual arts classes are challenges that require solutions.

The interactive creativity tool will constitute a set of necessary technological tools and substantive guidelines for artist-educators and adults, who want to expand their business to the network. The toolkit will be in the form of a website.

The responsible partner, with the contribution of the rest of the consortium, developed a common online questionnaire that was distributed to at least 20 participants per partner organization. What is more, the online questionnaire was translated in all partners' languages for the easiest dissemination among national populations.

After the collection of national data per partner country, a merged report is produced as the theoretical basis of the interactive creativity tool.



# SECTION I

## GENERAL INFORMATION

### 1. Country of Residence

Italy

Greece

Spain

Poland

Croatia

Other - Please Specify

### 2. Age

18 - 24

25 - 29

30 - 39

40 - 49

50 +

### 3. Gender

Male

Female

Other



4. Employment Status: What is your current working status in the Cultural & Creative Sector?

Self employed

Full time employee

Part - time employee

Currently unemployed

I work, but not in the Culture and Creative Sector

Other [Please Specify]

5. Define your artistic profile.

Specific cultural activity.

6. Email

example@example.com (not mandatory)

If you would like to receive information about future updates and news from the project, fill in your email bellow.



# Online survey

## PROJECT SPECIFIC QUESTIONS

- 1. Define the most important challenges that you currently face in the labour market, as a creative professional.***
- 2. How you deal with these challenges?***
- 3. Is national or international mobility necessary for your work? If yes, how?***
- 4. Are you interested in online training activities in your field?***
- 5. What do you think is the biggest advantage of distance-learning activities for artists?***
- 6. Do you use online digital tools or platforms for your artistic work?***
- 7. If yes, indicate your favourite one and explain why.***
- 8. Write the three more important tools that you need in everyday work and why.***
- 9. How do you discover new online tools for creative professionals?***
- 10. How do you learn how to use new tools?***
- 11. Do you agree with the view that new technologies could contribute to the diversity of cultural expression?***
- 12. Please, indicate a positive contribution that Covid-19 has brought to your artistic job.***
- 13. Please, indicate the main problems that Covid-19 has brought to your artistic job.***
- 14. In your opinion, what should tutorials for different tools contain?***



## SECTION II

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### PROJECT SPECIFIC QUESTIONS

The first stage of the project research, included a European- wide Online Survey, spreading specific qualitative questions, exploring key tendencies of online distance-learning and educational training for cultural and creative professionals. Specific emphasis was given to the innovative characteristics that appeared after the Covid-19 era.

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The scope of the survey was to identify artists' needs and preferences regarding online tools of artistic education. The competences, knowledge, skills and attitudes of the professionals from the target group were explored, in an effort to set the theoretical background of the interactive training platform that the partnership is preparing in the context of the "Creative at Home" project.

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The task coordinator prepared the Survey Questionnaire Form, which was circulated between the partners for feedback, amendments and corrections. Once the partners agreed on the final content and design of the Questionnaire, it was uploaded in an online survey platform (Google Forms) for easier circulation between the professionals of the selected target group. The goal was that each partner should collect at least 20 responses from its country.

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The research took place during March and April of 2022. The partnership managed to collect responses from Spain (23), Poland (21), Croatia (21), Italy (20), Greece (20) and other countries (6). Finally, in total we have collected 111 answers from professionals of the cultural and creative sectors.





**For Section I, the final collective results were indicated as follows:**

### **Age Groups**

18-24 years old: **14,4%**

25-29 years old: **22%**

30-39 years old: **23,4%**

40-49 years old: **18,2%**

50 years old and more: **21,8%**

- ***The age group percentages of the participants were more or less distributed, with no big differences. That means that all age groups were well represented in the context of this survey. Professionals between 30 - 39 years old constituted the majority group.***

### **GENDER**

Male: **46,15%**

Female: **53,85%**

Other: -

- ***More than half of the total survey participants were women.***

### **WORKING/ EMPLOYMENT STATUS IN CCS**

Self-employed: **34%**

Full-time employees: **24,2%**

Part-time employees: **11,45%**

Currently unemployed: **12,6%**

Employed, but not in the Culture and Creative Sector: **17,5%**





- ***The biggest percentage in regards to the working status of the participants was self-employed professionals of the Cultural and Creative Industries. This is evidence for the more flexible and often unstable working nature of artists/creatives. Another very interesting clue is that the third highest percentage of this survey claimed that they are working, but for a different sector, even though they define themselves as artists. Another evidence of the precarious working conditions in the sector.***



## ARTISTIC PROFILES

***The ten most commonly found artistic profiles from all participant countries were:***

1. Visual artists
2. Musicians/music teachers/music producers
3. Graphic designers
4. Actors/ theatre professionals
5. Writers
6. Photographers
7. Painters
8. Cultural managers
9. Ceramists
10. Web designers

***For Section II, which included also qualitative and descriptive questions, the ten most commonly found answers are presented. The presentation of answers is not numerical The final results are indicated as follows:***

## **LABOUR MARKET CHALLENGES**

***The ten most commonly found artistic profiles from all participant countries were:***

1. Low salaries
2. Lack of funding
3. Professional and financial instability/freelancing
4. Visibility of work and networking
5. Limited full time jobs in the field
6. Underestimated and underpaid artistic work
7. Cancellation of cultural events (pandemic)
8. Fees for spaces, educational platforms, softwares etc.
9. Reaching and engaging with the public
10. Competition

## **DEALING WITH THE CHALLENGES**

1. Online work with international clients
2. Searching for another job (complementary) in a different sector
3. Use of digital tools for planning and promotion
4. Freelancing
5. Staying up to date with trends and technology
6. Acquiring new skills/constantly learning
7. Taking more responsibilities
8. Persistence
9. Searching for funding from different resources
10. Innovative ideas to deal with the competition

## ARTISTIC MOBILITY

YES: 48,4%

NO: 51,6%

- ▶ **The percentages were more or less balanced. The results are also influenced by the age factor.**

- ▶ **If yes, why is it important?**

“Through gaining new insights and practices, networking and increasing opportunities for professional artwork and self-employment.”

“It is important to exchange knowledge and practices of people in the field of art.”

“I am interested in the international option to increase the scope of my activities.”

“In order to be able to receive as many orders as possible, I accept offers from all over the world.”

“For the purpose of gaining extra points which will provide me more financial resources in the future”

- ▶ **Residencies, exhibitions, workshops, cooperation activities, exchanges etc. are all examples of enriching experiences based on the concept of artistic mobility either nationally or internationally.**

## INTEREST IN ONLINE TRAINING ACTIVITIES

YES: **81%**

NO: **13,8%**

OTHER: **6%**

- **The total interest for online training activities in the field of arts and culture is impressively high. Some of the reasons for this, according to the participants, are:**

“The ability to start and stop activities to fit in my daily life and to work out how to do things in my own time.”

“You can stay in the comfort of your home.”

- **The percentage of No is relatively high only in some countries (Spain, Italy, Croatia) perhaps because of the current situation where the future of the profession is not clear. On the other hand, a small percentage of respondents suggest the option of Other, which is interpreted as depending on the type of training, the format of the training and the conditions of the training.**

## ADVANTAGES OF DISTANCE-LEARNING ACTIVITIES FOR ARTISTS

1. Flexible timing/ Handling your time as you prefer
2. Networking/ Connecting with artists from all around the world
3. Saving money from transportation costs
4. International prospects
5. More learning opportunities. The ability to choose courses and teachers suitable for your goals
6. Save time and energy
7. Comfort from your own home
8. Ability to reach new audiences
9. Improving professionally without the need to interrupt your work and daily routine
10. Create a dense network of exchanges and collaboration

## ONLINE TOOLS

Do you use them?

YES: 72,5%

NO: 27,5%

- The vast majority of respondents said yes to the use of digital tools or platforms to support their artistic work.

## FAVOURITE ONLINE TOOLS/PLATFORMS

1. Instagram
2. Facebook
3. Zoom
4. Adobe Photoshop
5. Behance
6. Audacity
7. Canva
8. Spotify
9. Youtube
10. MuseScore

- In general, there is a wide variety of applications depending on the sector in which you work, but it is true that general social networks such as Instagram or Facebook seem to be quite widely used to follow profiles of interest, look for inspiration, and connect with colleagues, etc.
- Easy to use tools (simple and practical) or very specialized tools for specific artistic profiles (e.g. Adobe After Effects, MuseScore, 3D Blender etc) are the most famous ones.

## DISCOVERING NEW ONLINE TOOLS

Browsing the internet: **57,2%**

Friend/coworker suggestion: **31,7%**

At the workplace: **4,7%**

- ▶ **The three aforementioned categories are the most common ways for the creatives to discover new digital tools for their artistic work.**
- ▶ **Others claimed that all the aforementioned ways are important to discover new tools.**
- ▶ **Other answers included: following artists on social media, advertisement etc.**
- ▶ **Very few people claimed that they do not use at all digital tools for their artistic work.**

## LEARNING HOW TO USE NEW TOOLS

Tutorials: **31%**

Educational videos: **22%**

Trying on my own: **30%**

Workplace training: **6%**

Online articles: **5%**

Other: **“combination of all these”, “I do not use”**

- ▶ **The two biggest percentages are tutorials and learning on my own. This result is logical considering that many of the interviewees are self-employed and freelancers.**

## NEW TECHNOLOGIES IN FAVOUR OF CULTURAL EXPRESSION

Disagree: **1,6%**

Neutral: **11%**

Agree: **52%**

Strongly agree: **35%**

- **The vast majority stated that they strongly agree or agree with the statement that new technologies contribute to the diversity of cultural expression. This is a significant evidence that creative professionals have embraced the idea of using new technologies to enhance their cultural expression.**

## POSITIVE CONTRIBUTION OF COVID-19 FOR ARTISTS

1. Online lessons
2. Engagement with new technologies and tools
3. More workshops and free online courses
4. Video conferencing
5. More time for productive work and training/increased productivity
6. Self-development
7. Improvement of digital competencies
8. Remote work
9. More time for creation
10. Alternative ways of expression

- **It is important to note that according to most artist, improving digital competencies and engaging with new technologies were the most significant contributions of Covid-19 era. However, some participants claimed that there was no positive contribution.**



## MAIN PROBLEMS OF COVID-19 FOR ARTISTS

1. Limited face to face networking
2. Cancellation of live cultural events
3. Lack of communication with the audience
4. Financial instability
5. Less interaction
6. Loss of inspiration
7. Isolation
8. Unemployment
9. Mental and physical fatigue
10. Unstable labor market
11. Artists were drastically hit from C

**Artists were drastically hit from Covid-19. The cancellation of artistic events (theatrical plays, concerts, exhibitions etc) lead to financial instability, self-isolation and mental health issues.**

## CONTENT OF TUTORIALS

1. Links to online resources
2. Short and precise videos, not too much info/explanations
3. Clear instructions
4. Skippable parts to save time
5. Practical examples
6. Comparison with similar products
7. Tips
8. Engaging graphic design
9. Summary
10. Subtitles

According to most answers, it seems that the tutorials should be well explained to people who are not experts in the digital environment, and should present the benefits of each tool. In some cases, the preference of free tools is indicated.

## CONCLUSIONS PER COUNTRY

### Greece

The dominant profile of the participants was self-employed, middle age (experienced) creative professionals of both sexes. Musicians, visual artists and writers were some of the main artistic profiles in the broader sector of culture and creativity. Some of the most common problems that the artists face in the country are cost related. The financial instability, which was augmented due to Covid-19, the lack of funding, low salaries and undeclared labor, were some other common problems of the financial/economic sphere. Finally, building a network and keeping up with technological progress are also among the preoccupations of creative professionals. The most preferred strategies to overcome the aforementioned challenges were adopting an extroversion mentality, preparing for more international networking (also through the use of digital communication platforms), freelancing with many different projects and keep up to date with the latest artistic and technological tendencies.

As for the international mobility, it is very helpful for facilitating the exchange of ideas and empowering creativity. The same goes for building an international network and finding new customers, according to Greek participants. The vast majority of the respondents (95%) said that they already participate in

distance-learning activities for their creative work, because this way of training helps saving money and time, it is easily accessible and lets the learner getting trained from the convenience of his/her home.

Finally, distance-learning activities are also working as a boost for international networking. Furthermore, the vast majority of the respondents (85%) said that they already use online tools for their creative work. The most commonly used are social media, communication and videoconferencing platforms, and some (image/video/sound) editing tools. Also, Google docs and Wetransfer

are commonly used for practical purposes. The most common way to discover new tools is after a friend's or colleague's suggestion (word of mouth), but online search is also quite popular. As for the learning procedure, online videos/tutorials or working on their own, are the most common methods.

A significant thing to note is that almost all the respondents were positive/very positive for the contribution of new technologies to cultural expression.

No one has a negative point of view. In fact, the participants claimed that Covid-19 has promoted the use of online technological tools and has pushed the creatives to find new ways of expression. On the other side, it has limited the communication with the audience and has paused several artistic activities. Finally, according to the participants, a good tutorial should contain clear guidance/ language, practical examples/scenarios, and different sections (also skipable) to save time.

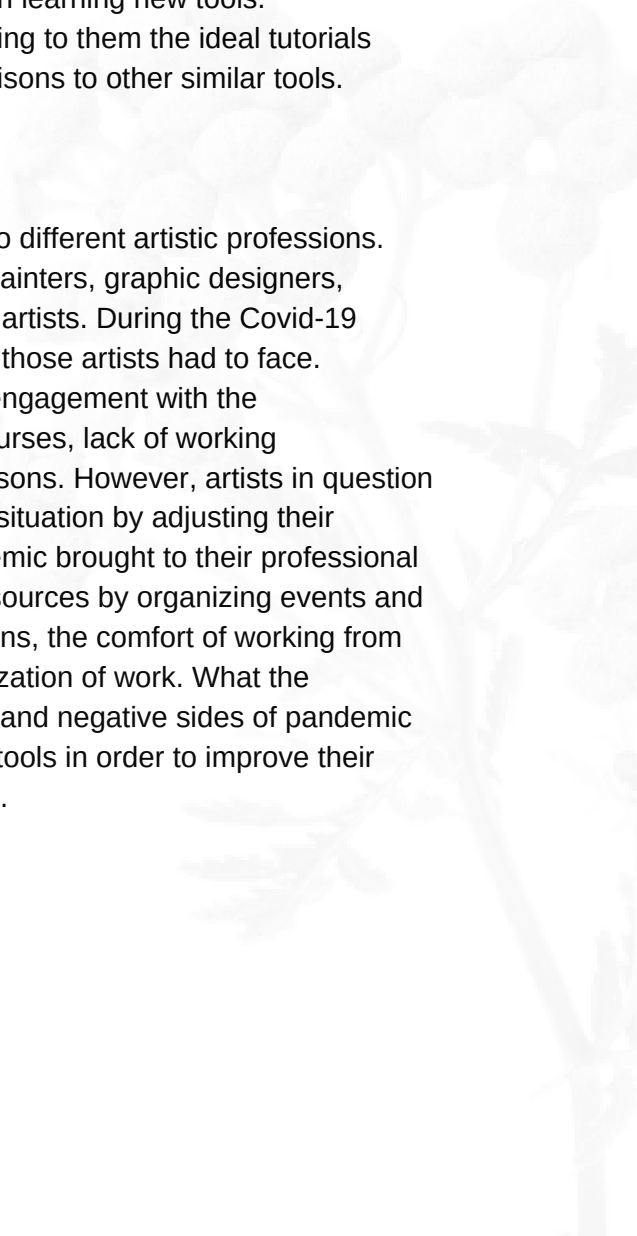
## CONCLUSIONS PER COUNTRY

### Italy

Twenty respondents took part in the survey. The answers given suggest that not all of the questions were interpreted in the same way. In general, most of the people who took part in the questionnaire were not working in the field of their interest, aka the cultural and creative one, even though they claimed having an artistic profile. The main impact that Covid-19 had on them and their work is that the activities and events in person were cancelled, and people were isolated. All of these caused less direct contact with co-workers and clients. On the other hand, pandemic influenced their self-training, time management skills, smart working and use of social media for the benefit of their creative work. When it comes to the use of online digital tools, the respondents are interested in learning new tools. The methods they use the most are video tutorials. According to them the ideal tutorials should be short, universal and they should contain comparisons to other similar tools.

### Croatia

In this study we had a variety of data, which were subject to different artistic professions. There were artists of all sorts; musicians, photographers, painters, graphic designers, cultural heritage preservers, music teachers and freelance artists. During the Covid-19 pandemic, there have been many different challenges that those artists had to face. Some of them include: lack of financial resources, lack of engagement with the audience, passivity of students during artistic education courses, lack of working opportunities due to cancellation of events, and similar reasons. However, artists in question managed to handle the situation and make the best of the situation by adjusting their working life online. Some of the advantages that the pandemic brought to their professional life were the following: the possibility of saving financial resources by organizing events and meetings online, the chance to be flexible with online lessons, the comfort of working from your own home, and generally more flexibility in the organization of work. What the participants claimed, is that there were both some positive and negative sides of pandemic to the artists in question. They started to use online digital tools in order to improve their online classes and to facilitate their remote work in general.



## CONCLUSIONS PER COUNTRY

### Poland

Our study involved 21 people - 12 women and 9 men. Most of our surveyed artists are employed full-time or part-time, and also run their own business. The predominant age group in our study was made up of people aged 18-24, mainly graphic artists and musicians. The most frequently reported problems faced by our artists are the overloaded market, the lack of job offers in their field and the need to change industries. For most people, mobility is not a necessity for their daily work. They are constantly facing the need to adapt their work to remote standards; therefore all respondents would be interested in online training and in a site with access to free tools and tutorials. Online tools are very important in the work of our respondents. The most frequently chosen are: Canva, Photoshop, Illustrator, Spotify. About the learning procedure of new tools, the respondents most often watch instructional videos and read tutorials, which is why it is worth investing in this type of tools. Last but not least, according to our respondents, the tutorials should contain, above all, a detailed description, step by step, guidance on what should be done, a description of the basic functions and the presentation of some interesting facts.

### Spain

One of the main goals of our team was to seek for different participants from the local and regional cultural and creative sector. In this way, a wide variety of artists have been sought. Twenty three very different answers have been obtained based on different approaches; the majority of participants were men (14) and 9 of them were women. From the results of the survey, it is evident that the impact of Covid-19 has affected the cultural and creative sector in a significant way, with some being unemployed, others starting more training activities in different sectors, some others doing work related to their experience, but outside their usual work. In short, a fall in the number of working options is stated. Only one of the interviewees affirms that the Covid-19 has benefited him and that it has brought him more work. This is explained by the fact that he was already working in the digital sector, and the digital transformation that Covid-19 has accelerated, allowed him to expand the spectrum of his clients. Particularly in the region of the Valencian Community in Spain, there are artisans who work for traditional festivals that take place in most towns. In this context, the suspension of these festivals in all the towns has had a direct impact on them, since they make creations every year for these parades. Surely, this group of respondents is the one with the greatest difficulties, because of their professional specialization, that has no apparent possibility of becoming more diversified.

## Project Partners

CLUSTER OF SOCIAL INNOVATIONS (PL)  
MOSAIC (GR)  
PUBLIC OPEN UNIVERSITY CAKOVEC (CR)  
YOUNET (IT)  
BLUE BEEHIVE (SP)

You could stay up to date with Creative at Home project, following its Facebook page:  
<https://www.facebook.com/creativeathomeproject>

You can discover a variety of tutorials and other educational material,  
at the project website:  
<https://creativitycluster.eu/>