



Report of Needs Analysis

IN CREATIVE AND CULTURAL SECTION IN GREECE

Report prepared by



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

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INTRODUCTION

This report is a part of the Erasmus+ project, Getting Young People And Young Adults Included And Engaged In The Cultural And Creative Sectors, with number ID, 20201-DK01-KA227- ADU-094215. The aim of this report is to determine the situation in Greece during Covid-19, in the sectors of Creative and Cultural and how much they have been affected. The needs that have raised for the young people that are involved in these sectors, and how our project can contribute into assist with those needs.

OVERVIEW OF THE SITUATION GLOBALLY IN CREATIVE AND CULTURAL SECTORS

The COVID-19 pandemic had a sudden impact on the creative and cultural sector. The global health crisis and the uncertainty resulting from it profoundly affected organizations' operations as well as individuals—both employed and independent—across the sectors.

By March 2020, most cultural institutions across the world were indefinitely closed, and in-person exhibitions, events, and performances were cancelled or postponed. In response, there were intensive efforts to provide alternative or additional services through digital platforms, to maintain essential activities with minimal resources, and to document the events themselves through new acquisitions, including new creative works inspired by the pandemic.

Many individuals across the sector would temporarily or permanently lose contracts or employment with varying degrees of warning and financial assistance available.

Through the first quarter of 2020, arts and culture sector organizations around the world progressively restricted their public activities and then closed completely due to the pandemic, by late March most cultural heritage organizations had closed, and arts events were postponed or cancelled, either voluntarily or by government mandate. This included galleries, libraries, museums, as well as film and television productions, theatre and orchestra performances, concert tours, music and arts festivals.

Following the rapidly evolving news of closures and cancellations across the world throughout February and March, the date for re-opening remained

undetermined for most of the world for many months amid several 'false start' reopenings and further closures due to second and third-waves of infections. Equally, the long-term financial impacts upon them varied greatly, with existing disparities especially for institutions without an endowment fund being exacerbated.

OVERVIEW OF THE SITUATION IN GREECE IN CREATIVE AND CULTURAL SECTORS

The COVID-19 pandemic has led Culture in an unprecedented state of emergency, imposing, for more than a year, the halting of all cultural activities. The global health crisis has changed the status quo in our lives, in our means of living, in the social and cultural fabric, by introducing new balances.

The cultural sector was the first to be affected by the global prohibition measures to prevent the spread of the pandemic: Museums, monuments, archaeological sites, cultural and art galleries, cinemas, theaters, galleries ceased to operate. The measures of total prohibition, the "suspension" of cultural life, as required by the instructions of experts, were implemented by the Ministry of Culture and Sports.

The health crisis has paralysed the modern, global and national, cultural industry, imposing a suspension or cancellation of any kind of activity. The immediate consequence was the revelation of decades of structural pathogenesis. Let us not forget that the cultural industry, according to Eurostat data, 3.7% of total employment in the European Union - proportionally in Greece - forming a dynamic sector of economy and development.

Since the beginning of the pandemic, special programmes with clear developmental characteristics were prepared, along with the support programs in the form of allowances and aid in full cooperation with the competent Ministries of Economy, Labour and Development. To date, the cultural sector has been supported with more than EUR 350 million. euro.

The health crisis has led professionals in the field to redefine the classic ways of contacting the public and to "think alternatively". The potential of modern technology and the Internet was fully exploited to keep the relationship with the public alive. There has been a sharp increase in traffic to the available digital cultural indexes and the websites of museums and cultural sites worldwide.

Greek museums, seeking to keep themselves active, accelerated the online promotion of their content, following the model of international institutions, in an effort to access remotely, with simulations, virtual tours, but also with the free provision of multimedia applications, websites and educational programs. The use of digital applications has shown that culture can be kept "alive" by making it easily accessible. The pandemic has highlighted the multiple options offered by Art, not only in the development of skills and creative expression, but also in quality entertainment.

In May 2020, the Ministry of Culture and Sports, after the gradual lifting of restrictive measures, attempted, to open the cultural infrastructure and the places of live entertainment and listening by meticulously applying the safety protocols.

Greece inaugurated the institution "All Greece one Culture" taking into consideration the huge advantage of our country, to be able to host actions of contemporary creation in archaeological sites and monuments. 251 performances were hosted in 111 archaeological sites and museums in 38 regional units of the country. More than 1,200 creators and 500 supporting staff were employed. The Greek National Opera inaugurated the institution by presenting from the Roman Agora, for the first time in live streaming, the recital of Anita Ratsvelisvili, sending from Athens a message of hope and optimism to the whole world. The Athens and Epidaurus Festival was the only one in Europe that gave performances, exporting also for the first time live streaming ancient tragedy from the theatre of Epidaurus.

In Greece, there has never been such a great debate about the sustainability of cultural spaces and the ways of their audience participation, as during the pandemic. Although all the effects of the health crisis have not yet been fully assessed, it is a given that the emergence and management of Art and Culture - cultural heritage and contemporary creation - has entered a new historical era.

THE METHODOLOGY OF QUANTITATIVE RESEARCH

Sampling is a method that allows researchers to infer information about the population, without having to investigate any person separately. Reducing the number of people in a study, reduces costs and workload, and can make it easier to obtain high-quality information, but this must be weighted in relation to a fairly large size sample with enough strength to detect a real connection.

Quantitative research can be considered as a research strategy which emphasizes the quantitative identification of the collection and analysis of data. The result of this is a productive approach to which emphasizes the control of theories and exist embedded practices and rules of physics scientific model and especially positivism. Lastly, the view of social reality is expressed as an external, objective reality.

The basis of quantitative research is the reliable, numerical and statistical measurements of the total Population. Its difference with qualitative research is located in the large crowd included in a such research. It is necessary to include in quantitative research the items below:

- A fairly large crowd, representative of the total population.
- A randomly selected sample, representative of the Crowd.
- A designed questionnaire. For the design of a it is necessary to define the research objectives as well as the elements that will they are contained in it. To make one statistical measurement, questionnaires ask for a lot of information and data gathered from these can be analyzed numerically.

The methodology that was used for the needs analysis of Greece was the **Quantitative research** through **Stratified sampling**, with survey results gathered electronically via Google Forms.

In this method, the population is first divided into sub-groups (or layers) that all share a similar attribute. It is used when it could it is reasonable to expect that the measurement will vary between of the various sub-groups.

In a stratified sample, the probability of an individual to include varies depending on known characteristics, such as gender, and the goal is to ensure that all sub-population groups may be of interest in the study, it is adequately represented.

TARGET GROUP OF THE SURVEY

The target group that was selected for the Greek report was the following:

- i. University / ATEI educators/trainers

The university programs usually have a duration of 4-5 years, including an optional occasionally of six months' internship. The ATEI, are Higher Technological Educational Institutions, with a duration of 4 years, including a 6 months internship.

ii. VET teachers IEK

IEK a Greek abbreviation name for the Ινστιτούτο Επαγγελματικής Κατάρτισης (Institute of Vocational Training). Is a type of educational institution specifically to provide adult vocational education and training (VET) at the post-secondary education level considered to be a body of "non-formal education". The educational program has a duration of two years. There are around 100 public IEK, and also around 70 private. IEK have around 120 ECTS points.

iii. VET teachers KEK

KEK are Vocational Training Centers for higher education. They deal with all the enrichment and modernization of professional knowledge for those interested in participating in them.

The programs of KEK are of short duration and are formed according to the object of training of each student (theoretically). They include both theoretical and practical training. KEK have a range of 30-60 ECTS points.

iv. Teachers and trainers in non-formal education of cultural associations.

v. Teachers and trainers in non-formal education in the section of entrepreneurship and social economy.

KALO Centers, are centers who support the social and solidarity economy entrepreneurs, with workshops, activities, lectures. There are 11 centers in Greece.

vi. People associated in NGOS and SMEs

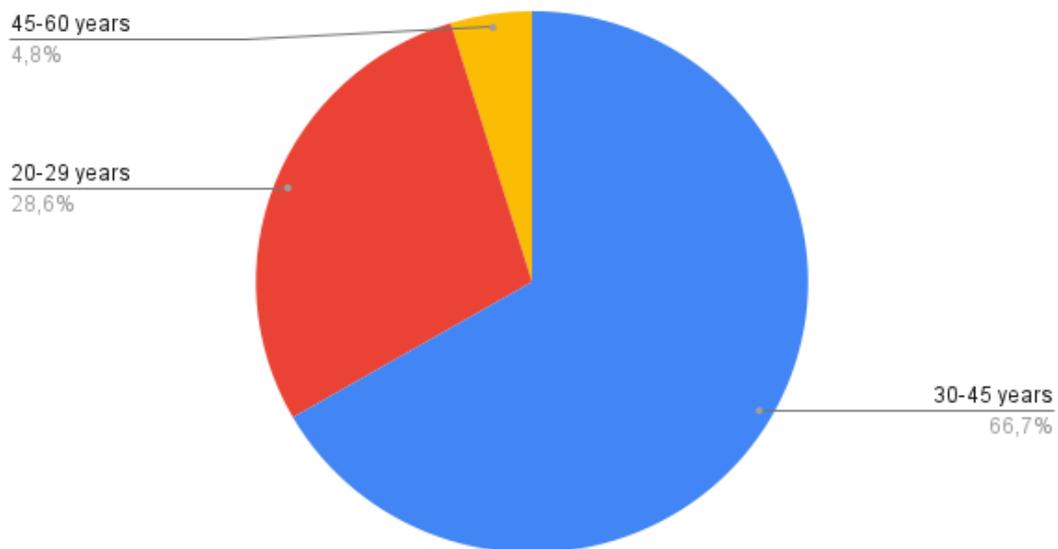
Trainers, facilitator, or even volunteers that work in NGOs and SMEs that are involved in the Creative and Cultural Sectors.

ASSESSMENT ON NEEDS IN GREECE

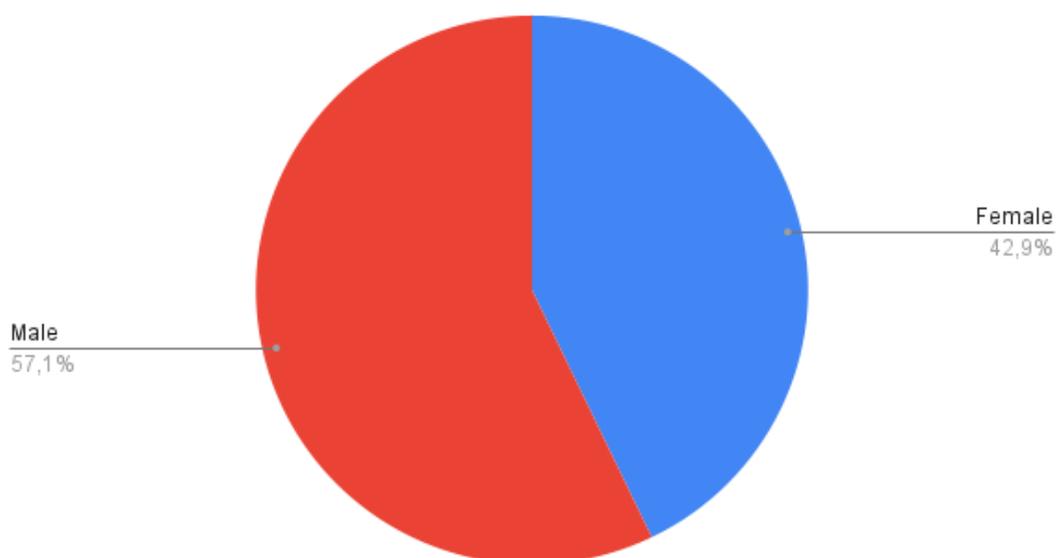
The survey has been sent to approximately 110 people, and we received **87 answers**.

The first questions were demographical, about education and professional background. The survey was answered more by people of the group age of 30-45, and almost an equal dispersion of males and females.

Your age?

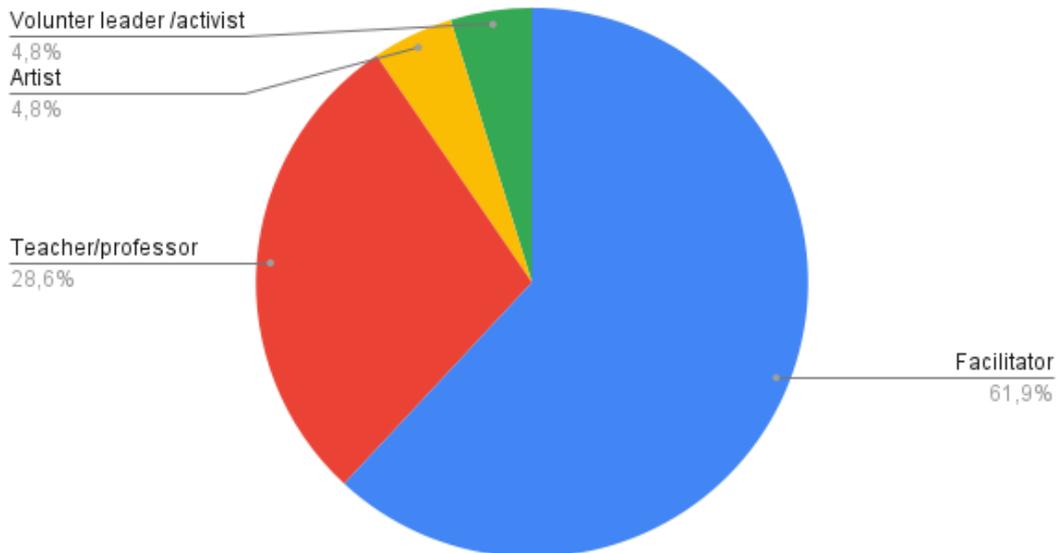


Gender

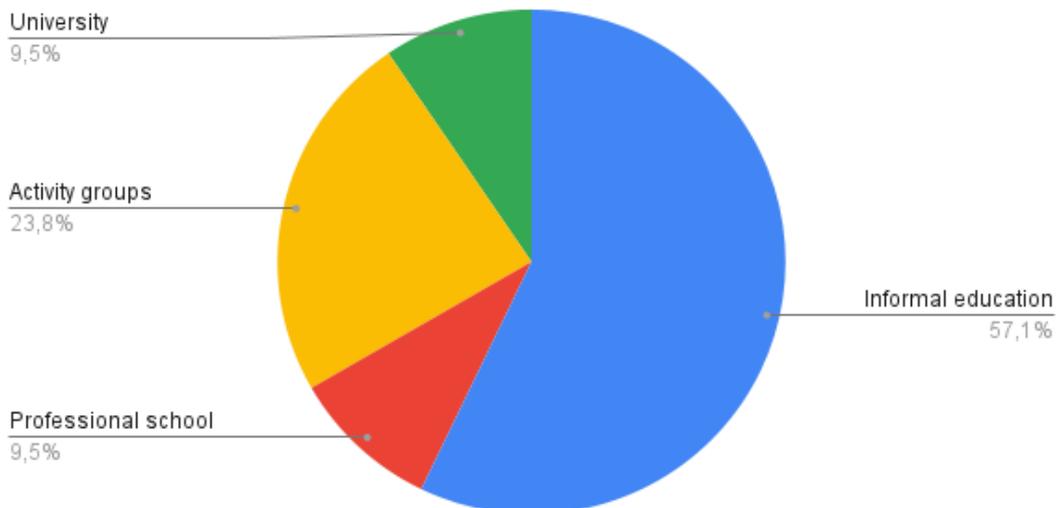


The largest target group that responded in the survey were people that are facilitator in various cultural projects and are working in the informal education.

Profession

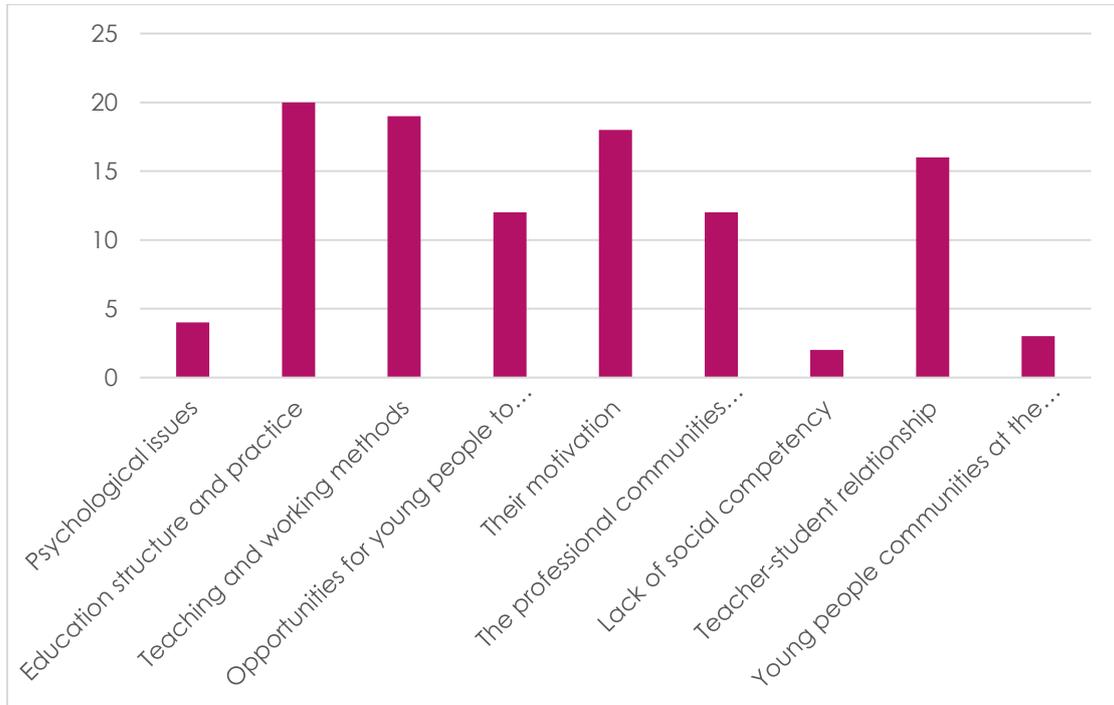


How are you involved with helping young people to take part in the cultural and creative sectors?

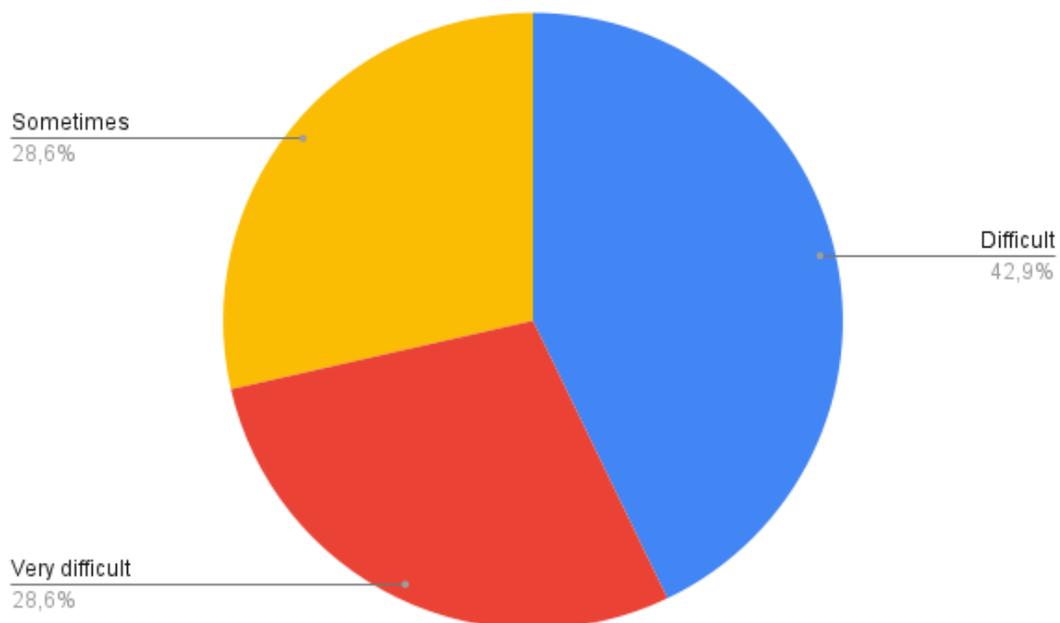


In the question of “what kind of problems did you encounter in your activity with young people in the risk of isolation (i.e. in relation to the corona period)?”, the given answers they had to choose from were, psychological issues, educational structure and practice, teaching and working methods, opportunities for young people to contribute professionally and socially, their motivation, the professional communities cannot create cohesion across the difference of young people, lack of social competency, teacher-student relationship, young people communities at the school/group/activity. The responders had

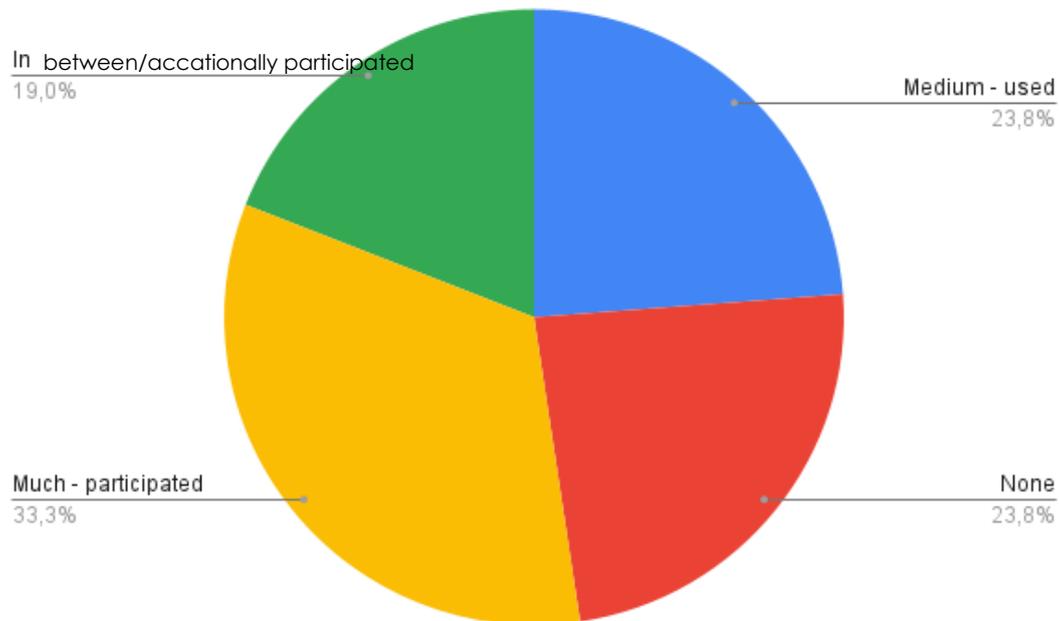
the opportunity to choose multiple answers. The problems they encounter focus on the general structure of the educational system, and the so far teaching methods. The teacher-student relationship, that was not strong, and the little motivation both teachers and students had.



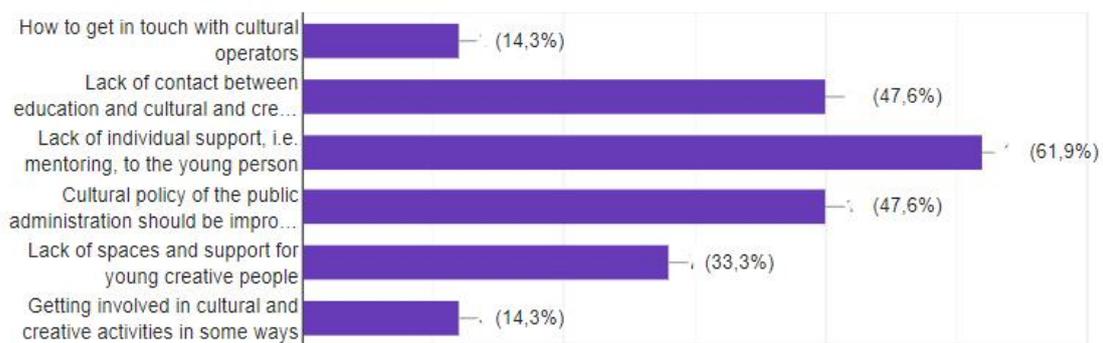
In the question “All young people may experience the need for additional support for a shorter or longer period of time and that support may be very different in nature. Is it possible to give such additional support to young people in your locality?”, almost 70% of the responders find it difficult-very difficult.



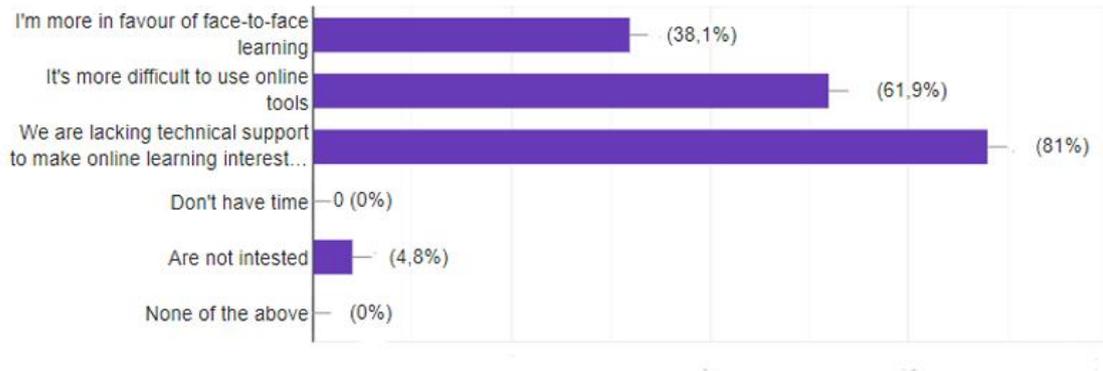
Most of the people answered the survey have participated in online learning and only a 24% have never before used online learning methods.



The responders believe that the main challenges to get young people engaged in the cultural and creative activities locally, are the lack of individual support i.e., mentoring to the young person, the lack of contact between education and cultural and creative sector, and finally the cultural policy of the public administration should be improved.



As for the future obstacles in using digital/online instruments for learning to work with cultural and creative events, they strongly believe that we are lacking technical support to make online learning interesting, and it is more difficult to use online tools.



Upon analyzing the results of the survey, and performance reviews, we conclude that we need to deliver ToT encompassing the following areas:

- Assist the teaching methods and engagement, and help teachers get feedback, that will also improve the teacher-student relationship, and the motivation.
- Improve the contact between educational and cultural and creative sectors.
- Teach ways of online individual support to young people.