



## Rethinking digital copyright law for a culturally diverse, accessible, creative Europe

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## Table of Contents

List of Tables .....	4
List of Figures .....	4
Executive Summary .....	5
1. Introduction .....	6
2. Methodology .....	6
2.1 Research Design .....	6
2.1.1. Questionnaire development.....	6
2.1.2. Survey Design .....	7
2.1.2 Survey Distribution .....	9
2.1.3. Data Collection .....	10
3. Data Analysis and Results .....	11
4. Discussion and Conclusion.....	44
References .....	46
Annexes .....	47



## List of Tables

Table 1. Artists Demographics (N = 251) .....	12
Table 2. Participant Professions and sub-professions (N = 251) .....	14
Table 3. Household composition(N=251) and financial role of artists (N=99) .....	25
Table 4. Gross income of artists in the year 2019 and 2020 (N=251) .....	25
Table 5. Artists sources of income in percentages (N=251) .....	28
Table 6. Digital platforms used by artists for their creative work (N=251) .....	28

## List of Figures

Figure 1. Survey flow .....	7
Figure 2. Artist's main profession (Creative work) (N = 251) .....	12
Figure 3. Artist's profession important for earnings (N = 251) .....	15
Figure 4. Artist's career stage in percentages (N = 251) .....	15
Figure 5. Artist's training for creative work (N = 251) .....	16
Figure 6. Hours spent on creative work, arts related work and non-arts work (N = 251) .....	17
Figure 7. Actual and preferred time spent on creative work (N=251) .....	21
Figure 8. Reasons artists are unable to spend time on their creative work (N=169).....	24
Figure 9. Creative work income development during the period 2015-2019 (Pre-Covid) (N=251).....	26
Figure 10. Artists creative work income pre-Covid (2015-2019) and During-Covid (2019-2020).....	27
Figure 11. Artist experience with digital platforms (N=237) .....	29
Figure 12. Artists experience with digital platform algorithms (N=237).....	31
Figure 13. Artists digital platform income pre and during Covid (N=237) .....	32
Figure 14. Artist content removed, demonetized, demoted or restricted by/on digital platforms (N=237) .	32
Figure 15. Reasons for content removal by digital platforms (N=77) .....	33
Figure 16. Knowledge of Artificial Intelligence (N=251).....	34
Figure 17. Artificial Intelligence threat or an opportunity (N=251) .....	35
Figure 18. Artist's view on AI authorship and rights (N=213) .....	36
Figure 19. Artists experience with piracy and plagiarism (N= 244).....	37
Figure 20. Artist's knowledge on copyright (N=235).....	37
Figure 21. Artists experience with copyrights (N=230) .....	38
Figure 22. Covid 19 Impact on artist's creative work (N=226) .....	39
Figure 23. Impact on artist earnings during Covid-19 (N=224) .....	40
Figure 24. Government support to Artists during the Pandemic (N=224).....	41
Figure 25. Compensation to artists from the government (N=22).....	41
Figure 26. Level of satisfaction from received government support to artists (N=22) .....	42



## Executive Summary

This is the final report of work package 3 and focuses on Authors and Performers and their experience with digital and disruptive factors and how they impact them professionally and financially. The report is based on the results derived from a survey that targets artists from diverse creative fields within the European Union (EU). The first part of the report is the methodology section, where we discuss the research design. It discusses in detail the methods used in preparing the survey – from inception to execution. This is followed by an extensive data analysis section that provides descriptive results followed by analysis of the results both empirically and from interviews. The report then ends with a discussion section and conclusions.



## 1. Introduction

This final report (D3.3) is part of work package 3 (WP3) *Authors and performers* of the reCreating Europe project. WP3 consists of three tasks (3.1, 3.2 and 3.3). In task 3.1 there are three main deliverables. In deliverable D3.1 a mapping document was submitted that provided an overview of the relevant literature on the income/earnings of artists. This mapping document has been published in Zenodo. The deliverable D3.2 provided an overview of the collected participant data followed by both descriptive and visual information. This final report D3.3 is part of task 3.1 respectively that builds on prior deliverables D3.1 and D3.2 and contains the main results and conclusion from the survey along with insights derived from follow-up interviews.

The overall aim of this element of the project is to understand the perceptions and experiences of a wide variety of artists within the EU in relation to digitization and digital access to cultural content, mainly done through a multilingual survey. The survey includes various topics such as, artists' experience with digital platforms, their income/earnings, artificial intelligence (AI), piracy and plagiarism, copyright issues and the impact of the Covid-19 pandemic. In addition to the survey, interviews with participants (in-depth and focus) have also been conducted that provide deeper insights of artists' experience with the topics discussed in the survey. Through learning about the perspectives and experience of artists throughout the EU it is expected that it will provide valuable input, both from a quantitative and a qualitative perspective, for other work packages in the reCreating EU project.

## 2. Methodology

The mapping document D3.1 gave us insights into the literature that also used surveys to gather data from artists. Taking these insights into account, we built a survey that focused on the emerging and disruptive trends. Our aim was to create a survey that targets artists from a wide variety of disciplines, throughout the EU. The survey was distributed in 22 official EU languages.

### 2.1 Research Design

#### 2.1.1. Questionnaire development

Our general aim was to create a questionnaire that included the topics relevant for our study and that ensured that artists from different disciplines could relate to it. The questionnaire contains different sections, including topics such as demographics, professional career, collective management organizations (CMOs), income/earnings, digital platforms, artificial intelligence, piracy and plagiarism, copyright and Covid.

The first step was to determine an effective way to include the various artistic fields. After researching and reviewing previous surveys by Throsby et al (1986,2007,2011,2017), Kretschmer et al (2007,2011, 2017) and Poort et al (2015) we created a list of main professions. These professions were writer, visual artist/designer, crafter, performer/musician, and actor/director. We then listed relevant sub-professions under each main profession (see in appendix). Subsequently, we proceeded to develop the questions under each section. Apart from the topics that were presented to all participants, we also included targeted questions for participants who indicated 'author' and for 'musician/singer' as their (sub-)profession.



### 2.1.2. Survey Design

Once the questionnaire was developed, we initiated the survey design. We used the software Qualtrics to build the survey. The survey consisted of 92 questions in total. Depending on the participant's choice of sub-profession and experience the survey took around 15 to 20 minutes to complete. The survey is attached in Annex 1. These 92 questions are divided into different blocks covering the aforementioned topics. It must be noted that not all participants were supposed to complete all 92 questions as depending on their profession, experience and their answers, some questions were skipped, as is schematically depicted in Figure 1.

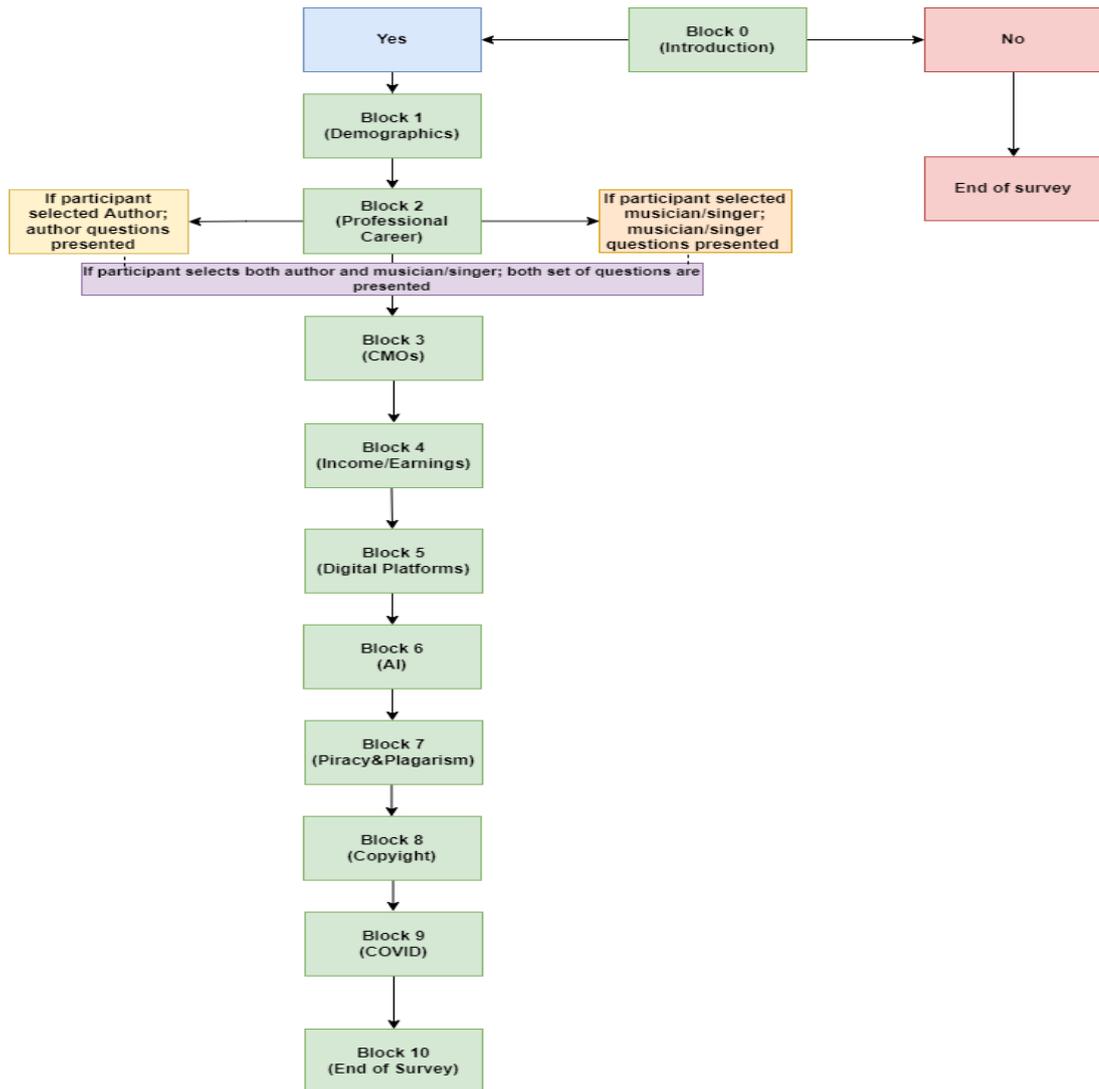


Figure 1. Survey flow



### **Block 0- Introduction**

This section provides an overview of the survey and its purpose. It provides the participants with the relative information of the survey and asks them whether they would like to participate in the survey. It also contains the GDP document for them to review before they consent to the survey.

### **Block 1- Demographics**

This block consists of demographic questions such as the participants age, gender, location, citizenship education, household composition and their first language.

### **Block 2- Professional Career**

In this block questions related to the participants professional career are asked. The participants select their main profession(s) and then their sub-profession(s) out of which they then select the most relevant profession that is important for their creative income. We provide participants with three categories of work they may be engaged in:

- i. **Creative work:** your core creative activities. For example, professionally you introduce yourself as a graphic designer or as an actor.
- ii. **Arts related work:** activities that are related to your creative work. For example, you are professionally a musician, and you also work as a music teacher.
- iii. **Non-arts related work:** activities that are unrelated to your creative and arts-related work. For example, working as a bartender, taxi driver, consultant etc.

Participants are asked questions related to their career, their training, and hours spent on their work.

### **Block 3- Collective Management Organizations (CMOs)**

This block consists of questions related to the participants' experience with CMOs.

### **Block 4- Income/Earnings**

Participants are asked questions related to their income/earnings from their creative work. These vary from their household composition, their financial role, their gross income, impact of Covid on their earnings, and the sources of their income.

### **Block 5- Digital Platforms**

In this block we ask participants questions related to their experience with digital platforms. For clarity and simplicity, we divided the digital platforms under six categories: social media platforms, media sharing platforms, music streaming platforms, selling and marketing platforms, publishing platforms and other platforms. Each category includes the relevant digital platforms participants may use.

### **Block 6- Artificial Intelligence (AI)**

Participants are asked questions related to their experience with AI.

### **Block 7- Piracy and Plagiarism**

Participants are asked questions related to their experience with piracy and plagiarism.



### Block 8- Copyright

Participants are asked questions related to copyright issues.

### Block 9- Covid

Participants are asked question related to their experience with the pandemic and how it impacted their earnings/income.

### Block 10- End of Survey

In this block we ask participants if they would like to give any feedback and if they would be interested to give an interview.

## 2.1.2 Survey Distribution

Before the finalization of the survey, we conducted five pre-interviews with a sample representation of artists from diverse backgrounds to receive feedback. The purpose was to determine whether the artists could relate to the survey and to make sure that the questions were clear and delivered the intended message. Once the survey was finalized, we sent it for translation in the 22 official EU languages<sup>1</sup>. These translations were embedded within the Qualtrics software. We then distributed the survey through the distribution methods provided by Qualtrics software. The survey was launched by the end of January 2022 and initially it was decided to keep the survey open until the first week of March. The survey took off in the first few weeks of Jan-Feb 2022 but by early March 2022 the response rate started to slow down. The response rate however came to a complete halt with the advent of the Russia-Ukraine war. This was due to the fact that Meta ads (Facebook and Instagram) reduced the reach of our promoted survey ads to our target sample areas. In addition, attention shifted to the war, as it was trending, which also caused a lower interest in taking the survey, despite but continual and additional efforts to generation attention for it. Hence, we decided to keep the survey active until the first week of May. This hardly increase the number of responses, however.

The survey was designed to be distributed via social media and other communications channels, and not through member or recipient databases from CMOs or professional organisations. The reason for that were previous experiences with the latter in a national setting (Poort et al 2015) which led to an extensive process of ‘negotiation’ on the survey design and questions with numerous organisations for one single country. This would not be scalable to an EU level, while potentially affecting the scientific independence of the survey.

The survey was distributed using social media networks, websites and platforms and through networking. Targeted advertisements were placed on Instagram and Facebook as they are the most used platforms by artists. With the assistance of LIBER, social media posts were circulated on other platforms such as Twitter and LinkedIn for wider reach. Our target audience included artists from all creative backgrounds within the EU. Using social media platforms allowed us to reach our participants at a pan-European level. Other methods of distribution included networking, posting on social media groups, cold-emailing, visiting artists (galleries/museums/markets) and asking artists to share posts on their social media handles. However, from the start of the Russia-Ukraine war onwards, we witnessed a dramatic drop in the response rate, and also

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<sup>1</sup> Languages: Bulgarian, Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hungarian, Italian, Latvian, Lithuanian, Maltese, Polish, Portuguese, Romanian, Slovak, Slovenian, Spanish and Swedish.



Facebook reduced the visibility of our placed ads in our target areas. This impacted our data collection process significantly.

### 2.1.3. Data Collection

After the data collection through the survey, we conducted interview sessions with a number of participants who indicated their willingness to participate in an interview. In-depth interviews were conducted with participants from specific fields while focus groups were conducted with participants belonging to similar creative professions. The primary goal of these interviews was to gather deeper insights into the experience of artists with the indicated disruptive factors. These interviews served as a complimentary tool to the survey and ensured content validity (Ricci et al, 2019).

Around 50 participants showed interest in being interviewed. Out of these 50, we selected around 20 participants using purposeful sampling (Palinkas et al, 2015). This allowed us to identify and select “information-rich cases” from the limited resources available to us (Patton, 2014). We first divided the participants under their main professions. Under their main profession we then divided the participants in their respective sub-professions. From there, we grouped participants that belonged to the same sub-profession thereby forming our focus groups. Those having unique sub-professions were selected for in-depth interviews. This method of quota sampling, also characterized as convenience sampling, allowed us to have an “adequate representative” sample of all the important sub-groups in the sample (Górny and Napierała, 2016) as we tried to select participants that were as diverse as possible with regards to their age, gender and country.

An interview guide was drafted following qualitative techniques from the literature. Flexibility and follow-up questions were kept in mind while developing the guide, so as to allow participants to communicate freely and to be able to have more freedom to explore the questions in detail (Roberts, 2020). The interview guide included questions on the topics discussed in the survey following a semi-structured format (see Annex 2).

Out of the 50 participants we selected 26 representative participants. These 26 participants received individual invitations via emails to schedule an interview. Out of these 26 participants, 12 participants agreed to participate, while 8 actually showed up during the scheduled interview session. The interviews took place during the last week of April and the first two weeks of May, 2022.

The interviews lasted between 20 minutes and 1 hour and more. Each participant was provided with a consent document before the start of the interview. Each interview took place online via Zoom/Skype/Teams and was recorded after acquiring consent for this. After the completion of the interviews the audio was transcribed and checked and edited for any discrepancies. Important and rich data was extracted from the transcriptions which have been included in the data analysis section.



### 3. Data Analysis and Results

#### ▪ Demographics

The survey remained open from 29<sup>th</sup> January until 4<sup>th</sup> May 2022. We placed our ads on both Facebook and Instagram. We included our target audience that belonged to the 22 EU countries with specific interests<sup>2</sup>. We set the target age range from 18 to 65+. Different hashtags<sup>3</sup> were used for broader reach as well. Around 204,704 people viewed and interacted with the ad placed on Instagram and 224,382 on Facebook. We also shared tweets and posts on Twitter and LinkedIn. Around 350 people viewed the posts on LinkedIn and 50 via Twitter. A total of 762 people initiated the survey, 646 of whom agreed to participate after reading the description while 4 declined to participate. Out of the 646, only 221 completed the survey in full while 430 left the survey incomplete at different points. Those who completed at least 60% of the survey have been included in the analysis below, leading to a sample of 251 participants. Out of these, there were 25% male participants and 65% female. The age group ranged from 14 to 59 years old. 88% were EU nationals, 10% were non-EU and 2% preferred not to say. Respondents with a Romanian nationality made up the largest group (23%) – which suggests the survey benefited from social snowballing in that country – while there were no respondents from Austria, Malta or Luxembourg. Table 1 provides a comprehensive demographic profile of the survey respondents.

Demographics	%
<b>Age Group</b>	
14-19	12
20-24	<b>25</b>
25-29	18
30-34	15
35-39	11
40-44	6
45-49	7
50-54	4
55-59	2
<b>Gender</b>	
Male	25
Female	<b>65</b>
Non-binary/Third gender	6
Prefer not to say	4
<b>Citizenship</b>	
EU	<b>88</b>
Non-EU	10
Prefer not to say	2

<sup>2</sup> Viu (streaming media), Small business, Artificial intelligence, Interior design, Acting, Concerts, Visual arts, Creative writing, Singing, Digital media, DirecTV, Arts and music, Graphic design, Handicraft, Music festivals, Painting, Performing arts, Fine art, Fashion design, Current events, Entertainment, The Copyrights, Screenwriting, Web design, Dance, Writing, Sculpture, Drawing or Photography

<sup>3</sup> #performingartisteuropa #writerscommunity #dancersofinstagram #illustrationartists #singersongwriters #europe\_creative #europeanart #europeanillustratorsforum #europeanmusic #europeana #europeandesign #creativeeuropemedia #creativeartists #horizon2020 #recreatingeu #copyrightlaw #digitalplatforms #nonfungibletokens #creativesunite #europeforculture #ccfg #culturalcreators #fera #musicauthors #cci



Education	
Early childhood education ('less than primary' for educational attainment)	0
Primary education	0
Lower secondary education	3
Upper secondary education	14
Post-secondary non-tertiary education	6
Short-cycle tertiary education	7
Bachelor's or equivalent level	<b>37</b>
Master's or equivalent level	27
Doctorate or equivalent level	4
Not elsewhere classified	2

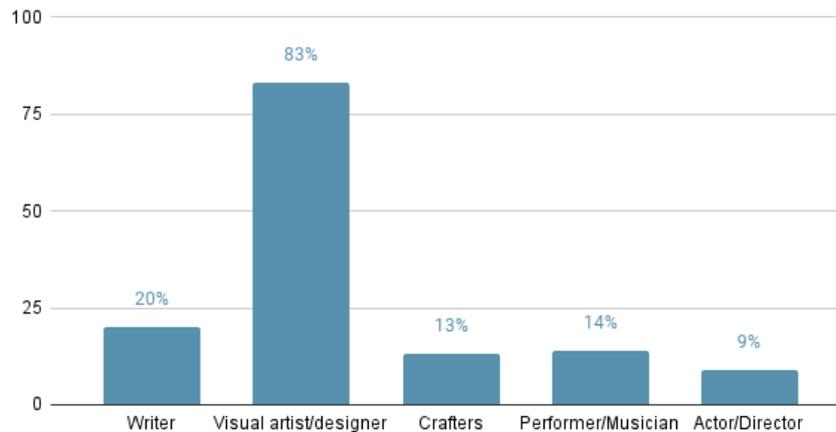
**Table 1. Artists Demographics (N = 251)**

▪ **Professional Career**

As mentioned previously, we distinguished five main professions:

- Writer
- Visual Artist/ Designer
- Crafter
- Performer/Musician
- Actor/Director

Which of the following professions best describes your creative work as an artist?  
Multiple answers can be given. From those answers sub-categories will follow.



**Figure 2. Artist's main profession (Creative work) (N = 251)**

In the survey we asked artists to choose out of the five main professions which best describes their creative work as an artist. They were also given the option to select multiple choices as most artists tend to be active in more than one creative field. For example, someone may be a writer but also might be a crafter and/or a musician. Based on artist response, around 83% selected "Visual artists/ Designer" as their main profession, followed by 20% who selected "Writers", 13% chose "Crafters", 14% selected "Performer/Musician" and 9%



selected “Actor/Director”<sup>4</sup>, see figure 2 (click on title to enlarge figure). The large share of visual artists suggests that the survey caught traction specifically within a community of visual artists.

Within these main professions, artists were asked to select sub-professions from a list. Again, artists could choose multiple sub-professions. Altogether, we listed 44 sub-professions. Also, respondents could select ‘other’ and insert their own choice if it was not mentioned in the list.

Sub-Profession	%
<b>Writer (20%)</b>	<b>Percentage in sample</b>
Author	<b>15%</b>
Translator (Literary, artistic)	2%
Playwriter	4%
Screenwriter	4%
Lyricist (writes words only)	2%
Songwriter (writes and compose)	3%
Composer	2%
Biographer	0%
Journalist	2%
Other	3%
<b>Visual Artist/Designer (83%)</b>	
Graphic Designer	<b>36%</b>
Painter	<b>43%</b>
Sculptor	8%
Printmaker	12%
Drawer	<b>39%</b>
Photographer	<b>20%</b>
Game Designer	2%
Graffiti Artist	4%
Tattoo/Henna Artist	6%
Fashion Designer	3%
Illustrator	<b>45%</b>
Cartoonist	12%
Architect	2%

<sup>4</sup> The total response of artist professions is around 139% which is more than 100% since quite some respondents are active in more than one main profession.



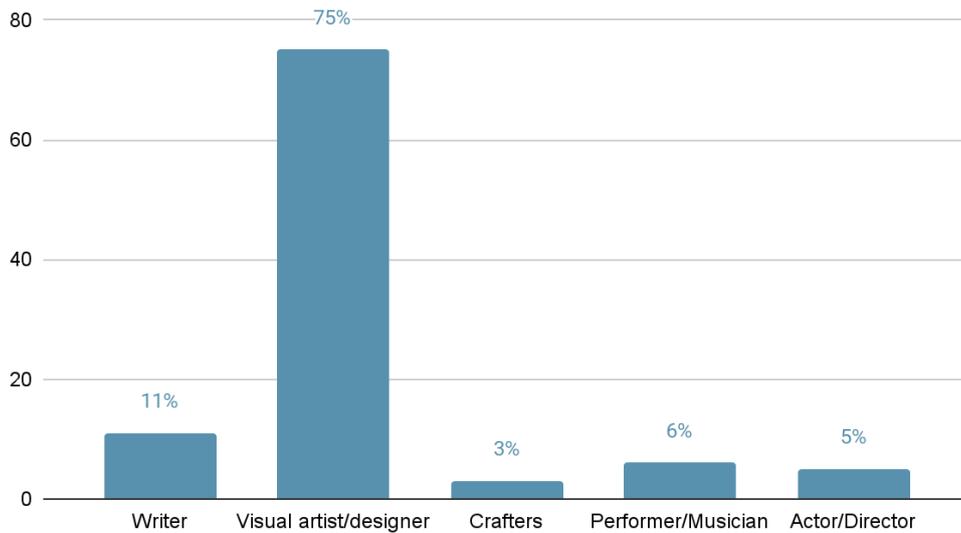
Calligraphy artist	4%
Other	15%
<b>Crafter (13%)</b>	
Pottery Maker	2%
Resin Artist	2%
Ceramic Artist	3%
Jewellery Designer	<b>4%</b>
Floral Designer	1%
Glass blower	0%
Woodworker	1%
Other	7%
<b>Performer/Musician (14%)</b>	
Dancer	3%
Singer	6%
Musician	<b>9%</b>
Choreographer	2%
Comedian	0%
Puppet Player	0%
Other	2%
<b>Actor/Director (9%)</b>	
Live stage actor	2%
Film actor	2%
Television actor	1%
TV commercial actor	2%
Theatre director	2%
Film director	<b>4%</b>
Voice over actor	2%
Other	2%

**Table 2. Participant Professions and sub-professions (N = 251)**

While we understood that artists can have diverse portfolios, we wanted to identify which main profession allowed them to make a living. Hence, in the survey we asked a follow up question where artists were asked to identify the sub-profession, out of their chosen list, which was most important to them in terms of their earnings. The highest representation (around 75%) was from the visual artist/designer category within which most artists identified as graphic designer (14%), painter (18%), and illustrator (14%). The second highest representation was from the writer category (around 11%) where around 4% indicated that being an author was most important for their earnings. The other three categories had a lower representation as seen in figure 3 (click on title to enlarge figure).



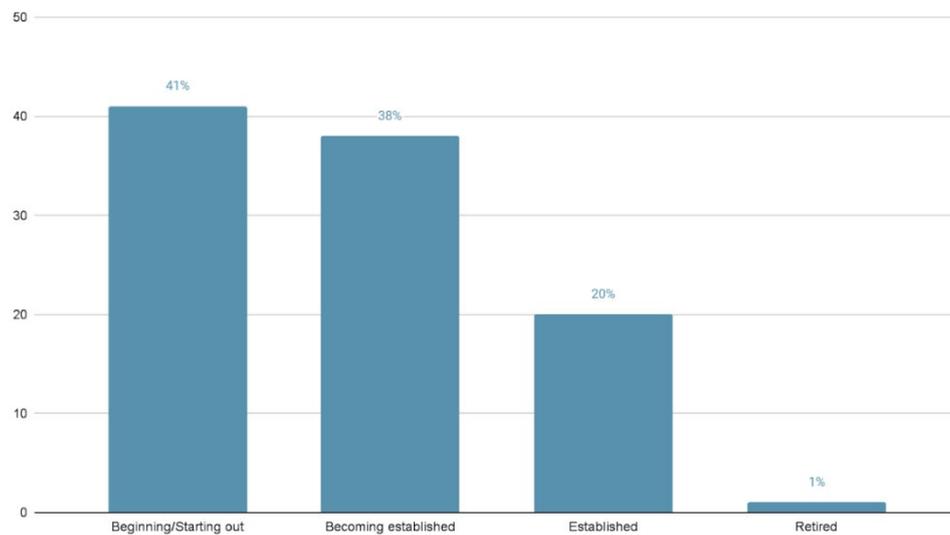
Which of these professions is most important for you in terms of earnings?



**Figure 3. Artist’s profession important for earnings (N = 251)**

Artists were also asked to identify their current career stage as an artist: 41% considered themselves as ‘beginning/starting out’, followed by 38% as ‘becoming established’, and 20% consisted of those who considered themselves as ‘established’, see figure 4 (click on title to enlarge figure).

How can your current career stage as an artist best be described?



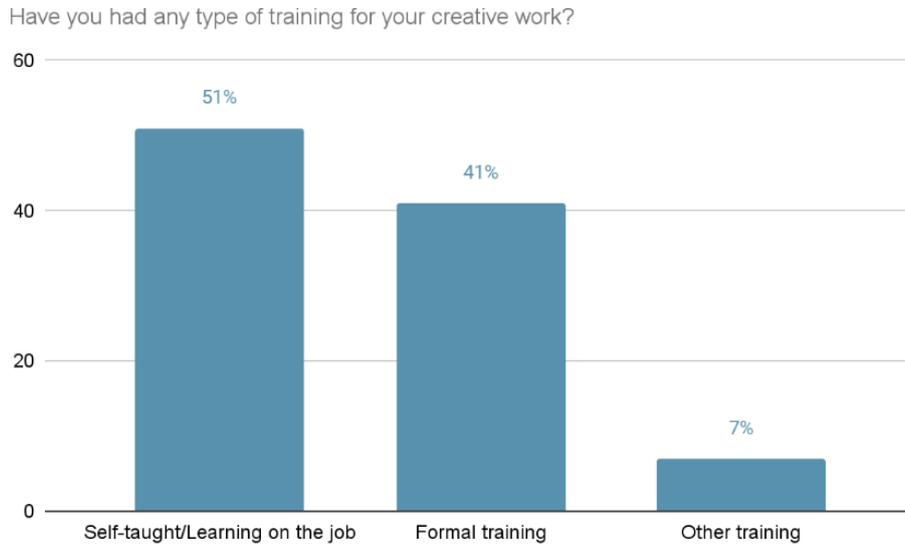
**Figure 4. Artist’s career stage in percentages (N = 251)**

In the survey, we asked artists to identify the professional training they undertook. We grouped them into three categories: formal training, self-taught/learning on the job, and other training. In ‘other training’ we gave respondents the option to describe any other training they have received for their field. Around 41% of the sample took formal training while 51% advanced their professional career through self-learning or



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learning on the job. In 'other training' some mentioned online courses, university courses and combination of formal training and self-taught, see figure 5 (click on title to enlarge figure).

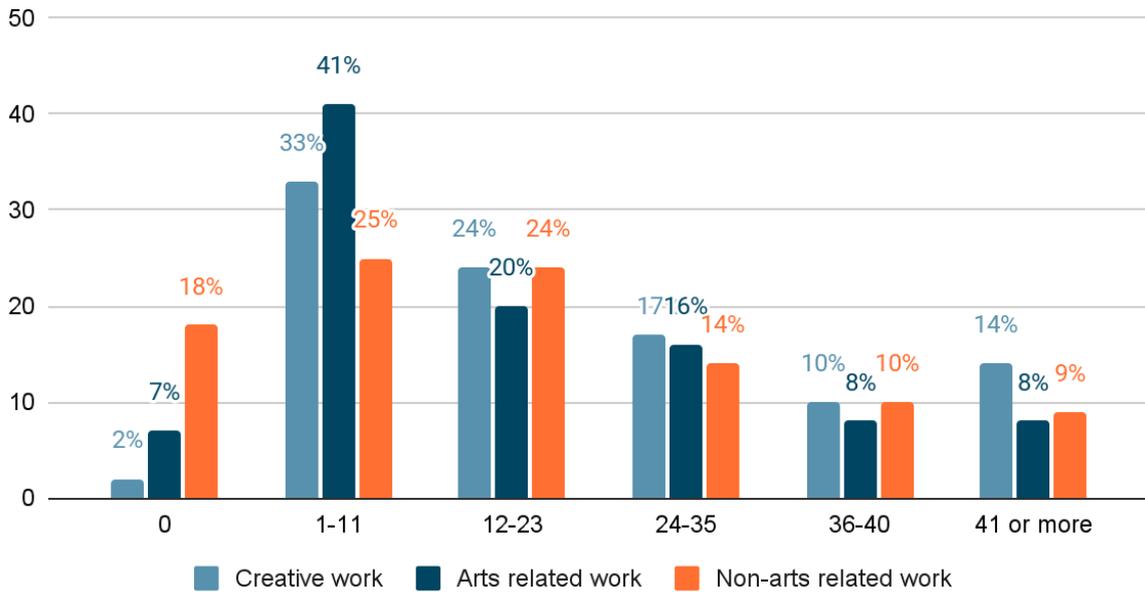


**Figure 5. Artist's training for creative work (N = 251)**

In the literature overview (mapping document D3.1), we noted that for financial reasons, many professional artists cannot choose how many hours to spend on their creative work. Many have other jobs that are unrelated to their creative field. To understand this, we asked artists how many hours they spent on their creative, arts related and non-arts related work in an average week. We divided the work week into 6 categories ranging from 0 hrs, 1-11 hrs, 12-23 hrs, 24-35 hrs, 36-40 hrs and 41 or more hours. When we look at figure 6 below it can be observed that many artists split their time between these three types of work. The pattern looks fairly similar, with the exception of the 0 hours option: virtually no artist spends no time at all on creative work whereas 18% have no non-arts related work. The category 1-11 hours is most common for each of the three categories of work.



How many hours do you spend on your creative, arts related and non-arts related work in an average week?



**Figure 6. Hours spent on creative work, arts related work and non-arts work (N = 251)**

The above graph, figure 6 (click on title to enlarge figure), gives us an overall view of the hours spent by all artists in the sample combined. To understand whether all kind of artists have a similar pattern, figure 6.1 – 6.5 (click on title to enlarge figures), present a breakdown of the hours spent by artists based on their main professions i.e., “Writer”, “Visual artist/designer”, “Crafter”, “Performer/Musician” and “Actor/Director”. Except for the last one (Actor/director), all figures show the same patterns, 1-11 hours being the most common for both creative work and arts related work. For crafters and performers/musicians, non-arts related work is relatively more time-consuming. Within the group of actors/directors, 24-35 hours was the most common number of working hours for all three types of work.



Writer

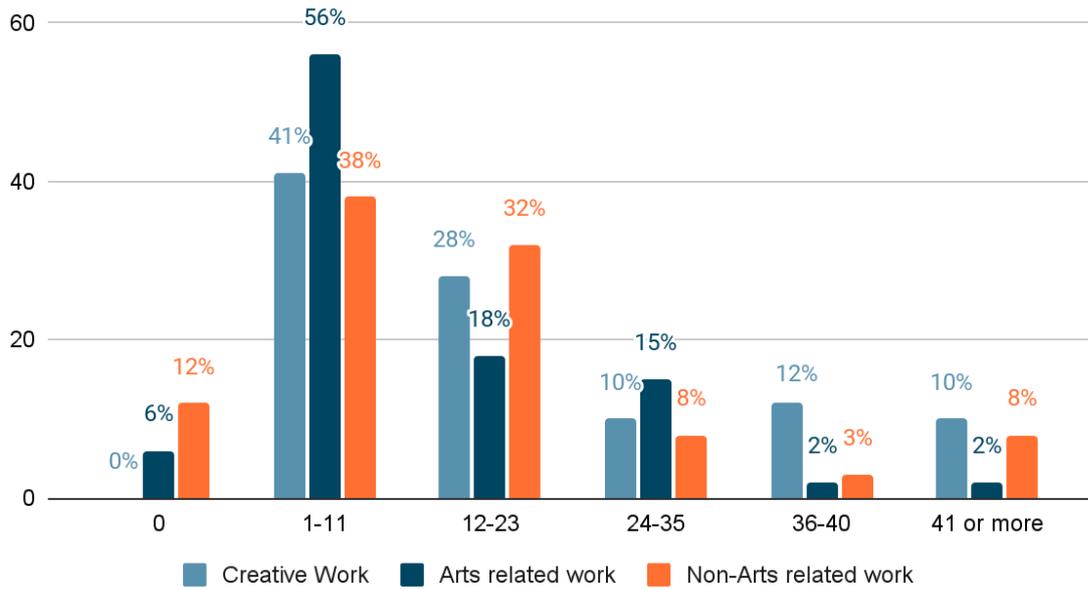


Figure 6.1. Hours spent on creative work, arts related work and non-arts work (Writer)

Visual artist/designer

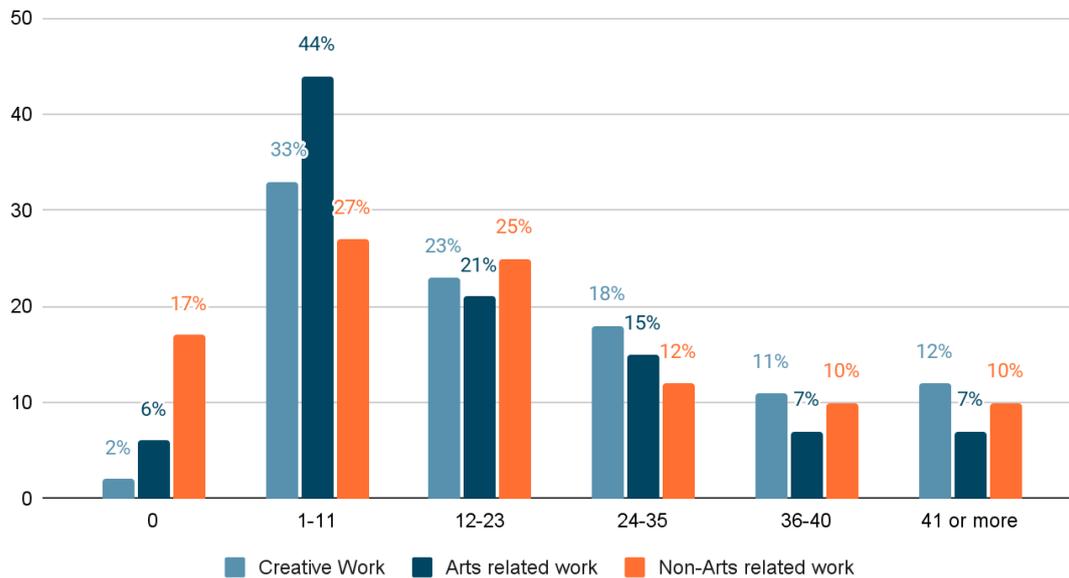


Figure 6.2. Hours spent on creative work, arts related work and non-arts work (Visual artist/designer)



### Crafter

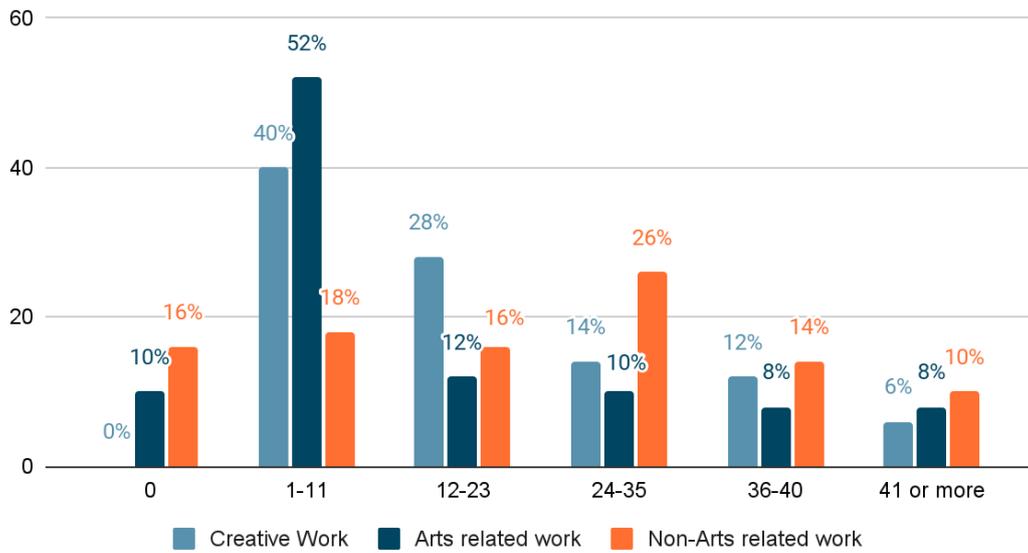


Figure 6.3. Hours spent on creative work, arts related work and non-arts work (Crafter)

### Performer/Musician

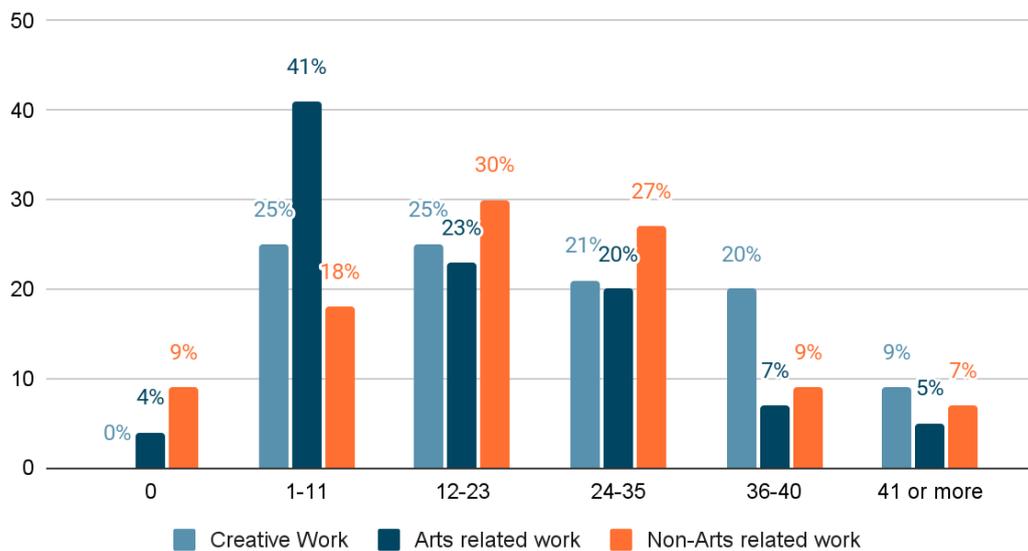


Figure 6.4. Hours spent on creative work, arts related work and non-arts work (Performer/Musician)



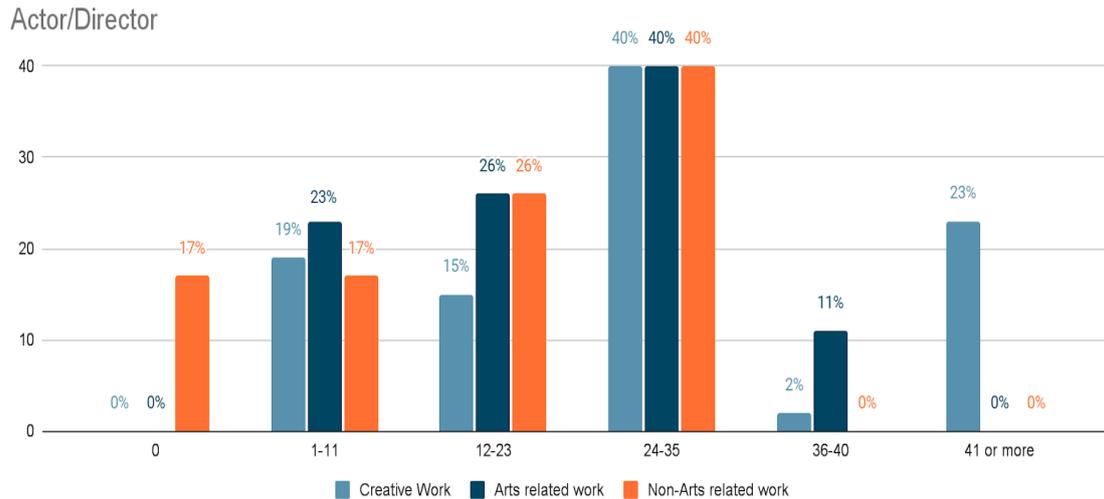


Figure 6.5. Hours spent on creative work, arts related work and non-arts work (Actor/Director)

Most artists do not have the liberty to spend all their time on their creative work due to multiple reasons. We therefore wanted to know, if given the choice, how much time artists would ideally want to spend on their creative work. In figure 7 (click on title to enlarge figure), the light blue bars on the left present the relative distribution for the **actual** hours artists spend on their creative work (identical to the light blue bars in Figure 6). The dark blue bars on the right show the **ideal** hours artists would like to spend on their creative work. The graph clearly shows that on average, artists would want to spend considerably more time on their creative work. For instance, 33% of artists spend 1-11 hours on their creative works whereas only 7% would want to spend that much time on their creative work; 27% would like to spend 36-40 hours on creative work while in fact only 10% do so. Only a few individual artists indicated a desire to work fewer hours on their creative work. The graphs 7.1 – 7.5 (click on title to enlarge figures) show the same comparison of actual and ideal ours for the five main professions. The patterns are very similar.



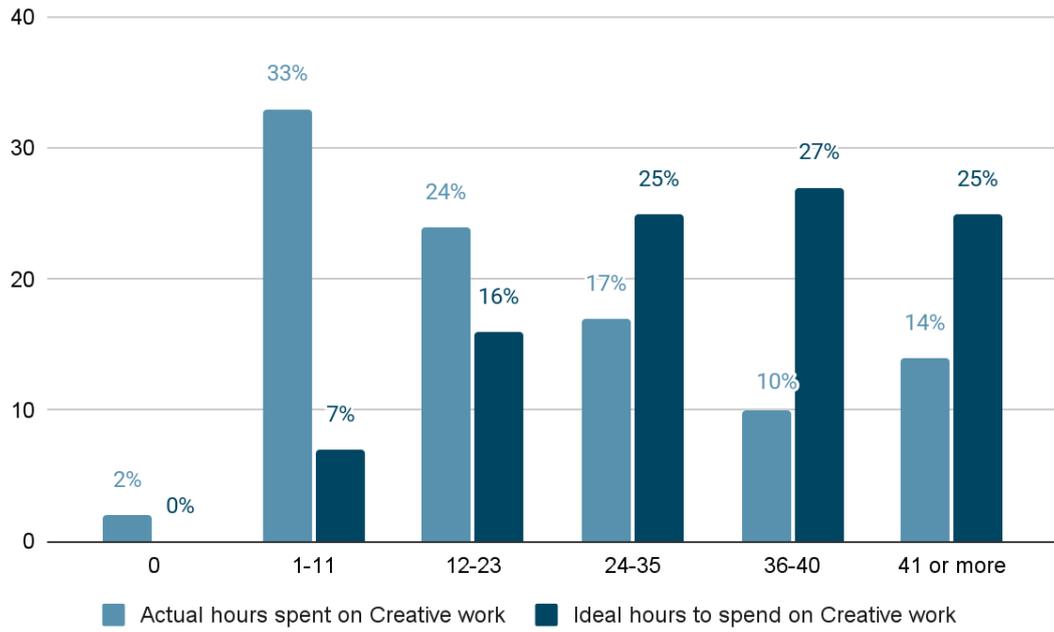


Figure 7. Actual and preferred time spent on creative work (N=251)

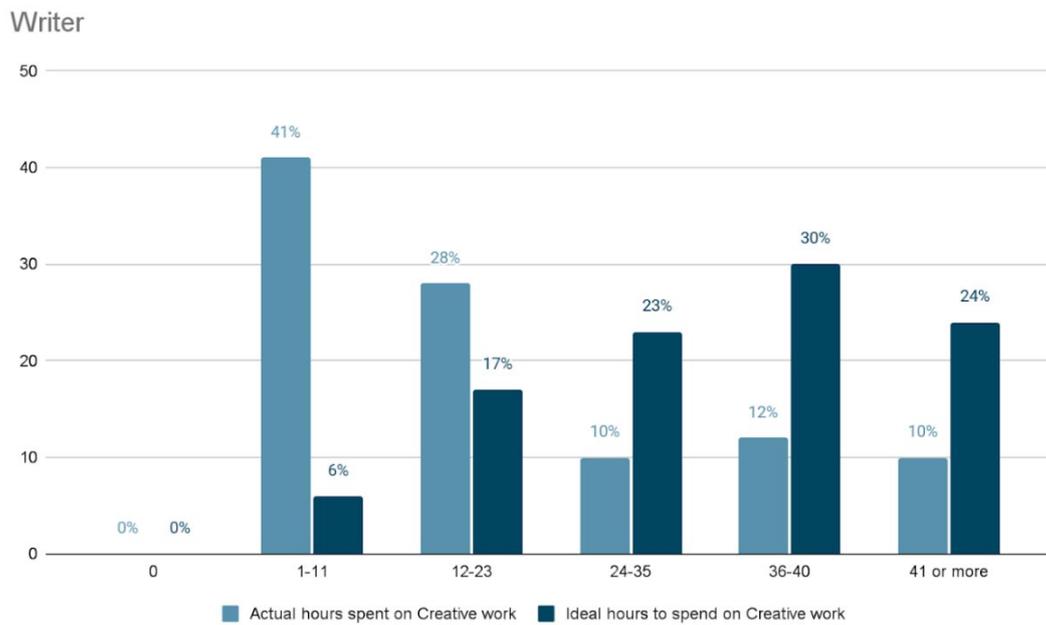


Figure 7. 1. Actual and preferred time spent on creative work (Writers)



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Visual artist/designer

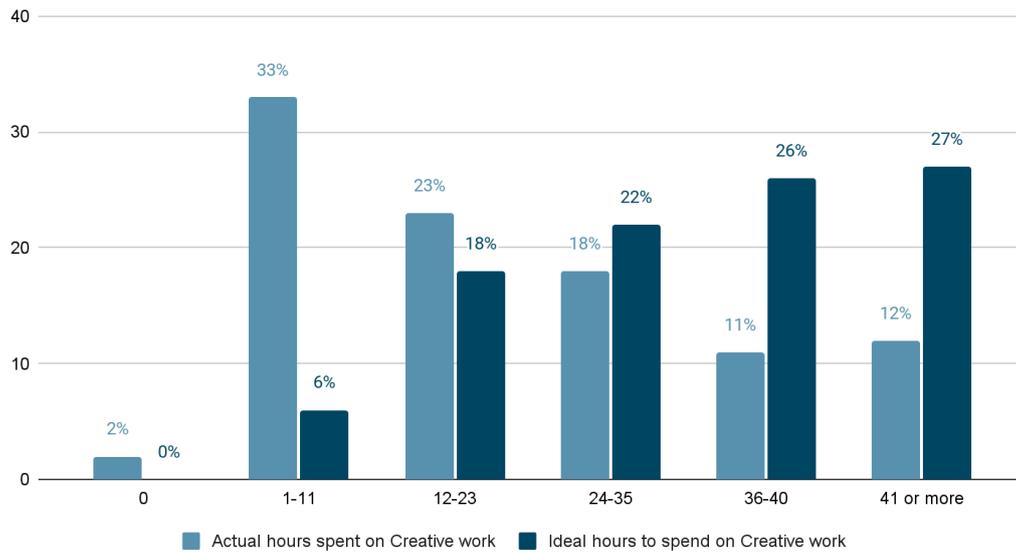


Figure 7. 2. Actual and preferred time spent on creative work (Visual artist/Designer)

Crafter

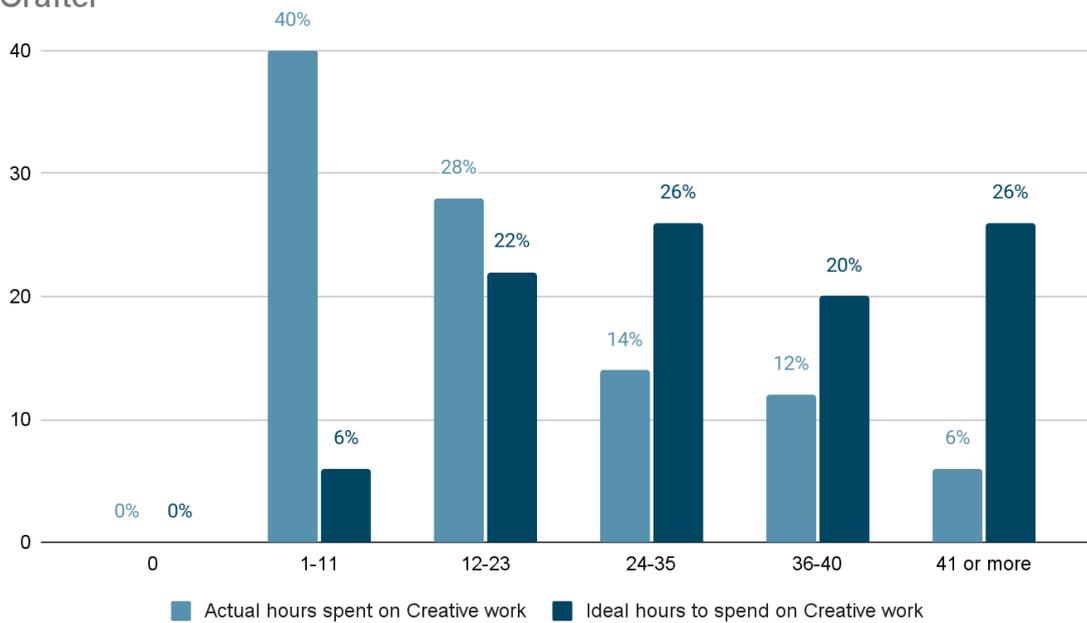


Figure 7.3. Actual and preferred time spent on creative work (Crafter)



This project has received funding from the European Union’s Horizon 2020 research and innovation programme under grant agreement No 870626

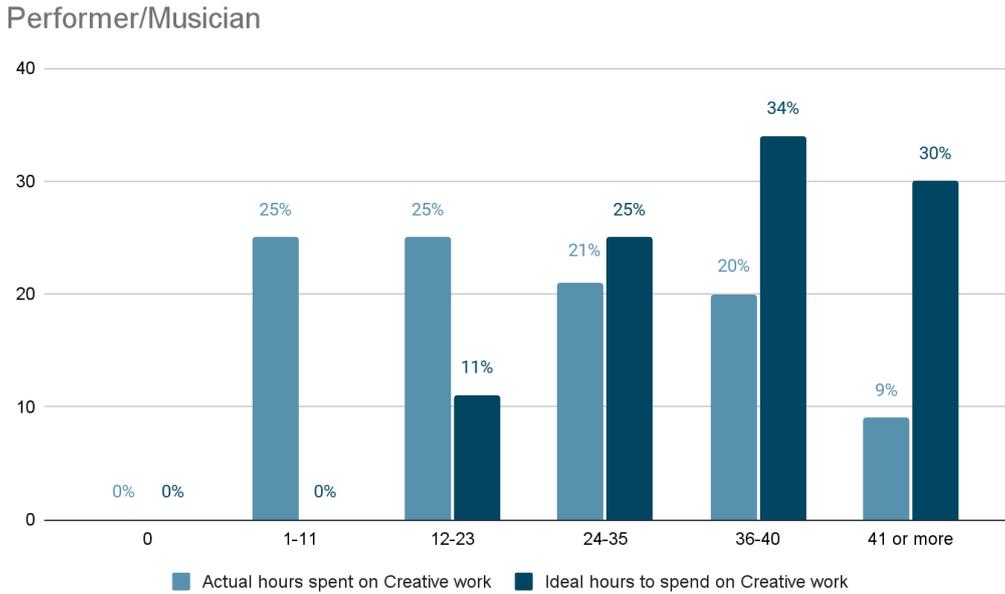


Figure 7. 4. Actual and preferred time spent on creative work (Performer/Musician)

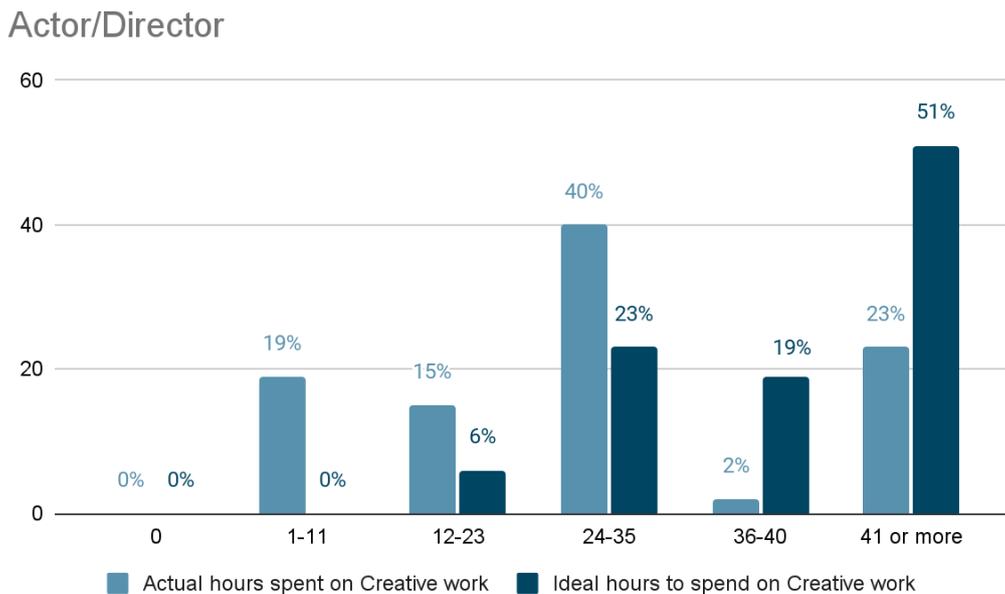
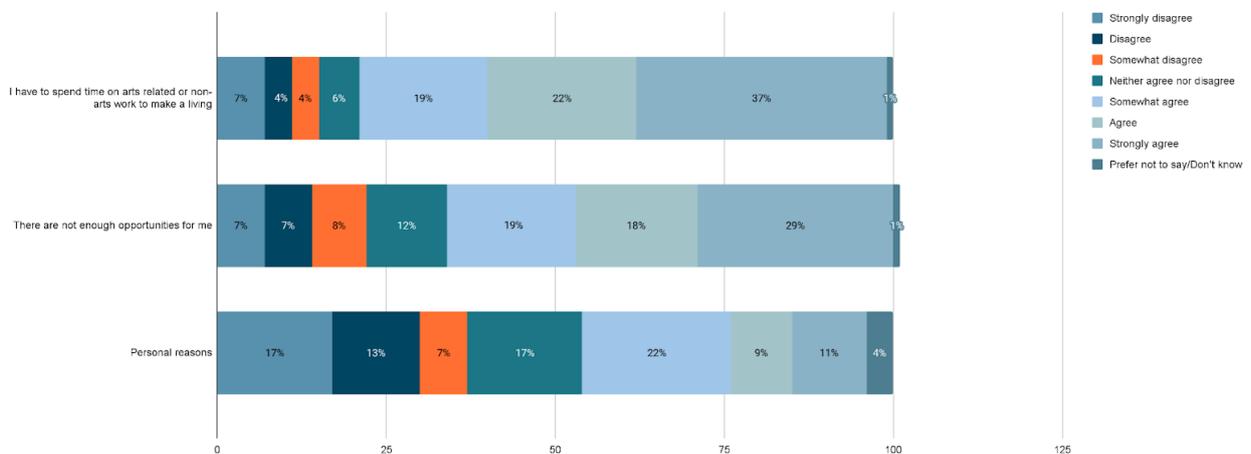


Figure 7. 5. Actual and preferred time spent on creative work (Actor/Director)

It is evident that artists want to spend more time on their creative work than they actually do, no matter which artistic field they belong to. This leads to the question as to why artists are unable to spend more time on their creative work. What are the factors that prevent them from increasing their time on their creative work? For this reason, we presented the artists who indicated they would like to spend more hours on their creative work, but were not able to do so, with three statements. 37% strongly agreed with the statement that they have to spend time on arts related or non-arts work to make a living, followed by 22% who agreed. In the next statement, 29% artists strongly agreed that there weren't enough opportunities for



them, followed by 18% who agreed and 19% somewhat agreed. Many (also) have personal reasons that do not allow them to spend more time on their creative work, as shown in Figure 8 (click on title to enlarge figure).



**Figure 8. Reasons artists are unable to spend time on their creative work (N=169)**

In our interviews, we explored artists’ reasons for not spending more time on their creative work in more depth. An interesting theme that emerged was how, even while working within their creative work hours, most of their time is spent on administrative tasks. An artist (writer/painter) from Denmark stated:

*“So, I do spend a lot of my time writing and painting – on the artistic aspect – but I also have to spend way too much time on other stuff, which is documentation. I have a podcast and a magazine, and I am emailing back and forth. All of that is very time consuming: calendars and scheduling and editing and preparing things to be released or answering questionnaires and things that are related to projects. That’s very time consuming.” ET (34-F)*

A musician from the Netherlands preferred to spend less time on their creative work. From their perspective, the administrative part of their work felt more like labor rather than their actual performance. They stated:

*“Actually, what I feel I’m getting paid for is all the phone calls, all the emails or the planning, production planning, or the project proposals that I have to write. All of this really feels like my labor, to put it more correctly, not work, but labor. And when I’m asking for a higher fee in a project it is because there more of this labor. So, I consider the non-performative parts or the let’s say ‘non-fun’ parts of my work as my labor for which I’m getting paid for. Because then the thing of getting up on stage and playing the piece or doing the thing or singing the song, it’s actually something that I enjoy so much. And I would prefer for that to be less so that I have more time to do all the extra stuff that I need to do to get to those things. Because to get to that stage, you have to convince a lot of people to hire you.”-AS(38-M)*

It is interesting to note that even if artists can spend much time on their creative work, a huge chunk of their time is taken up by admin-based tasks which actually causes them to spend less time on producing creative work.

▪ **Income/Earnings**

In this part of the survey our main focus was to understand the income/earning pattern of artists. We first tried to identify the composition of the artist’s household followed by their financial role, shown in table 3.



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Artists who indicated that they live with a partner were subsequently asked about their financial role. Around 43% of artists and their partners brought in about the same income followed by 38% where the partner of the artist contributed more towards the household income.

<b>Household</b>	<b>%</b>
Living alone	17%
Living alone with children living at home	4%
Living together/married without children living at home	25%
Living together/married with children living at home	9%
Living with parents or family	33%
Living in a resident group or student house	7%
Other	5%
<b>Financial Role (for those who live with partner)</b>	
I earn most of the household income	18%
My partner and I bring in about the same amount of income	43%
My partner contributes most of the household income	38%

**Table 3. Household composition(N=251) and financial role of artists (N=99)<sup>5</sup>**

Subsequently, we asked artists to provide us with an indication of their gross income for the year 2019 and 2020 which meant their total income (creative work, arts related work, non-arts related work, grants, social assistance, unemployment benefits, etc), see table 4.

	<b>2019</b>	<b>2020</b>
	<b>%</b>	<b>%</b>
€0-10,000	45%	46%
€11,000-20,000	20%	20%
€21,000-40,000	8%	7%
€41,000- 70,000	3%	3%
€71,000-100,000	2%	2%
€101,000-150,000	0%	0%
€151,000-200,000	1%	1%
€201,000 or more	0%	0%
Prefer not to say/ Don't know	22%	21%

**Table 4. Gross income of artists in the year 2019 and 2020 (N=251)**

When comparing the results from both years, we see that the majority of the artists from the sample earned an amount ranging from €0-10,000 followed by those earning between €11,000-20,000. For higher income brackets, the percentages decrease rapidly. However, we should also note that around 22% preferred not to disclose their income or they didn't know what their income range was.

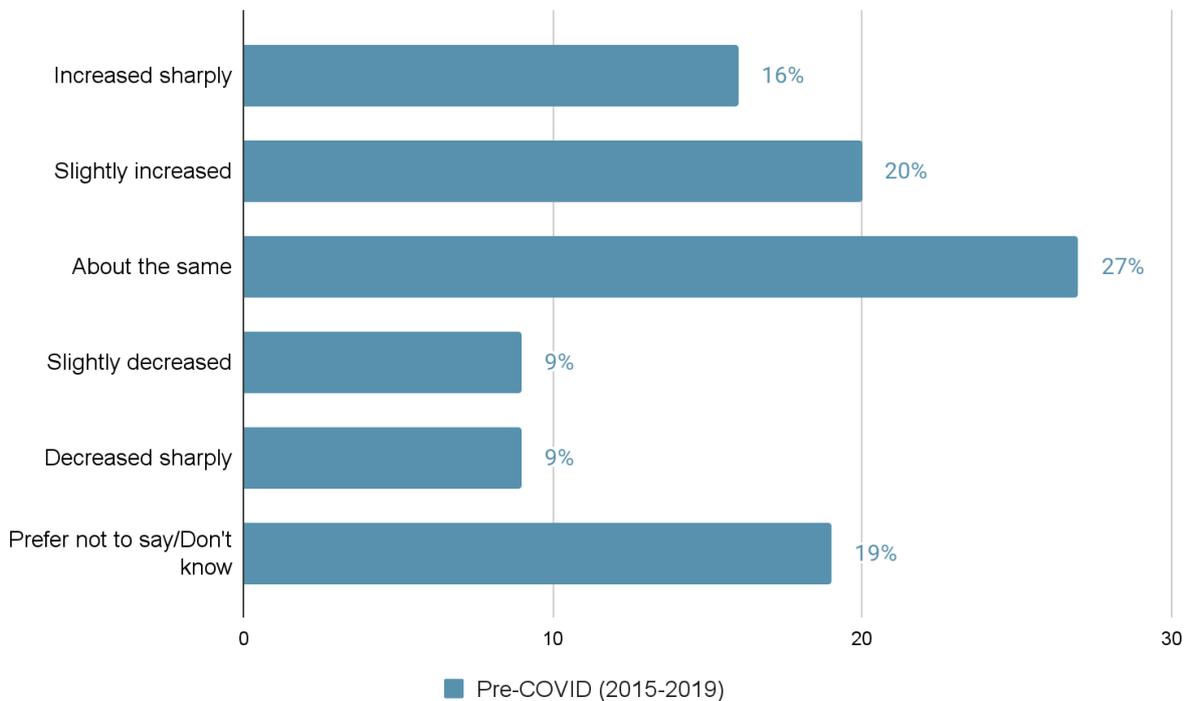
<sup>5</sup> The 99 participants include Living together/married without children living at home, living together/married with/without children living at home and "Others", where living together with partners but in different circumstances.



In some cases, artists were unable to generate any income at all and had to rely on other sources, such as rent from property or relying on their spouse. One painter based in Romania stated:

*“I have looked into a few galleries which sell, but they are for more known artist. I'm not a known artist. I don't have that name. I can't sell. So, it cannot be my main source of income because I haven't sold any painting. I have had to find a different way of financing. I would have loved to be able to make a living out of painting, but it's not for me. It's not possible. So, I'm renting and from the payment I receive from the rent I survive.”-OJ (43-F)*

In table 4, we see that on average artists didn't see a significant change in their gross income when both years are compared. This may come as a surprise, given that in 2020, much of public life was closed due to Covid. Note, however, that table 4 refers to total gross income and does not identify creative work income separately. To assess the creative work income over time, we asked participants to indicate the development of their creative work income during the period 2015-2019 (before the Covid pandemic) and during the period 2019-2021 (since the Covid pandemic).



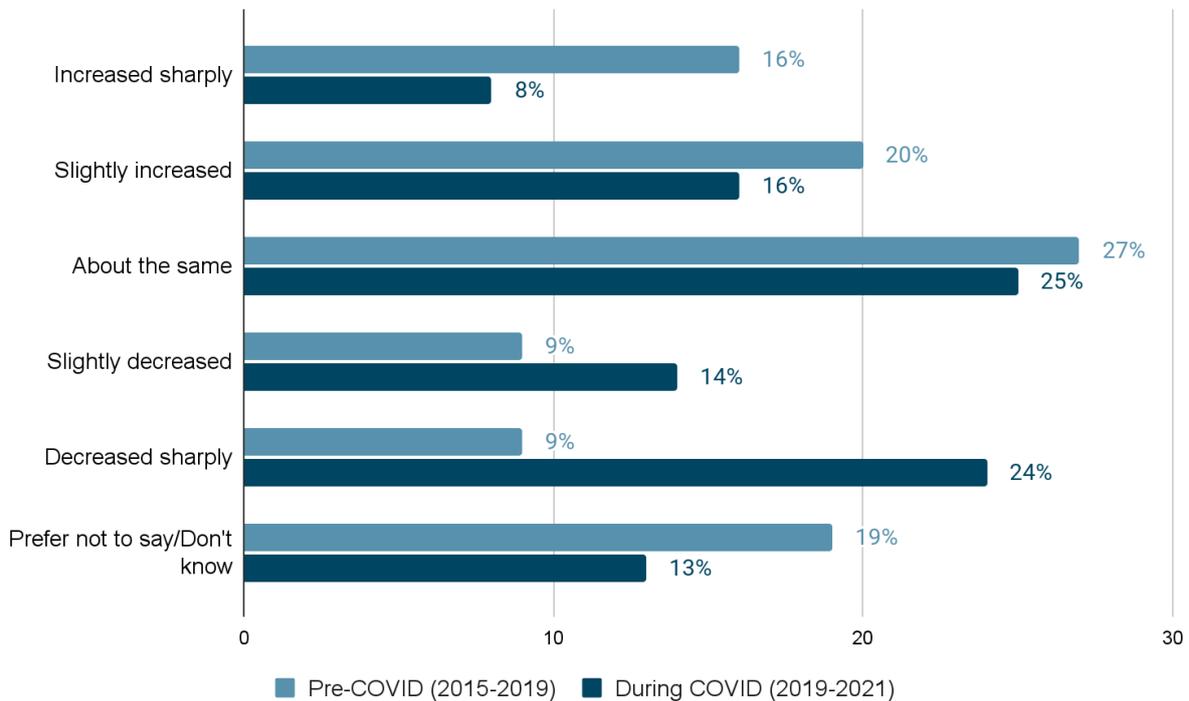
**Figure 9. Creative work income development during the period 2015-2019 (Pre-Covid) (N=251)**

Around 27% of the artists indicated that their income remained the same during the period 2015-2019 while around 36% witnessed a slight (20%) or sharp (16%) increase in their income. Around 18% suffered a slight or sharp decrease, while 19% preferred not to disclose this or did not know, see figure 9 (click on title to enlarge figure).

During the Covid pandemic a large group of artists (25%) didn't see a significant change in their creative work income. However, the group that suffered a sharp decrease is almost equally large, at 24%, while 14% suffered a slight decrease. The group that saw their creative income increase during the pandemic is



considerably smaller. Figure 10 (click on title to enlarge figure), shows the income development before and during the Covid years and illustrates that on average, the creative income of artists decreased during Covid.



**Figure 10. Artists creative work income pre-Covid (2015-2019) and During-Covid (2019-2020)**

In our interviews we asked artists about their creative work income before and during the Covid pandemic. A visual artist from Portugal stated:

*“During the pandemic, it was a hard backlash. My revenue was down between 20 and 30%. And prices are rising, inflation is rising. And now we’re in the middle of the third year and things don’t look very promising for this year’s revenue. So, it’s been a struggle and you have to find other ways to promote your work”-SF (36-M)*

Artists tend to earn from multiple sources of income but in our sample the most common income stream is from freelancing/being self-employed without employees. Employment contracts come in second at 29%. Table 5 gives an overview of the different sources of income through which artists make an income from their creative work. The numbers add up to 188%, which implies the average artist had 1.9 different sources of income.

Sources of income (multiple answers possible)	%
Employment contracts	29%
Freelancing/Self-Employed without employees	74%
Own business with employees	5%
Remuneration/Receipts from CMOs	4%
Royalties	12%
Passive Income	17%
Subsidies	5%
Grants/Prizes	14%



Patrons /Donations	14%
Non-Fungible Tokens (NFTs)	4%
Other	10%

**Table 5. Artists sources of income in percentages (N=251)**

During our interviews, an author stated:

*“I had my first best seller in 2011 which means that it took me 20 years to become famous overnight. Before that I had 60 or 70% of income from journalism, writing essays, reports, blah, blah blah and around 30% of royalties. Having the best seller and having licenses all over the world it changed and now it's about 80% income from royalties, part of it through readings, events and workshops. And also a tiny little bit of income from collecting management societies. But this is the smallest part all over.”-NG (48-F)*

### ▪ Digital Platforms

In this part of the survey, we asked artists to explain their experiences both professionally and financially with digital platforms. Artists were asked to identify if they used digital platforms and which one of them they used the most for their creative work. They could select multiple options as most artists tend to use several platforms for their creative work. For simplicity, we divided the various types of platforms into four different categories. Table 6 shows the list of the most used platforms by artists<sup>6</sup>.

<b>Social Media Platforms</b>	<b>%</b>
Instagram	91%
Facebook	54%
Twitter	22%
LinkedIn	23%
<b>Media Streaming Platforms</b>	
Spotify	13%
YouTube Music	6%
Apple Music	8%
<b>Media Sharing Platforms</b>	
YouTube Video	35%
TikTok	19%
<b>Marketing Selling Platforms</b>	
Etsy	12%
Behance	16%
<b>Publishing Platforms</b>	
Wattpad	2%
Kindle Direct	6%

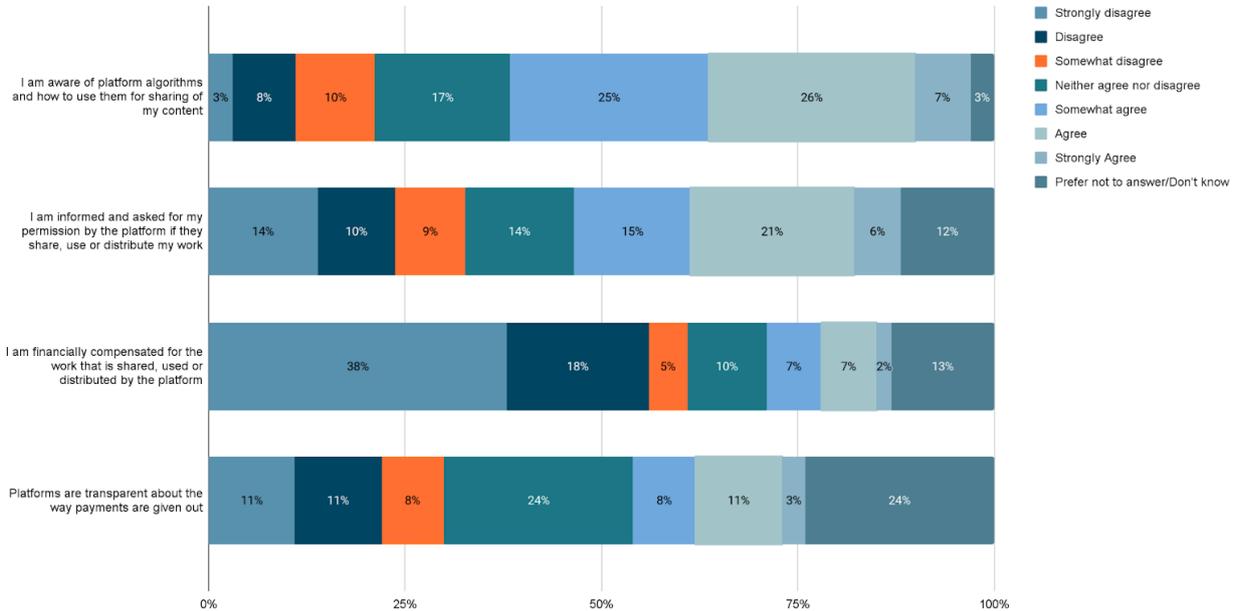
**Table 6. Digital platforms used by artists for their creative work (N=251)**

Apart from the platforms in Table 6, artists also mentioned other platforms that they use for their creative work such as Tumblr, Soundcloud, Vimeo, Pinterest, Red bubble etc. It is evident that artists use digital platforms to promote and share their creative work so as to connect with their target followers and be able to gather traffic that eventually leads to earnings in some form. However, most of the time artists aren't fully

<sup>6</sup> Artists had the choice to select multiple platforms from a list of 27. This table lists the platforms that were selected most frequently.



aware of the policies of digital platforms when it comes to the sharing of their content. We presented the artists with some statements to understand their experience with using their selected platforms, see figure 11 (click on title to enlarge figure). These statements were only displayed to the 237 artists who had selected digital platforms in the previous question.



**Figure 11. Artist experience with digital platforms (N=237)**

When artists were asked whether they found payments from platforms transparent, around 24% neither agreed nor disagreed. The percentage that disagreed with this statement is somewhat larger (30%) than the share that agreed (22%).

Respondents were most outspoken about compensation: Around 38% of the artists strongly disagreed with the statement that they are financially compensated for the use of their work, while another 18% disagreed and 5% disagreed somewhat. This adds to 61% who disagree to some extent, versus 16% who agree to some extent.

In the next statement, a slightly larger group of 42% agreed to some extent that they were informed by platforms whenever these asked for their permission to use, share or distribute their work while 33% disagreed to some extent. When asked whether they were aware of the algorithms of platforms and how to use them for sharing their content, 58% of artists agreed to some extent.

In our interviews we asked artists about their experience with digital platforms and how it affected them professionally and financially. Some artists find digital platforms an opportunity where they can make some form of earnings and also have the chance to express themselves.

*“I think it depends on the audience that you already have, or if you're really good at building an audience online because a lot of it is actually a popularity contest when it comes to artists and to getting your followers nowadays. There are also problems with the amount of money artists actually receive for creating content compared to the money that companies make out of this entertainment that is being made for free for them. But I think that companies like, for example, Patreon provide an opportunity that we didn't have before.” - ET*



*"I don't feel comfortable with spotlights, with exhibitions. I have participated in a few exhibitions that were launched on different points in time throughout the years. It's not something that I crave for myself, but I know that that is technically a requirement for selling. But it's not the means that I am seeking. That is why I have turned to the online medium, which I thought might be another way, which would enable me to monetize my artwork." -OJ*

Statement left by survey respondent:

*"I haven't earned much from my debut on the online platforms, however the pandemic helped me increase my artistic skills, my motivation to get other people to acknowledge my works (ranging from poems to digital drawings), as well as getting internships for various translation posts."-Anon*

However, some artists found platforms to be exploitive, especially for emerging artists. A young book author from Greece stated:

*"I think that platforms are specifically exploitative, not only economically, but they also make you feel like you're only worth this much like they give you the opportunity. They don't give you an opportunity to explore, to actually see your worth because everyone takes this platform as a joke, or at least a fun read to pass time and everything. So they don't actually see you seriously in those platforms." AS(20-F).*

A prevalent theme that emerged from these interviews, was how digital platforms have become a necessity for artists to be able to market themselves. Most artists need to have some form of digital presence to be able to connect with their clients and their followers and to be discovered by relevant agencies. This leads to the question or concern of how artists, apart from struggling to find creative work, need to spend much time on marketing their creative work on these platforms, which on the one hand is a good opportunity but on the other hand creates an added pressure, or in some way an added load of admin based work which takes them away from their core creative work.

*"Oh! I must somehow, somehow use them. I know it's an important way of communication and I try to use them. I could do more, yes, but I also have to focus on the work that is at hand"-SF*

*"I'm stuck using Facebook and Instagram because that's where I can find people, and if one is younger then there's the TikTok and all the ones that I don't know about, right?"-ET*

Statement left by survey respondent:

*"I feel a rising pressure to move my work into digital mediums and social media platforms in order to survive. And it was already hard for me to stick to traditional media arts. It also feels so disappointing to have invested so many years in this craft only to have to do digital work"-Anonymous*

Apart from creating their marketing presence, artists who use platforms, often struggle with "algorithms". Mostly social platforms prioritise content that users will most likely view. It can be hard for artists to decipher the algorithm pattern, especially if you are a beginning artist. In our survey we asked artists whether they agree to certain statements with regards to platform algorithms as seen in figure 12 (click on title to enlarge figure).





**Figure 12. Artists experience with digital platform algorithms (N=237)**

When it came to awareness of platform algorithms with regards to sharing content about 21% of artist disagreed. The percentage that strongly disagreed with this statement is around 16% while 11% somewhat disagree. This means that around 48% of artists are disagreeing, whereas 33% agree to some extent.

In the next statement, 19% of the respondents strongly disagreed that algorithms can benefit *beginning* artists and another 12% disagreed. When the same statement was asked with respect to *established* artists, 26% agreed and 19% strongly agreed. If we were to compare both statements, then 64% agree to some extent that established artists can benefit while only 40% agree to some extent that beginning artists can benefit.

When asked if algorithms assisted in reaching their potential audience, 42% disagreed while 34% agreed to some extent.

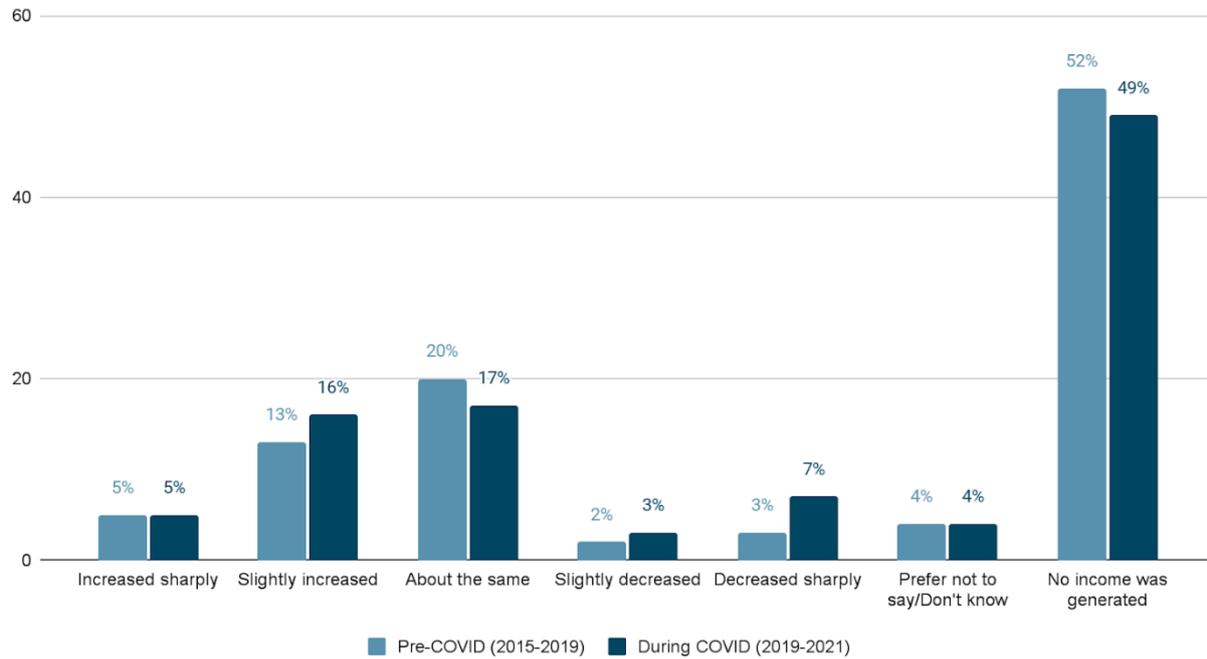
In our interviews we asked artists how they felt about platform algorithms and what their experience has been so far. A young beginning illustrator based in Sweden stated:

*“I feel that Instagram, for example, does not really, value artists. They care a lot more about quantity over quality. My own personal opinion, since I’ve been on the platform, almost ever since Instagram started, I don’t remember when, maybe in 2017 or something like that. My audience has been growing very, very slowly. It’s been very stagnant.” DS (19-F)*

We also wanted to understand whether artists were able to generate any income from digital platforms. We therefore asked them two questions related to their income via digital platforms. One asked them about whether they had seen any change in their income from platforms in the pre-Covid years 2015-2019 and the other asked the same question for the Covid years 2019-2021, see figure 13 (click on title to enlarge figure).



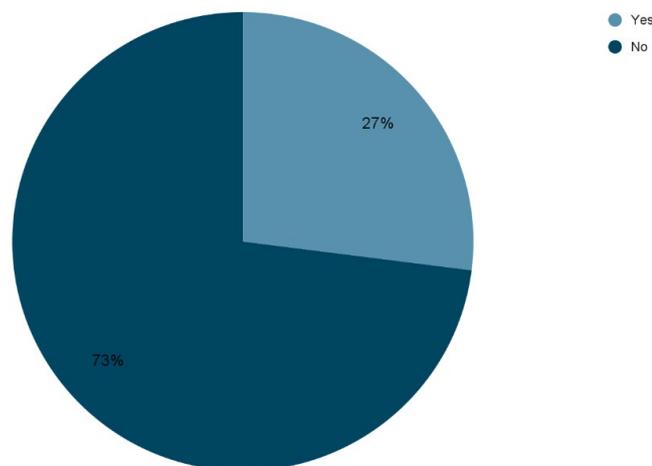
Income through digital platforms



**Figure 13. Artists digital platform income pre and during Covid (N=237)**

While we do not see any substantial difference, what we do see is that both before and during the Covid pandemic the majority of artists responded that they didn't generate any income through digital platforms. During both periods, however, more respondents report an increase than a decrease, which seems to be associated with the increasing role of platforms over time.

Another issue faced by artists when using digital platforms is content removal. We asked artists whether they faced an occasion where their content was removed, demonetized, demoted or restricted by their chosen platform. Around 27% reported to have experience with this, see figure 14 (click on title to enlarge figure).

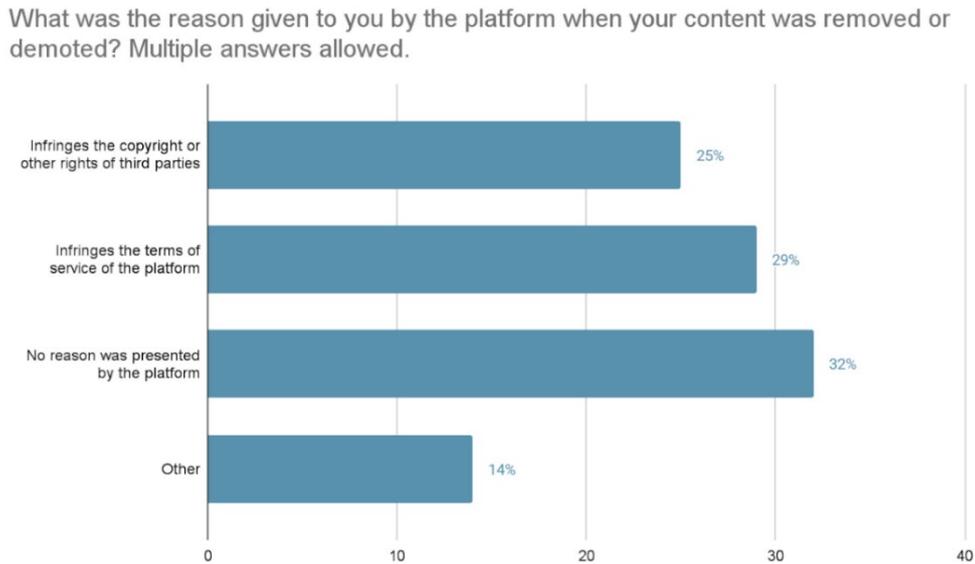


**Figure 14. Artist content removed, demonetized, demoted or restricted by/on digital platforms (N=237)**



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870626

We then asked these 77 artists for the reasons that were given to them when a platform removed or demoted their content. The question gave them three possible reasons and an open response option. Multiple answers were possible. As we can see in figure 15 (click on title to enlarge figure), around 25% reported that platforms removed or demoted their content because it infringed copyright or other rights of third parties, 29% reported that they were told that their content infringed the terms of services of the platform and 32% were given no reason at all. In ‘other’ reasons, artists mentioned how their content was removed mostly due to issues of nudity and mature content even though they considered their content to be just art.



**Figure 15. Reasons for content removal by digital platforms (N=77)**

In our interviews, a journalist based in Greece stated the following:

*“I mean like ten years ago and more, I had YouTube videos and I got more money from my YouTube videos, than the books, but then YouTube changed the rules so that they didn't have to do many pay-outs. They made it so that you have to get views within a certain time or something. And then they just took me off. They just like demonetized, they just said ‘we're shutting down your account’. They paid just like a one-off payment, but it was only like a hundred euros.” -TK (58-F).*

Some mentioned how their content was never removed but they did witness their artist friends facing such issues:

*“I think, it's really restrictive, especially when it comes to visual art or multimedia art like visual and auditive because there is a censoring aspect that people have to deal with, like tiptoeing around. If you make art that contains nudity or subjects that Facebook or these companies don't favour, then you're stuck censoring yourself, when the idea of art is free expression.” ET*

Another interesting perspective was identified through the statement made by the following artist:

*“No, my content has never been removed. I have a lot of friends who have been shadow banned by Instagram. For example, for posting something that is against the agenda of Instagram, especially politically themed content. So, I think the problem starts from the fact that we're trying to fit arts into a non-artistic format, and non-artistic not because it cannot be artistic, but because it serves a different function. Instagram is censoring*



stuff, but then Instagram is not the place to upload a painting. Yet we want to upload it, because Instagram has kind of taken over the market and it's like the number one promotion tool.

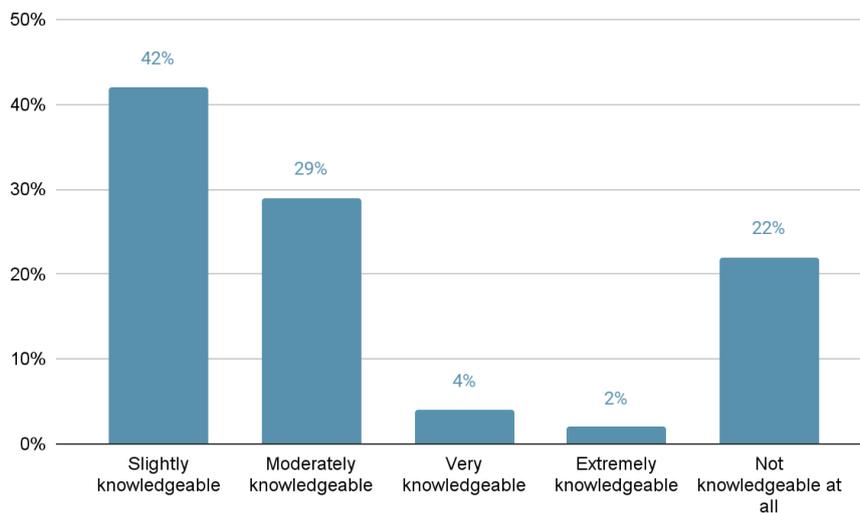
But we forget that it's a promotion tool, not an art exhibition. So, then we'll go, like, 'why did you cover the nipple?' Well, why didn't you exhibit the painting in a room that there would be no problem with the nipple? You know what I mean? But at the same time with this democratization of Facebook or Instagram, all these platforms that everyone is getting in, we are stretching their limits by getting in there and presenting our work.

We were like, no, now it's also an art fair. It's also a music platform. It's also a video platform. And then there is this debate that some users were offended by some content. And then what do you do? Do you filter that? Do you put a banner that you have to click to see? I think we're forgetting the first question, which is whether it is the right platform to present the work."-AS

It is an interesting perspective that highlights how digital platforms, and especially marketing platforms, have been expanded into directions that they perhaps were not initially built for. However, they are mediums that artists need to use for mass reach, as specific art-based marketing platforms are not used by everyone. Only a few users would use platforms like Behance or Wattpad because that is where their interest lies. To be able to reach a wider market, artists must rely on larger and more commonly used platforms.

▪ **Artificial Intelligence (AI)**

In our next section we asked artists about their experience with artificial intelligence (AI). When asked how knowledgeable they considered themselves about AI, 42% reported they were slightly knowledgeable about it, 29% reported moderately knowledgeable, 4% said they were very knowledgeable and only 2% said they were extremely knowledgeable. Around 22% claimed they had no knowledge about AI at all, see figure 16 (click on title to enlarge figure).

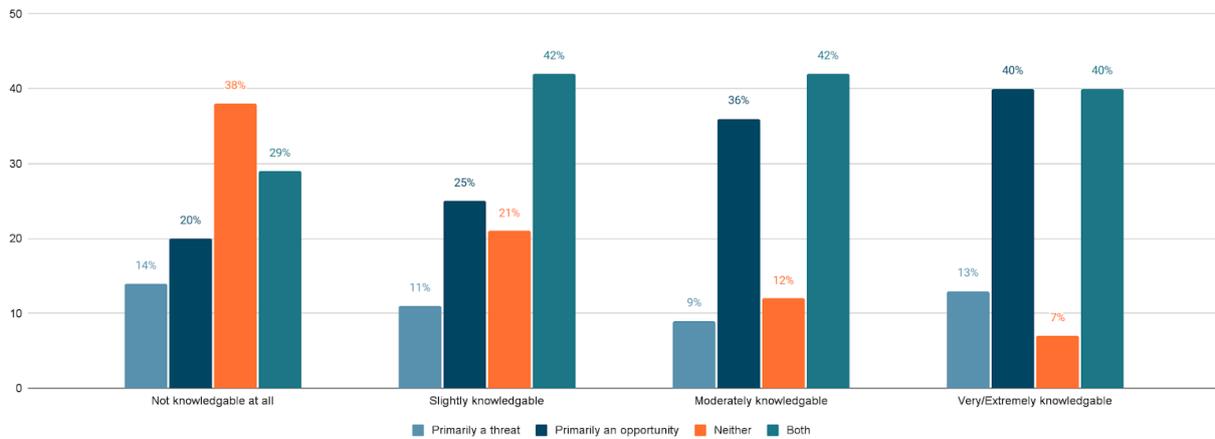


**Figure 16. Knowledge of Artificial Intelligence (N=251)**



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We then asked artists whether they considered AI as a threat or as an opportunity for themselves. In Figure 17, we see that those who consider themselves more knowledgeable about AI, also see more opportunities. The concern that AI is a threat is rather stable across all knowledge groups (click on title to enlarge figure).



**Figure 17. Artificial Intelligence threat or an opportunity (N=251)**

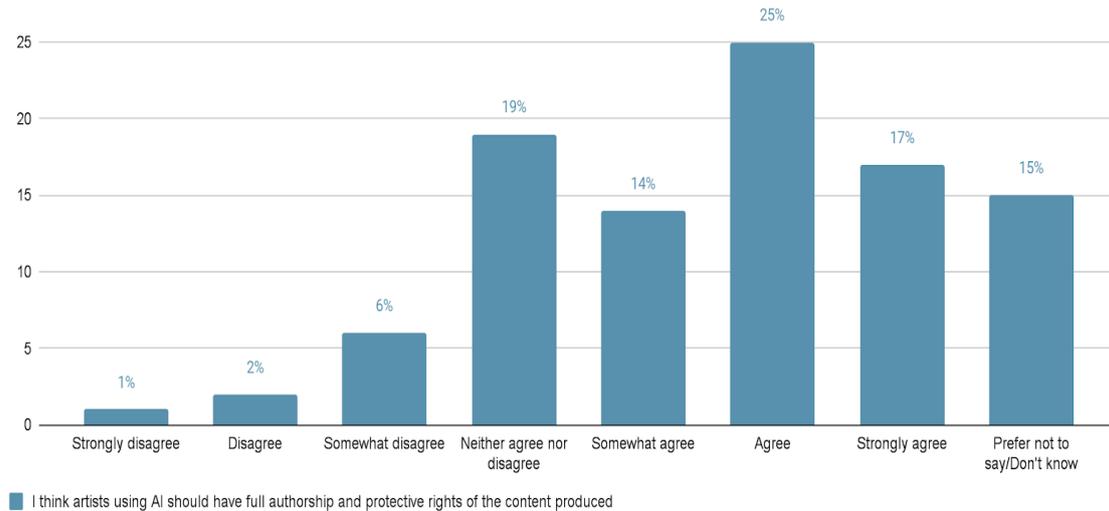
In our interviews with the artists, we asked what their view was on AI based on their experience. Here are some statements:

*“It was really nice because I didn't need to say these things myself or hire actors for my voice-over projects. I could just have artificial intelligence do that for me. I'm really enjoying doing voice-over stuff for performance related work with artificial intelligence. It's cool!”-ET*

*“I've played with artificial intelligence, and I have found it very interesting.”-SF*

In our next question, we asked artists whether they had used AI personally to create their content. Only 14% had really used AI for their content. In one of our statement questions, we asked artists about the authorship debate over AI and whether they thought the artist should have full authorship or not. 25% agreed that artists should have full authorship and protective rights of the content produced, followed by 17% who strongly agreed, see figure 18 (click on title to enlarge figure).





**Figure 18. Artist’s view on AI authorship and rights (N=213)**

In the interviews we asked those who used AI or had some familiarity with it, what they thought about the authorship debate regarding AI. They stated the following:

*“What I want is copyright for all my work, especially if it's based on something that I wrote, or some sort of agreement. I tried to do research about it, and I couldn't find it. So I stopped using it. But I think it's really nice that these things are available because experimentation always lead to new ideas. I don't think it's a threat for me, because what I do has a very handmade feel anyway.”-ET*

*“An author, a human origin, that's the authorship. The AI is only a tool, it's just a machine. What is the point in celebrating the authorship of a machine? There is always someone who programmed it. So, there's always someone who made that happen.”-SF*

An interesting perspective was highlighted by our musician interviewee who stated that our laws are mostly centred around human paradigms, and the question we must ask is whether these laws are something that work for the machine paradigm as well:

*“It sounds like we're facing the problems of the way we have structured laws around copyrights because they start from the human paradigm. We have an understanding of copyright and the way it protects music and intellectual property, but it only works with humans and it only works in these kinds of societies. Now that we're exiting this human paradigm, we are like ‘how do we do that?’ So, I think it's the limitation of our own laws that we're facing now.”-AS*

#### ▪ **Piracy and Plagiarism**

Artists using digital platforms tend to share their work for the purpose of visibility and marketing. Especially during Covid, most artists shifted from traditional and physical methods to virtual mediums. While these can benefit artists in helping them reach their followers and clients, sometimes this leads to piracy and plagiarism of their work which could cause financial and professional setbacks. To understand what artists experience when it comes to their content sharing, we presented some statements related to content sharing.

Most artists agreed to some extent that they were fine if their work was shared with credit and even a larger share agreed that it provided them with visibility and opportunities. On the statement that sharing of their content leads to financial loss, 30% disagreed and 23% strongly disagreed. Furthermore, 48% disagreed or



disagreed strongly that sharing of their content would cause them financial loss in the future. See figure 19 (click on title to enlarge figure).

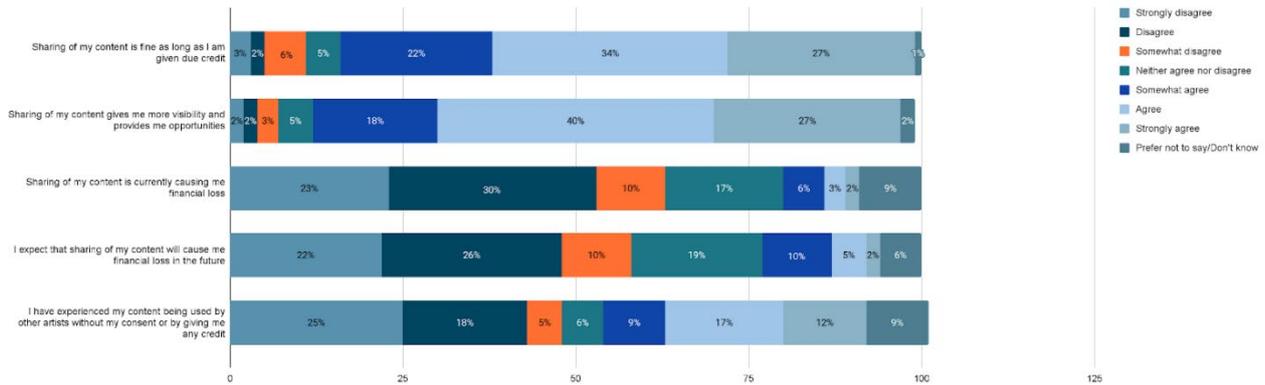


Figure 19. Artists experience with piracy and plagiarism (N= 244)

During our interviews, some artists spoke about how their work was shared or used without their content and how it impacted them financially and professionally. One artist mentioned:

*“I made an album cover for a musician. And suddenly, like a couple of months after the album release, someone posted it on Red Bubble (a market selling platform). Suddenly the record cover was visible as bed sheets and pillow covers! Anything! Mugs! Everything, you name it. It was everywhere and in about a week the artists who commissioned my work, he contested it and he won in. After which It was taken down.*

*Coming from such a small country and being relatively unknown as an artist it was flattering because someone noticed my work and thought it was worthy of exploiting into some complete line of products. On the other hand, of course it's not how it was intended to work, and I'm not making any money from it. So, I'm outraged.”-SF*

Copyright

Copyright is relevant for the income position of many artists. However, a large majority (75%) of respondents indicate they are only slightly or moderately knowledgeable about copyright, see figure 20 (click on title to enlarge figure).

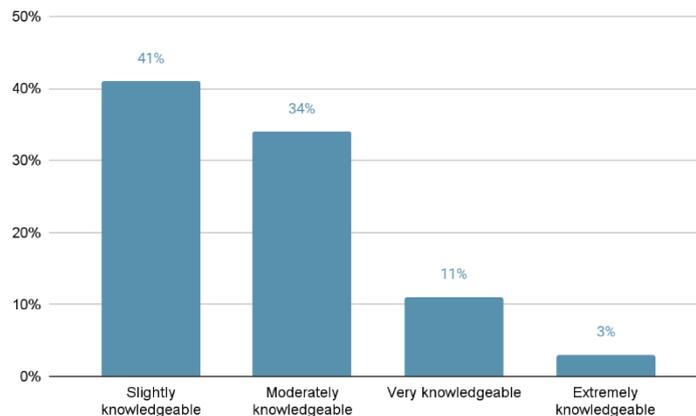


Figure 20. Artist’s knowledge on copyright (N=235)



We presented artists with the statement that copyright is important for their professional work. A large majority agreed: Around 36% strongly agreed with that statement while another 34% agreed and 16% agreed somewhat. Similarly, a majority agreed that copyright is important for their earnings and that copyright protection should be stronger and disagreed with the statement it should be weaker. In response to a statement whether they often sign contracts that transfer their copyrights against their will, a majority disagree to some extent. We also asked if they often faced disputes when it came to copyright. 25% strongly disagreed and 22% disagreed, see figure 21 (click on title to enlarge figure).

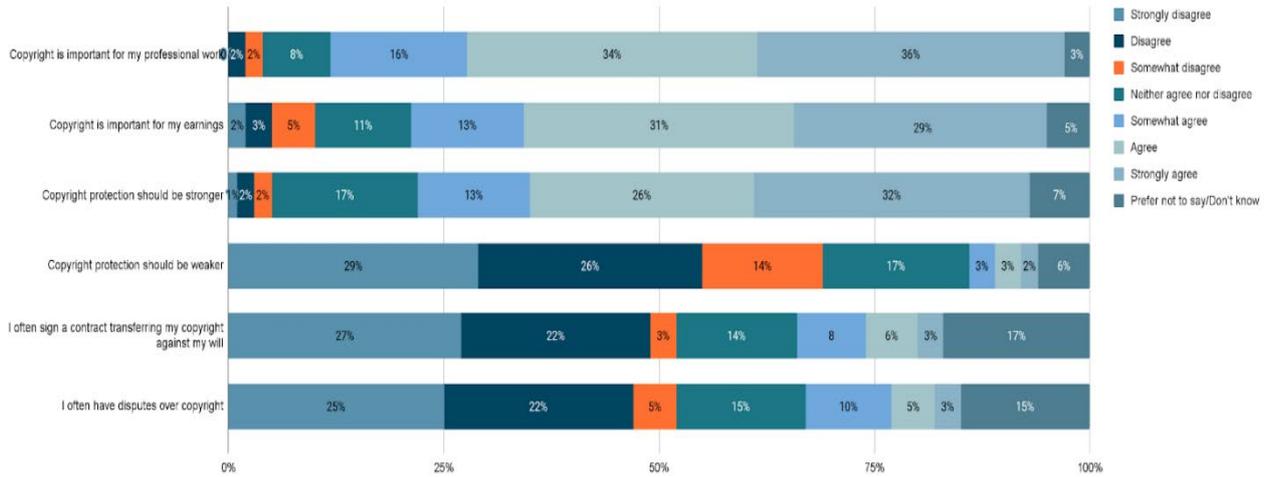


Figure 21. Artists experience with copyrights (N=230)

During our interviews, one of the artists mentioned with respect to copyright:

*“When someone asks me if they can use my music, I’m usually very open towards it. There’s only been one case when I had arranged a Greek folk song, where the song originally doesn’t have copyright, but the version I made should be protected because it’s a particular arrangement that was used. That arrangement was used by a pop artist in Greece who went around and made a videoclip of it and started playing it in concerts and stuff. I asked her to not use it, but she went ahead and did the whole production of the thing. I contacted her again and said, please acknowledge at least the arrangements but she didn’t do it. And then I’m stuck because as I told you, there is no copyright organization in Greece at the moment that works for these matters. I don’t know what to do. So, this is the only incident when I’ve needed protection, especially because I had personal contact with the artist and they didn’t respect my request for not using my material. So, this is the only, only, only case. And I believe that it could be sorted out on a human level, but it wasn’t”. -AS*

Another artist stated:

*“I have found my paintings put on a different site which was not even put up by me. It was a branch of them that was trying to sell locally, or I don’t know how they operate. I have received nothing from that. I cannot take action to be very sincere. I’m an individual person. I don’t have many connections. I don’t know whether they have sold any. But if they have sold, they have had revenues based on my paintings.”-OJ*

Statement left by survey respondent:



*“There is a difference when someone shares my art on stories which is generally accepted as not against copyright and when they share it as their post which I consider against copyright even if they mention my name there. Talking about Instagram here.”-Anonymous*

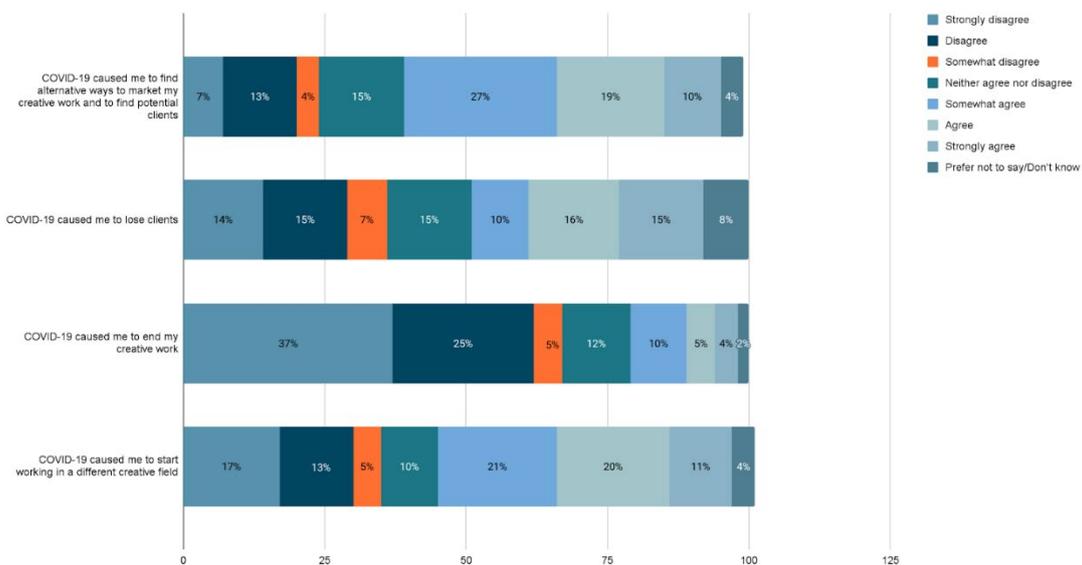
What is evident from our interviews and feedback is that many artists are vulnerable and that copyright laws are not always transparent for them.

▪ **Pandemic Impact (Covid-19)**

The last section of our survey focused on artists' experience during the pandemic. The impact of Covid-19 was severe for most artists, specifically those in the performing arts. To understand how the pandemic impacted their creative work, we presented them with some statements. In the first statement, a majority of artists agreed that Covid-19 caused them to find alternative ways to market their creative work to find potential clients. In the next statement, 36% disagreed to some extent that they lost clients due to Covid-19 while 41% agreed to some extent. Covid-19 did not cause artists to end their creative careers: 37% strongly disagreed when asked if Covid-19 caused them to end their creative work followed by 25% who disagreed. However, 52% acknowledged that they did started working in different creative fields due to Covid-19, see figure 22 (click on title for enlarged figure).

Statement left by survey respondent:

*“I’m a screenwriter and in my spare time also a painter, but I occasionally sell one if someone wants a picture of their dog. Covid and the digital world have made my job so stressful. I hate having to promote on social media and having to be always online. And Covid gives companies the perfect excuse to underpay women even more than they do already. I nearly went bankrupt last year due to being fleeced by my accountant. So yeah, I’ve decided to give up. I’m going to be retraining as an electrician because that’s a job where people always need you and I don’t need to have “a presence” and put my face and personal info on social media.”-Anonymous*

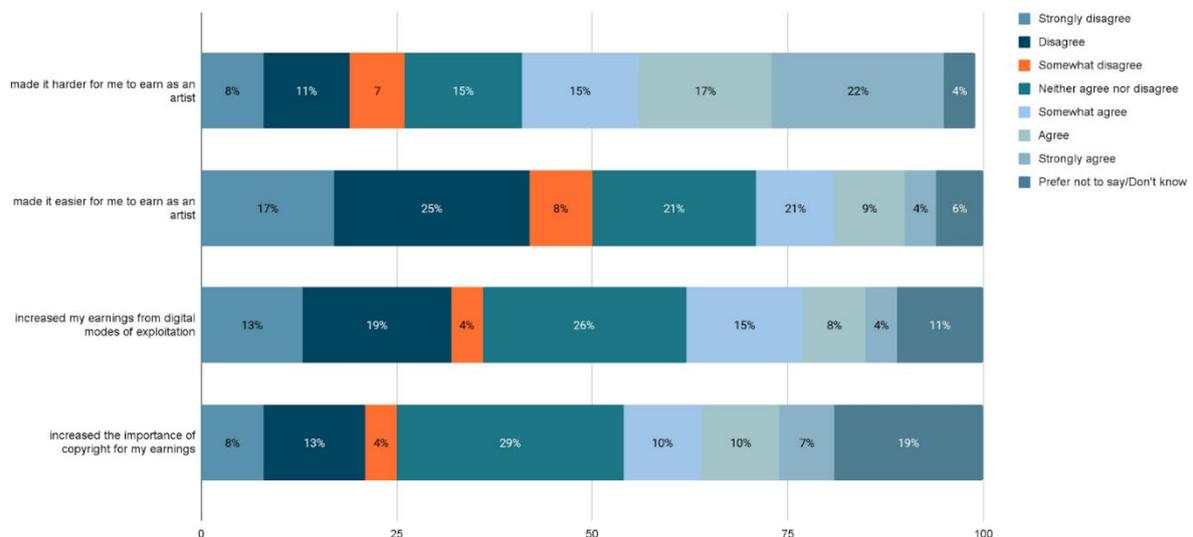


**Figure 22. Covid 19 Impact on artist’s creative work (N=226)**



This project has received funding from the European Union’s Horizon 2020 research and innovation programme under grant agreement No 870626

To investigate the impact of Covid-19 further, we presented some statements to artists related to their experience with Covid-19 in terms of their earnings. In the first statement, 22% of artists strongly agreed that Covid-19 made it harder for them to earn as an artist followed by 17% who agreed and 15% who somewhat agreed. In the next statement, 47% of artists disagreed to some extent that it made it easier for them to earn during Covid-19, whereas 34% agreed to some extent. 36% disagreed to some extent that Covid-19 increased their earnings from digital modes of exploitation. In the last statement, 27% agreed to some extent that Covid-19 increased the importance of copyright for their earnings whereas 25% disagreed to some extent, see figure 23 (click on title to enlarge figure).



**Figure 23. Impact on artist earnings during Covid-19 (N=224)**

During our interviews some artists also explained how Covid-19 impacted their earnings:

*“My income from artistic work increased because people felt increased need for emotional, personal and comforting artwork which they were mostly buying as a gift for their loved ones. I continually educate myself in marketing so I was able to find many new target audiences. Croatia is one of the very few countries that offered zero help to artists, and not just artists, but any type of freelancers and self-employed people. Luckily, I learned enough about social networks to not need help, otherwise I do not know how I would have survived these 2 years”-Anon*

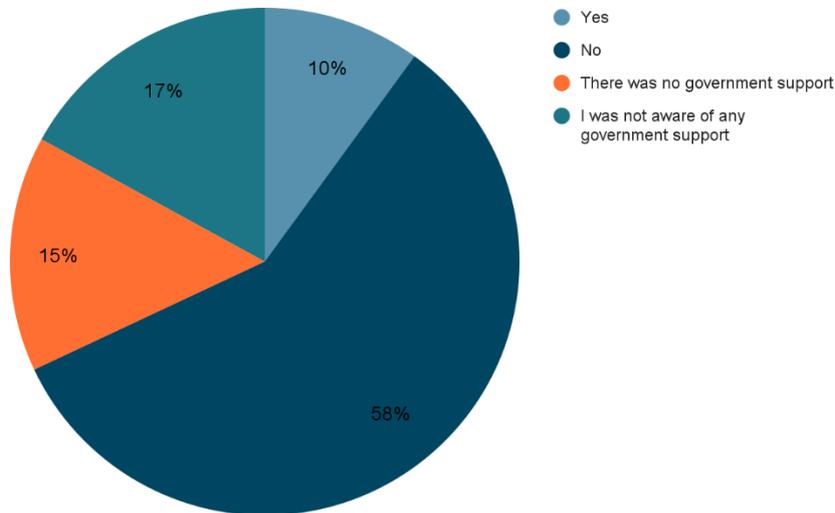
*“The biggest issue for me was the pandemic curtailing my young company growth, so my projected T/O and salary were paused for 2 years”-Anon*

*“In my personal experience, the pandemic, when it started, caused a decrease in income for many tattoo artists in Croatia. But later, when people got used to the pandemic and restrictions, it actually caused us to earn more money and get new clients. People are not traveling as much as before, they don't go to parties, no clubbing... They are spending more time on social media, browsing through our online portfolios, and finally, getting more tattoos than before because it's a luxury that is not prevented, or made difficult because of pandemic. At least in Croatia”-Anon*



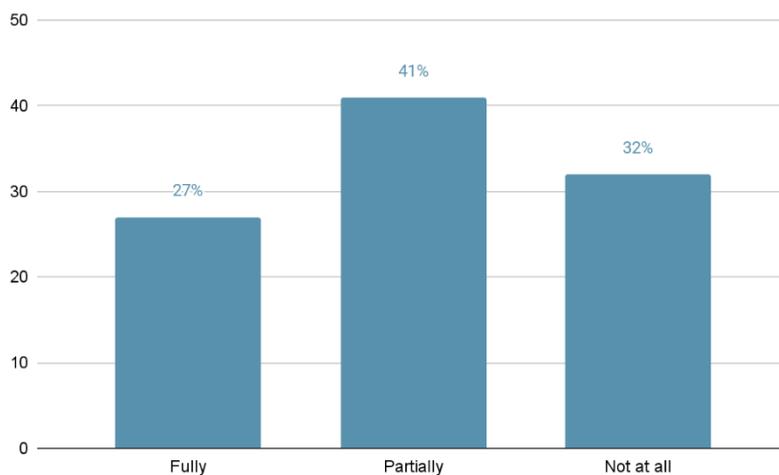
*“In the midst of the pandemic, I graduated with a bachelor’s degree and began working as a graphic designer. In reality, the people working in the advertising business were not so badly affected by the pandemic. 2021 is the first year in which I signed an employment contract, and I was on a fixed salary. I left the place due to personal conflicts, but I was happy with the salary”-Anon*

*“Pre-Covid I moved to a new country, after a 20-year career, and was establishing myself. I had lost UK buyers because of Brexit. Then Covid happened. So, a triple hit! But slowly I’m getting back on track”-Anon*



**Figure 24. Government support to Artists during the Pandemic (N=224)**

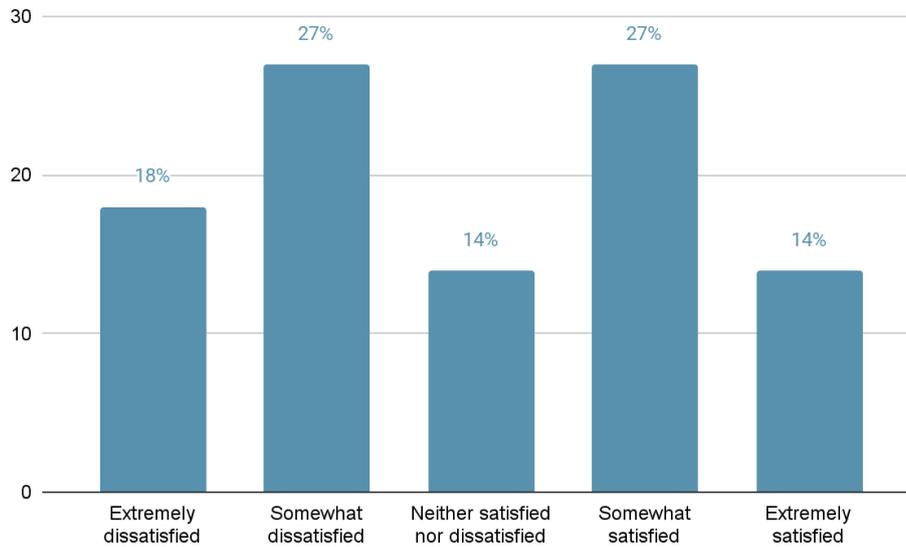
In the survey, artists were also asked whether they received any support from the government during the pandemic. Only 17% stated to have received support, see fig 23. We asked those who received government support if they could provide us an estimate of what they received in Euros. The amount ranged from a minimum of 100 euros to a maximum of 3200 euros. For around 41% of these artists, this only partially covered their loss, while 32% claimed they didn’t cover their losses at all. Only 27% were able to fully recover their losses with the amount provided to them, see figure 25 (click on title to enlarge figure).



**Figure 25. Compensation to artists from the government (N=22)**



The satisfaction level with the government support turned out to be rather evenly distributed, where we have to note the sample is very small for this question, see figure 26 (click on title to enlarge figure).



**Figure 26. Level of satisfaction from received government support to artists (N=22)**

When in the interviews we asked artists whether they had received government support or not, the artists stated the following:

*“The current Minister of Culture in Portugal has been an acquaintance of mine for many years and I have no expectation of that being an advantage for me. So that’s how much I expect from government as a form of support as an artist. I depend on myself and whatever help the government may give me in the future, it’s going to be minimal and I’m not expecting that to improve. It’s the sad reality, and of course we as artists can try and we have to fight, to bring governments closer to all the other people. But expectation is a different thing. I don’t expect that to improve much.”-SF*

*“Government support was only for those artists who earned a very high amount and who could document it from specific dates on the years before. So, many artists were not able to benefit from the compensation and there were no additional grants offered. I tried applying for a few opportunities that had to do with organizations coming up with funds to try to support artists, but there’s always an interest in working with Danish artists in Denmark, so a lot of migrants do not receive these opportunities.”-ET*

*“Well, I was not satisfied by it because they gave us like a thousand euros a month. And they said, if you make any money, we will take it out of it. So first of all, it implies that an artist cannot and should not live with more than a thousand a month in a city like Amsterdam, where rents are thousand euros. I find it ridiculous that they say, okay, it’s not a loan. We give it to you for free, but you’re not allowed to make any money on that. Allow me to work. Don’t force me into inactivity, especially is these two years, where I’m really hanging from a thread and I’m really trying to find things to create and make and produce. To not allow me because then I will have to pay you back. I don’t know. I found they made it more and more difficult as the months went by. They hid it deeper and deeper on their website, so that you don’t find it.”-AS*



Some artists discussed how the period after Covid was more uncertain and stressful for them and where the support needed to be stronger.

*“Well, first when it started out it didn't feel like much. I knew it was going to impact the world in some way. It didn't affect my day that much, but now it's affected a lot and especially in December and November last year, it really affected my work, that I've noticed.”-DS*

*“Well, Denmark forgot that there was a pandemic because now there's no restrictions and no masks, and we're exactly back at full productivity mode. There is no more economic support for businesses or things of that matter, and people are supposed to be paying back their loans and things. I think we're exactly where we started or worse because we lost a great deal of good small businesses and people had to sell their houses and things to be able to pay their debt and maintain lives during the pandemic, so I don't see that any positive changes have occurred really, except that people maybe wash their hands a bit more.”.ET*

*“There is a lot of insecurity still in the market. I feel like people who are booking say, ‘yeah, we're booking, but who knows what happens?’ We never know. So, we started adding clauses in our contracts. We all started having clauses like “in case of cancellation”, because of Covid we will still get 70 or 80 or 90 or a hundred percent of our fee. Something that I never cared about before, because the chances of cancelling and event were like, only if I got sick or something. Now it's like let me make sure that it will get at least some of the money or at least something.”-AS*



## 4. Discussion and Conclusion

This report provides and analyses the results of a survey that targeted artists from every field within the EU. The main objective of this report was to understand the experience of artists when faced with technological advancements in terms of digital platforms and AI, copyright issues, plagiarism and privacy concerns as well as the Covid-19 pandemic, both professionally and financially. We discuss some highlights below.

From the income/earning perspective, we learnt that many artists would like to spend more time on their creative work than they do, because they have to resort to arts and non-arts related work to make a living, or because there are insufficient work opportunities for them. The pandemic added more restrictions for artists causing them to rely on alternative sources of income. While the myth of the starving artist may not be true, many artists are unable to give their full attention to their creative work and have to rely on arts related activities and non-arts related work to support themselves financially.

Even though digital platforms have emerged as a medium through which some artists are able to market and exploit their creative work, for most artists these do not really lead to any significant income. They find themselves obligated to use digital platforms to market themselves and to connect with their clients and/or followers. However, relying on online strategies for artists isn't as beneficial or efficient as one may think or hope. Artists using platforms are bound by platform rules and restrictions that most artists aren't really sure about. Sometimes they have to face issues such as when their content is shared or when the platform removes or demotes their content without providing any hard reasoning. We conclude that while digital platforms do provide a means for artists to display and showcase their work, they do not generally lead to sufficient income, unless artists are already established or belong to a certain artistic field, such as visual design.

In our survey only a limited number of artists were familiar with AI or had used it to some extent. Most respondents view AI as a technology that assists them in their professional work. There isn't fear that AI will take over their creative work. Rather it provides them with an opportunity to grow professionally. Artists who consider themselves more knowledgeable about AI, also see more opportunities. Most artists felt that authorship should be given to the artist as it includes a human element. One of our interviewees stated that the laws for technology related mediums were too slow to cope since by the time a law is made, the technology has already evolved.

Artists felt the severe impact of Covid-19. Many of them experienced a drop in their creative income and had to rely on other sources such as government support, doing art related and non-art related work instead of their core creative work, increased reliance on their spouse/ partner income, etc. While some artists reverted to digital platforms, most do not generate any income from them. Even though some governments in the EU had offered support of some form to artists, this support was not available to everyone for various reasons, and only a small fraction actually received any support, which mostly covered only a part of their losses.

There were some notable limitations that have affected this study. The first issue was that even though the survey reached hundred thousands of people, the actual response was much lower than expected. We already mentioned the Russia-Ukraine war, which caused a sudden drop in responses. Additionally, we also received a notification from Meta ads (Facebook and Instagram) that the placement and reach of our ads had been reduced in certain areas, during the time the war took place. Hence, reducing the visibility of our ads to our targeted sample. Also, the lack of a financial incentive or other kind of reward for completing this



rather long survey (which was not allowed by the grant scheme that financed the study) affected the response rate negatively.

Having said that, the feedback and response we received from the survey and our interviews provided valuable insights. They show that digital developments open up new opportunities for artists, but often do not translate in income opportunities and present them with new issues. Many artists continue to struggle to generate work opportunities and to generate income from their creative work. The covid-19 pandemic aggravated this. This report contributed to highlighting important issues that artists within the EU face and may serve as a guide for further research and for implementing policies to strengthen the position of artists.



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## Annexes

### Annex I. Survey

This questionnaire has been developed to understand the experience of creators and performing artists with recent developments such as the emergence of digital platforms, artificial intelligence, the covid pandemic and general issues concerning copyright, piracy and the impact of these developments on your earnings. It is important to understand the impact these issues have on artists to make better policies for the creative sector. The survey is part of the project reCreating Europe (<https://www.recreating.eu/>) and is commissioned by the European Union under the Horizon 2020 Program (Grant agreement No. 870626). The survey is delivered by a research team at the Institute for Information Law (IViR), University of Amsterdam (UvA), The Netherlands.

Your input is very valuable for our research project. We hope that you spend some of your precious time to complete the survey. If you agree to take part in the study, please complete the consent form on the next page. You remain free to withdraw from the study at any time without giving a reason.

If you have any questions about reCreating Europe, do not hesitate to ask the Consortium members and visit [www.recreating.eu](http://www.recreating.eu) for further information on the project's privacy policies. For any further information about this survey, you can contact us at [a.pervaiz@uva.nl](mailto:a.pervaiz@uva.nl). Thank you very much for your participation!

Abeer Pervaiz, Postdoctoral Researcher  
Joost Poort, Associate Professor

---

#### Variable: Consent\_Form

I voluntarily agree to participate in this research study. I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind. I understand that my personal data will be processed as stated in the privacy information.

For further details please click [GDPR](#)

- I agree to participate (1)
- I disagree to participate (2)

---

#### Variable: Captcha

Before you proceed to the survey please complete the captcha below.



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## Demographics

In this section we ask a few questions about yourself.

---

### What is your age?

Variable: Age

---

### What is your gender?

Variable: Gender

- Male (1)
  - Female (2)
  - Non-binary / third gender (3)
  - Prefer not to say (4)
- 

### Where do you currently live?

Variable: Country

Country (1)

▼ Afghanistan (1) ... Other (240)

---

### What is your citizenship?

Variable: Citizenship

- EU (1)
  - Non-EU (2)
  - Prefer not to say (3)
- 



**What is your nationality?****Variable: Nationality**

Nationality (1)

▼ Austrian (1) ... Swedish (27)

---

**Please indicate the number of people in your household (including yourself).****Variable: Household**

---

**What is your highest level of education?****Variable: Education**

- Early childhood education ('less than primary' for educational attainment) (1)
  - Primary education (2)
  - Lower secondary education (3)
  - Upper secondary education (4)
  - Post-secondary non-tertiary education (5)
  - Short-cycle tertiary education (6)
  - Bachelor's or equivalent level (7)
  - Master's or equivalent level (8)
  - Doctorate or equivalent level (9)
  - Not elsewhere classified (10)
- 

**What is your first language?****Variable: Language**

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Language (1)

▼ Afrikaans (1) ... Other (73)

## Professional Career

### Variable: Professional\_Career

In this section you will be asked some questions about your professional occupation. We distinguish three categories of work creators and performers may be engaged in:

#### Variable: CW

**i. Creative work:** your core creative activities. For example, professionally you introduce yourself as a graphic designer or as an actor.

#### Variable: AW

**ii. Arts related work:** activities that are related to your creative work. For example, you are professionally a musician and you also work as a music teacher.

#### Variable: Non\_AW

**iii. Non-arts related work:** activities that are unrelated to your creative and arts-related work. For example, working as a bar tender, taxi driver, consultant etc.

---

**Which of the following professions best describes your creative work as an artist? Multiple answers can be given. From those answers sub-categories will follow.**

#### Variable: Prof\_Writer

- Writer (1)

#### Variable: Prof\_VAD

- Visual Artist/Designer (2)

#### Variable: Prof\_Crafter

- Crafter (3)

#### Variable: Prof\_Perfom\_Music

- Performer/Musician (4)

#### Variable: Prof\_Actor\_Director

- Actor/Director (5)



---

**Writer**

- Author (21)

**Variable: Writer\_Author**

- Translator (literary,artistic) (22)

**Variable: Writer\_Translator**

- Playwriter (23)

**Variable: Writer\_Playwriter**

- Screenwriter (24)

**Variable: Writer\_Screenwriter**

- Lyricist (writes words only) (25)

**Variable: Writer\_Lyricist**

- Songwriter (writes and compose) (26)

**Variable: Writer\_Songwriter**

- Composer (27)

**Variable: Writer\_Composer**

- Biographer (28)

**Variable: Writer\_Biographer**

- Journalist (29)

**Variable: Writer\_Journalist**

- Other (30) \_\_\_\_\_

**Variable: Writer\_Other**

---

**Visual Artist/Designer**

- Graphic Designer (1)

**Variable: VAD\_Graphic Designer**

- Painter (2)

**Variable: VAD\_Painter**

- Sculptor (3)

**Variable: VAD\_Sculptor**

- Printmaker (4)

**Variable: VAD\_Printmaker**

- Drawer (5)



**Variable: VAD\_Drawer**

- Photographer (6)

**Variable: VAD\_Photographer**

- Game Designer (7)

**Variable: VAD\_Game Designer**

- Graffiti Artist (8)

**Variable: VAD\_Graffiti Artist**

- Tattoo/Henna Artist (9)

**Variable: VAD\_Tattoo/Henna Artist**

- Fashion Designer (10)

**Variable: VAD\_Fashion Designer**

- Illustrator (11)

**Variable: VAD\_Illustrator**

- Cartoonist (12)

**Variable: VAD\_Cartoonist**

- Architect (13)

**Variable: VAD\_Architect**

- Calligraphy Artist (14)

**Variable: VAD\_Calligraphy Artist**

- Other (15) \_\_\_\_\_

**Variable: VAD\_Other**

---

**Crafter**

- Pottery maker (9)

**Variable: Crafter\_Pottery maker**

- Resin artist (10)

**Variable: Crafter\_Resin artist**

- Ceramic artist (11)

**Variable: Crafter\_Ceramic artist**

- Jewelry designer (12)



**Variable: Crafter\_ Jewelry designer**

- Floral designer (13)

**Variable: Crafter\_ Floral designer**

- Glass blower (14)

**Variable: Crafter\_ Glass blower**

- Woodworker (15)

**Variable: Crafter\_ Woodworker**

- Other (16) \_\_\_\_\_

**Variable: Crafter\_ Other**

---

**Performer/Musician**

- Dancer (1)

**Variable: Prof\_Perfom\_Music\_Dancer**

- Singer (2)

**Variable: Prof\_Perfom\_Music\_Singer**

- Musician (3)

**Variable: Prof\_Perfom\_Music\_Musician**

- Choreographer (4)

**Variable: Prof\_Perfom\_Music\_Choreographer**

- Comedian (5)

**Variable: Prof\_Perfom\_Music\_Comdian**

- Puppet player (6)

**Variable: Prof\_Perfom\_Music\_Puppet player**

- Other (7) \_\_\_\_\_

**Variable: Prof\_Perfom\_Music\_Other**

**Actor/Director**

- Live stage actor (1)

**Variable: Prof\_Actor\_Director\_LS actor**

- Film actor (2)

**Variable: Prof\_Actor\_Director\_Film actor**

- Television actor (3)

**Variable: Prof\_Actor\_Director\_TV actor**

- TV commercial actor (4)

**Variable: Prof\_Actor\_Director\_TVC actor**

- Theatre director (5)

**Variable: Prof\_Actor\_Director\_Theater director**

- Film director (6)

**Variable: Prof\_Actor\_Director\_Film director**

- Voice over actor (7)

**Variable: Prof\_Actor\_Director\_VOA**

- Other (8) \_\_\_\_\_

**Variable: Prof\_Actor\_Director\_Other**

---

**Which of these professions is most important for you in terms of earnings?**

- Author (1)
- Translator (literary, artistic) (2)
- Playwriter (3)
- Screenwriter (4)
- Lyricist (writes words only) (5)
- Songwriter (writes and compose) (6)
- Composer (7)
- Biographer (8)
- Journalist (9)
- $\{Q17/ChoiceTextEntryValue/30\}$  (10)
- Graphic Designer (11)
- Painter (12)



- Sculptor (13)
- Printmaker (14)
- Drawer (15)
- Photographer (16)
- Game Designer (17)
- Graffiti Artist (18)
- Tattoo/Henna Artist (19)
- Fashion Designer (20)
- Illustrator (21)
- Cartoonist (22)
- Architect (23)
- Calligraphy Artist (24)
- [\\${Q18/ChoiceTextEntryValue/15}](#) (25)
- Pottery maker (26)
- Resin artist (27)
- Ceramic artist (28)
- Jewellery designer (29)
- Floral designer (30)
- Glass blower (31)
- Woodworker (32)
- [\\${Q19/ChoiceTextEntryValue/16}](#) (33)
- Dancer (34)
- Singer (35)
- Musician (36)
- Choreographer (37)
- Comedian (38)
- Puppet player (39)
- [\\${Q20/ChoiceTextEntryValue/7}](#) (40)
- Live stage actor (41)
- Film actor (42)
- Television actor (43)
- TV commercial actor (44)
- Theatre director (45)



- Film director (46)
- Voice over actor (47)
- $\{Q21/ChoiceTextEntryValue/8\}$  (48)

**How can your current career stage as an artist best be described?**

**Variable: Current\_Artist Career**

- Beginning/Starting out (1)
- Becoming established (2)
- Established (3)
- Retired (4)

**Have you had any type of training for your creative work?**

**Variable: CW\_Training**

- Formal training (1)
- Self-taught/Learning on the job (2)
- Other training (3) \_\_\_\_\_

**What percentage of your income do you derive from your creative work? Please give an estimate.**

**Variable: CW\_Income\_%**

0 10 20 30 40 50 60 70 80 90 100

% ( )



Field	Min	Max	Mean	Standard Deviation	Variance	Responses
%	0.00	100.00	32.21	35.40	1252.91	258



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How many hours do you spend on your creative, arts related and non-arts related work in an average week? Please select.

	0 (1)	1-11 (2)	12-23 (3)	24-35 (4)	36-40 (5)	41 or more (6)
Creative work (1)	<input type="radio"/>					
<b>Variable:</b> <b>CW_Hrs</b>						
Arts related work (2)	<input type="radio"/>					
<b>Variable:</b> <b>AW_Hrs</b>						
Non-arts related work (3)	<input type="radio"/>					
<b>Variable:</b> <b>Non_Aw_Hrs</b>						

How many hours per week would you like to spend on your creative work?

	0 (1)	1-11 (2)	12-23 (3)	24-35 (4)	36-40 (5)	41 or more (6)
Creative work (1)	<input type="radio"/>					



**What is the reason that you are unable to spend more time on your creative work?**
**Variable: CW\_Time**

	I have to spend time on arts related or non-arts work to make a living (1)	There are not enough work opportunities for me (2)	Personal reasons (3)
Strongly disagree (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Disagree (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat disagree (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Neither agree nor disagree (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat agree (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Agree (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Strongly Agree (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Prefer not to say/Don't know (8)</b>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Collective Management Organizations (CMOs)**

In this section you will be asked some questions about your experience with Collective Management Organizations (CMOs).

A **collective management organisation** is an organisation which is authorised to manage copyright or rights related to copyright on behalf of multiple rightholders for their collective benefit and is owned or controlled by its members or organised on a not-for-profit basis

**Are you registered with one or more Collective Management Organizations (CMOs)?**
**Variable: CMO\_Registered**

- Yes (1)
- No (2)



**Which of the following reasons best explains why you are not registered with any CMO?**

**Variable: CMO\_Not\_Registered**

- I am not aware of CMO's relevant to my field/creative activity (1)
  - I find no benefits of registering with any CMO (2)
  - I find the process of registering with a CMO confusing or difficult (3)
  - Prefer not to answer/Don't Know (4)
- 

**Which CMO you are registered with is most relevant for your earnings?**

**Variable: CMO\_Earnings**

---

---



Please indicate whether you agree with the following statements:

Variable: CMO\_Services

	$\{Q32/ChoiceTextEntryValue\}$ is important for my income generation (1)	$\{Q32/ChoiceTextEntryValue\}$ helps me in enforcing my rights (2)	$\{Q32/ChoiceTextEntryValue\}$ offers me good advice related to my work and supports me by looking after my interests (3)	$\{Q32/ChoiceTextEntryValue\}$ is sufficiently transparent in it's payment to me (4)
Strongly disagree (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Disagree (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat disagree (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Neither agree nor disagree (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Somewhat agree (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Agree (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Strongly Agree (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Prefer not to say /Don't know (8)</b>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

---



## Income/Earnings

In this section you will be asked questions related to your income/earnings.

---

### What is the composition of your household or family?

#### Variable: Household

- Living alone (1)
  - Living alone with children living at home (2)
  - Living together / married without children living at home (3)
  - Living together / married with children living at home (4)
  - Live with parents or family (5)
  - Live in a residential group or student house (6)
  - Other (7) \_\_\_\_\_
- 

### What is your financial role in the household?

#### Variable: Household\_Finance

- I earn most of the household income (1 )
  - My partner and I bring in about the same amount of income (2)
  - My partner contributes most of the household income (3)
- 



**Can you give an indication of your gross income for the year 2019 and the year 2020?**

**(This concerns your total income (creative work, arts related work, non-arts related work, grants, social assistance, unemployment benefits, etc.)**

**Variable: Gross\_Income**

	2019 (1)	2020 (2)
€0-10,000 (1)	<input type="radio"/>	<input type="radio"/>
€11.000-20,000 (2)	<input type="radio"/>	<input type="radio"/>
€21,000-40,000 (3)	<input type="radio"/>	<input type="radio"/>
€41,000- 70,000 (4)	<input type="radio"/>	<input type="radio"/>
€71,000-100,000 (5)	<input type="radio"/>	<input type="radio"/>
€101,000-150,000 (6)	<input type="radio"/>	<input type="radio"/>
€151,000-200,000 (7)	<input type="radio"/>	<input type="radio"/>
€201,000 or more (8)	<input type="radio"/>	<input type="radio"/>
Prefer not to say/ Don't know (9)	<input type="radio"/>	<input type="radio"/>

**Can you indicate whether your creative work income during the period 2015-2019 (before the COVID pandemic) had increased, decreased, or remained about the same?**

**Variable: CW\_Income\_Pre-Covid**



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- Increased sharply (1)
  - Slightly increased (2)
  - About the same (3)
  - Slightly decreased (4)
  - Decreased sharply (5)
  - Prefer not to say/ Don't know (6)
- 

**Can you indicate whether your creative work income during the period 2019-2021 (since the COVID pandemic) had increased, decreased, or remained about the same?**

**Variable: CW\_Income\_Covid**

- Increased sharply (1)
  - Slightly increased (2)
  - About the same (3)
  - Slightly decreased (4)
  - Decreased sharply (5)
  - Prefer not to say/ Don't know (6)
- 

**Which of the following are a source of income for you from your creative work? Multiple answers possible.**

- Employment contracts (22)

**Variable: Income\_EC**

- Freelancing/Self-Employed without employees (23)

**Variable: Income\_Freelance\_SE**

- Own business with employees (24)

**Variable: Income\_OB**

- Remuneration/Receipts from CMOs (25)



**Variable: Income\_CMO**

- Royalties (26)

**Variable: Income\_Royalties**

- Passive Income (27)

**Variable: Income\_Passive**

- Subsidies (28)

**Variable: Income\_Subsidies**

- Grants/Prizes (29)

**Variable: Income\_Grants/Prizes**

- Patrons /Donations (30)

**Variable: Income\_Patrons/Donations**

- Non-Fungible Tokens (NFTs) (31)

**Variable: Income\_NFT**

- Other (32) \_\_\_\_\_

**Variable: Income\_Other**

---



**Please indicate your earnings for each source of income in 2019.  
(If you do not know the exact answer, please choose your best estimate. If you really have no idea, please choose 'Prefer not to say/Don't know'.)**

	€ 0-10,000 (1)	€11,000-20,000 (2)	€21,000-40,000 (3)	€41,000-70,000 (4)	€71,000-100,000 (5)	€101,000-150,000 (6)	€151,000-200,000 (7)	€201,000 or more (8)	Prefer not to say/Don't know (9)
Employment contracts (1)	<input type="radio"/>								
Freelancing/Self-Employed without employees (2)	<input type="radio"/>								
Own business with employees (3)	<input type="radio"/>								
Remuneration/Receipts from CMOs (4)	<input type="radio"/>								
Royalties (5)	<input type="radio"/>								
Passive Income (6)	<input type="radio"/>								
Subsidies (7)	<input type="radio"/>								
Grants/Prizes (8)	<input type="radio"/>								
Patrons /Donations (9)	<input type="radio"/>								
Non-Fungible Tokens (NFTs) (10)	<input type="radio"/>								
{Q41/ChoiceTextEntryValue/32} (11)	<input type="radio"/>								



## Digital Platforms

In this section you will be asked questions related to your experience with digital platforms.

---

**Which of the following platforms have you used for your creative work. Multiple answers are possible.**

### Social Media Platforms

**Variable: SMP**

- Instagram (63)

**Variable: SMP\_Insta**

- Facebook (64)

**Variable: SMP\_FB**

- Twitter (65)

**Variable: SMP\_TW**

- LinkedIn (66)

**Variable: SMP\_LIn**

- Other (67) \_\_\_\_\_

**Variable: SMP\_Other**

---

### Media Sharing Platforms

**Variable: MSP**

- YouTube (73)

**Variable: MSP\_YT**

- TikTok (74)

**Variable: MSP\_TikTok**

- SnapChat (75)



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**Variable: MSP\_Snapchat**

- Twitch (76)

**Variable: MSP\_Twitch**

- Other (77) \_\_\_\_\_

**Variable: MSP\_Other**

---

**Music Streaming Platforms****Variable: MuSP**

- Apple Music (69)

**Variable: MuSP\_AM**

- Amazon Music Unlimited (68)

**Variable: MuSP\_AMU**

- Deezer (70)

**Variable: MuSP\_Deezer**

- Tidal (71)

**Variable: MuSP\_Tidal**

- Spotify (72)

**Variable: MuSP\_Spotify**

- YouTube Music (96)

**Variable: MuSP\_YTM**

- Other (95) \_\_\_\_\_

**Variable: MuSP\_Other**

---

**Market Sharing Platforms****Variable: MarkSP**

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- Etsy (78)

**Variable: MarkSP\_Etsy**

- Domestika (79)

**Variable: MarkSP\_Dom**

- Skillshare (80)

**Variable: MarkSP\_Skillshare**

- Behance (81)

**Variable: MarkP\_Behance**

- Amazon Handmade (82)

**Variable: MarkSP\_Amazon Handmade**

- Other (83) \_\_\_\_\_

**Variable: MarkSP\_Other**

---

## **Publishing Platforms**

**Variable: PSP**

- Kindle Direct (84)

**Variable: PSP\_KinD**

- Create Space (85)

**Variable: PSP\_Create Space**

- iBooks (86)

**Variable: PSP\_iBooks**

- Barnes & Noble Press (87)

**Variable: PSP\_iBooks**

- Smashwords (88)

**Variable: PSP\_Smashwords**

- Lulu (89)

**Variable: PSP\_Lulu**



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- Wattpad (90)

**Variable: PSP\_Wattpad**

- Substack (91)

**Variable: PSP\_Substack**

- Other (92) \_\_\_\_\_

**Variable: PSP\_Other**

---

**Variable: Other\_Platforms**

- Other platforms (93) \_\_\_\_\_

**Variable: Non\_Platforms**

- None of the above (97)



Please indicate whether you agree with the following statements:

Variable: Platform\_Sharing

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly Agree (7)	Prefer not to answer/Don't know (8)
I am aware of the terms of service of the platform I use to share my content over (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am informed and asked for my permission by the platform if they share, use or distribute my work (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am financially compensated for the work that is shared, used or distributed by the platform (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Platforms are transparent about the way payments are given out (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



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Please indicate whether you agree with the following statements:

Variable: Platform\_Algoritims

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly Agree (7)	Prefer not to answer/ Don't know (8)
I am aware of platform algorithms and how to use them for sharing of my content (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Algorithms can benefit beginning artists when it comes to sharing/recommendation of their content (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Algorithms can benefit established artists when it comes to sharing/recommendation of their content (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Algorithms help me in reaching my potential audience (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

---



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**Can you indicate whether the income derived through digital platforms for you as an artist has increased, decreased, or has remained about the same during the period 2015-2019 (before the COVID pandemic)?**

**Variable: Income\_DP\_Pre Covid**

- Increased sharply (1)
  - Slightly increased (2)
  - About the same (3)
  - Slightly decreased (4)
  - Decreased sharply (5)
  - Prefer not to say/ Don't know (6)
  - No income was generated (7)
- 

**Can you indicate whether the income derived through digital platforms for you as an artist has increased, decreased, or has remained about the same during the period 2019-2021 (since the COVID pandemic)?**

**Variable: Income\_DP\_Covid**

- Increased sharply (1)
  - Slightly increased (2)
  - About the same (3)
  - Slightly decreased (4)
  - Decreased sharply (5)
  - Prefer not to say/ Don't know (6)
  - No income was generated (7)
- 



**Have you used ads for marketing your content?**

**Variable: Ads**

- Yes (1)
  - No (2)
- 

**Have these ads led to any income generation?**

**Variable: Ads\_Income**

- Yes (1)
  - No (2)
- 

**Do you plan to use ads in the future?**

**Variable: Ads\_Use**

- Yes (1)
  - No (2)
  - Maybe (3)
  - I have not thought about it (4)
- 

**Has there been an occasion where your content was blocked, removed, demonetized, demoted or otherwise restricted by/on the platform?**

**Variable: DP\_Content**

- Yes (1)
  - No (2)
- 



**What was the reason given to you by the platform when your content was removed or demoted?  
Multiple answers allowed.**

**Variable: DP\_Content\_Reason**

- Infringes the copyright or other rights of third parties (1)
- Infringes the terms of service of the platform (2)
- No reason was presented by the platform (3)
- Other (4) \_\_\_\_\_

### Authors

**Have you as an author self-published any work in the last 12 months?**

**Variable: Author**

- Yes (1)
- No (2)

---

**Have you self-published a traditional (i.e. physical) work or an electronic publication?**

**Variable: Author\_Publish**

- Traditional Publication (1)
- Electronic Publication (2)
- Both (3)
- Other (4) \_\_\_\_\_

---

**In comparison to the time before the COVID-19 pandemic, have you chosen an electronic publication more often?**

**Variable: Author\_Elec\_Publish**

- Yes (1)
- No (2)



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---

**In the last 12 months, have you paid towards self-publishing?**

**Variable: Author\_Self\_Pub**

- Yes (please indicate amount in Euros) (1)

\_\_\_\_\_

- No (2)
- 

**How are your royalties for print books calculated?**

**Variable: Author\_Royalties\_PB**

- Percentage of retail / publisher's price (1)

- Percentage of net receipts (2)

- I do not receive royalties (3)

- I have not published print books (4)

- Other (5) \_\_\_\_\_
- 

**What is your usual royalty rate (%)?**

**Variable: Author\_Royalty rate**

- Hardback (1) \_\_\_\_\_

- Paperback (2) \_\_\_\_\_
- 



**How are your royalties for e-books calculated?****Variable: Authors\_Royalties\_Ebooks**

- Percentage of retail / publisher's price (1)
  - Percentage of net receipts (2)
  - I do not receive royalties (3)
  - I have not published e-books (4)
  - Other (5) \_\_\_\_\_
- 

**What is your usual royalty rate (%) on e-books provided by digital publishing platforms?****Variable: Authors\_Royalties\_Ebooks\_PSP**\_\_\_\_\_  

---

**Have your royalty rates for e-books changed in the last 5 years?****Variable: Authors\_Royalty rate\_Ebooks**

- Increased sharply (1)
  - Slightly increased (2)
  - About the same (3)
  - Slightly decreased (4)
  - Decreased sharply (5)
  - Don't know / don't want to say (6)
- 



**Has your book/screenplay been converted into a movie by a streaming platform?**

**Variable: Author\_MedSP**

- Yes (1)
  - No (2)
  - Under process (3)
- 

**How much payment was offered to you in Euros?**

**Variable: Author\_Payment\_MedSP**

---

End of Block: Authors

---

Start of Block: Music

**In the last 12 months have you used streaming platforms to publish your music?**

**Variable: Music\_MuSP**

- Yes (1)
  - No (2)
- 



**In which of the following ways were you able to publish on the streaming platform?**

**Variable: Music\_MuSP\_Publish**

- Through a team member already having a membership of the streaming platform (1)
  - Through a distributor/provider (2)
  - Through a record label (3)
  - Through a manager (4)
  - As an independent artist (5)
  - Other (6) \_\_\_\_\_
- 

**In comparison to the time before the COVID-19 pandemic, have you increased your use of streaming platforms to publish your music?**

**Variable: Music\_MuSP\_Use\_Pre Covid**

- Yes (1)
  - No (2)
- 

**In digital platform section you indicated the following streaming platforms as your method of distribution of your creative work. Out of this list please indicate which one is the most relevant for your income generation.**

**Variable: Music\_MuSP\_Income**

- `#{Q97/ChoiceTextEntryValue/95}` (6)
  - YouTube Music (7)
  - Amazon Music Unlimited (1)
  - Apple Music (2)
  - Deezer (3)
  - Tidal (4)
  - Spotify (5)
- 



How much do you receive per stream from  $\${Q67/ChoiceGroup/SelectedChoices}$ ?

Variable: Music\_MuSP\_Per Stream

- € 0-0.005 (1)
- € 0.006-0.010 (2)
- € 0.011-0.015 (3)
- €0.016-0.020 (4)
- Prefer not to say/Don't know (5)



Please indicate whether you agree with the following statements:

	Strongly disagree (1)	Disagree (2)	Some what disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to answer/Don't Know (8)
I am satisfied with the way <code>#{Q67/ChoiceGroup/SelectedChoicesTextEntry}</code> compensates me for my work (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I generate enough revenue from <code>#{Q67/ChoiceGroup/SelectedChoicesTextEntry}</code> (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I find the payment system of <code>#{Q67/ChoiceGroup/SelectedChoicesTextEntry}</code> fair (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Variable: Music\_MuSP\_Compensation**



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When it comes to distributing payments to artists, some streaming platforms use a pro-rata payment method. This method collects money from all users through subscriptions. This total amount is distributed to artists based on the total number of streams that each artist had, added over all subscribers.

Other streaming platforms use a user-centric payment system (UCPS). In this method, the budget available for artists is distributed per subscriber, based on his or her listening behaviour. For example, if a subscriber only listens to a single artist, the money available for distribution from this subscriber will all go to that artist. Based on this information you will be asked some questions regarding your opinion on these payment systems.



Please indicate whether you agree with the following statements:

Variable: Music\_MuSP\_Payment system

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to answer/Don't Know (8)
The pro-rata payment system is a fair way of distribution of money to the artist (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The pro-rata payment system is beneficial for emerging artists (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The user-centric payment system is a fair way of distribution of money to the artist (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The user-centric payment system is beneficial for emerging artists (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



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## Artificial Intelligence (AI)

In this section you will be asked questions related to your experience with Artificial Intelligence (AI).

---

### How knowledgeable do you consider yourself regarding AI?

**Variable: AI\_Knowledge**

- Not knowledgeable at all (1)
  - Slightly knowledgeable (2)
  - Moderately knowledgeable (3)
  - Very knowledgeable (4)
  - Extremely knowledgeable (5)
- 

### Do you find AI a threat or an opportunity for you?

**Variable: AI\_Threat/Opportunity**

- Primarily a threat (1)
  - Primarily an opportunity (2)
  - Both (3)
  - Neither (4)
- 

### Have you ever used AI for creating your content?

**Variable: AI\_Content creation**

- Yes (1)
  - No (2)
  - No, but I plan to do so in the future (3)
- 



Please indicate whether you agree with the following statements:

Variable: AI\_Impact

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to say/Don't know (8)
I haven't used AI personally yet, but I expect to see a rise in my income if I implement it in my work (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I haven't used AI personally, but I expect to lose income because others are using it (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think artists using AI should have full authorship and protective rights of the content produced (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



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Please indicate whether you agree with the following statements:

Variable: AI\_ Artist support

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to say/Don't know (8)
AI has helped me expand my creativity (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>
AI has helped me in saving time and creating more content (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>
AI has helped me connect with the right audience (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>
AI has brought a positive change in my income (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>



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As an artist  
using AI, I  
should  
have full  
authorship  
and  
protective  
rights of  
the content  
produced  
(5)

---

### **Piracy and Plagiarism**

In this section you will be asked questions related to your experience with plagiarism and piracy.

**Please indicate whether you agree with the following statements:**

**Variable: PP\_Content sharing**



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	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to say/Don't know (8)
Sharing of my content is fine as long as I am given due credit (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sharing of my content gives me more visibility and provides me opportunities (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sharing of my content is currently causing me financial loss (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I expect that sharing of my content will cause me financial loss in the future (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have experienced my content being used by other artists without my consent or by giving me any credit (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Please indicate whether you agree with the following statements:

Variable: PP\_Action

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to say/Don't know (8)
Harder action must be taken against those users who use my content without my permission (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Harder action must be taken against platforms/websites that use my content without giving me due credit (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Harder action must be taken against bigger brands that use my content without my permission (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Please indicate whether you agree with the following statements:

Variable: PP\_Amateur artist competition

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to say/Don't know (8)
I find the content produced by amateur artists a threat to my creative income (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I find that amateur artists bring healthy competition for me as an artist (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



## Copyright

In this section you will be asked questions related to copyright.

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**How knowledgeable do you consider yourself regarding copyright?**

**Variable: ©\_Knowledge**

- Not knowledgeable at all (1)
  - Slightly knowledgeable (2)
  - Moderately knowledgeable (3)
  - Very knowledgeable (4)
  - Extremely knowledgeable (5)
- 



Please indicate whether you agree with the following statements:

Variable: ©\_Protection

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to say/Don't know (8)
Copyright is important for my professional work (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Copyright is important for my earnings (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Copyright protection should be stronger (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Copyright protection should be weaker (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I often sign a contract transferring my copyright against my will (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I often have disputes over copyright (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



## The Pandemic Impact

In this section you will be asked questions related to your experience with the COVID-19 pandemic.

Please indicate whether you agree with the following statements:

Variable: Covid\_CW\_Impact

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to say/ Don't know (8)
COVID-19 caused me to find alternative ways to market my creative work and to find potential clients (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
COVID-19 caused me to lose clients (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
COVID-19 caused me to end my creative work (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
COVID-19 caused me to start working in a different creative field (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



**Did COVID-19 cause a change in the income generated through your creative work?****Variable: Covid\_CW\_Income**

- Increased sharply (1)
  - Slightly increased (2)
  - About the same / no change (3)
  - Slightly decreased (4)
  - Decreased sharply (5)
  - Don't know / don't want to say (6)
- 



Please indicate whether you agree with the following statements: The COVID-19 pandemic has...

Variable: Covid\_CW\_Earnings

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)	Prefer not to say/Don't know (8)
made it harder for me to earn as an artist (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>
made it easier for me to earn as an artist (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>
increased my earnings from digital modes of exploitation (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>
increased the importance of copyright for my earnings (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>		<input type="radio"/>	<input type="radio"/>



**Were you given any support from the government (funds/grants/subsidies etc)**

**Variable: Covid\_Gov support**

- Yes (1)
  - No (2)
  - There was no government support (3)
  - I was not aware of any government support (4)
- 

**Can you give an estimate of the amount you received from the government in Euros?**

**Variable: Covid\_Gov Support\_Amount**

\_\_\_\_\_

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**To what extent did the amount you receive compensate you for your loss?**

**Variable: Covid\_Compensation**

- Fully (1)
  - Partially (2)
  - Not at all (3)
- 

**To what extent were you satisfied with the amount you received?**

**Variable: Covid\_Compensation satisfaction**

- Extremely dissatisfied (1)
- Somewhat dissatisfied (2)
- Neither satisfied nor dissatisfied (3)
- Somewhat satisfied (4)
- Extremely satisfied (5)



**We have reached the end of the survey. Would you like to give any feedback/suggestions? Please write briefly in the box below.**

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**Would you be willing to be interviewed to further discuss your experience as an artist in relation to the survey or future research?**

If **YES**, please submit your **name, email address and contact number** in the box below for us to contact you.

**Your contact details will not be shared or distributed.**

They will only be available to the researchers of this project and will not be used for other purposes than indicated above.

Note: The interview will be taken in **English**.

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**End of Survey**



## Annex II. Interview guide-Questionnaire

1. Could you please give a brief introduction of yourself.
2. How has your experience been so far in developing yourself as a professional artists in your respective field?
3. Most artists, like yourself, tend to spend their time between their creative work, arts related work and non-arts related work. In your opinion how does that work for you?
4. In the survey, we asked two questions related to creative work income. In one question we asked whether the income had increased, decreased or remained the same during the years 2015-2019 and then in the years 2019-2021. In both questions most participants didn't see a huge change in their income but in 2019-2021 some experienced a sharp decrease, possibly due to the pandemic. In your experience, how did the COVID pandemic impact your creative work in terms of activities, earnings, ...?
5. Self-employment or freelancing is the most apparent source of income for most artists followed by employment contracts. However, such sources of income tend to be risky at times. How do these sources of income or any other impact you as an artist?
6. In your opinion how important are digital platforms for artists nowadays? Do you think it is necessary for your development as an artist?
7. In your experience how have digital platforms impacted you as an artist both in your career and your income?
8. What are your views on ad marketing tools provided by digital platforms? How do you feel about using them, if you already do?  
In case you don't, why and would you?
9. In the survey we asked respondents who use digital platforms whether their income increased, decreased or remained the same during the COVID pandemic. While most didn't see a significant change some actually did experience a slight increase in their income. Did you experience the same? If yes can you elaborate how? If not, what would your opinion be about it?
10. Some artists have their content removed on the particular platform they are using. Especially in cases where there is nudity involved. In some cases no reason is given as well. Do you think that is fair for platforms to do? Have you experienced content removal yourself?
11. There is an ongoing debate about AI authorship and AI as a threat for human creators. Could you explain what your view is on this?
12. In the survey we asked whether respondents found AI an opportunity or a threat. Most respondents selected the option both where they see AI as an opportunity as well as a threat. What is your opinion about this? Do you think they can be both an opportunity and a threat?
13. Piracy and plagiarism are concerns when it comes to content sharing. What measures do you feel are necessary to avoid this from happening?
14. Copyright is important for artists as it tends to not only protect your content but also provide financial compensation of your work. What has your experience been with copyright so far? If you do not have any experience as yet then what do you think about copyright?
15. In many instances artists are either unaware about copyright laws or they aren't very sure about them. Why do you think that is so? And what in your view can be done to help artists understand copyright in a better way?
16. When asked about whether artists saw a change in their creative income during the COVID pandemic most didn't see a big change. However, some did see a sharp decrease in their creative income. What was your experience? If you experience a decrease, how did you cope with it?



17. During the pandemic governments across the EU offered support to artists through financial means. When asked about this in the survey we received varying responses where some were satisfied while some were dissatisfied. Were you given any government support? If yes can you explain how that impacted you as an artist? Do you think the government did enough or should have done more? If so can you explain how?

### Questions for Author

- Self-publishing is becoming quite popular with authors nowadays. Many use platforms like Kindle for publishing their work. What is your opinion about it? Do you think you would use it in the future? If no/ yes then can you explain why?
- Some authors have started using electronic publishing over traditional publishing. In your view why is that so? Do you think it is more beneficial to the author if they opt for electronic publishing?
- How has your experience been with using digital platforms to publish your e-books? Do you feel that the royalties given to you by the platforms are fair and transparent?

### Targeted question

- You started writing books at a very young age. How did that start? What was your experience with the whole process of getting your book published?
- Were there any issues you faced when it came to publishing your book and receiving royalties?
- In the feedback form you emphasized on how a support system needs to be implemented for students at an early age who are interested in a creative field. What led you to think about this? Was it something you experienced during the time you were publishing your book?

### Questions for Musicians/Singers

- Streaming platforms like Spotify are a popular method for publishing one's music. Have you experienced using such a platform? If yes can you explain why you chose this platform and what your experience has been so far? If no do you plan to use them? If not then why?
- Joining streaming platforms could be sometimes daunting, especially if you are an emerging artist. In your opinion why is that so? Have you had a similar experience or do you know anyone who has been through such an experience?
- Artists often claim that streaming platforms do not have a fair payment system. What is your opinion about that? If it is unfair why do you think that is and what do you think should be done about it?
- In the survey we ask about the pro-rata system and the user-centric systems. Out of these two systems which would you opt for and why?

