



STUDY ON THE SOCIAL AND CREATIVE CONDITION OF ARTISTS

The study was conducted by the National Association of Cultural and Creative Industries and the Institute of Future Society.

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SUMMARY

Artists are an exclusive part of the state's human capital: their creative work and ideas form the common field of the country's culture, allow to meet the cultural needs of society, and create the country's identity. The contribution of artists to public life and Lithuania's representation abroad is significant. Due to the creation of high added cultural value, artists, like the entire cultural sector, are co-financed by the state through financial and non-financial state interventions.

It is important to emphasize that the artists' labour market is distinguished by several special features. First of all, the fact that the result of artists' activities - works of art - is important due to the created socio-cultural value, impact on communities, changes in society's values. Creators perceive and value that, consider it a non-financial reward: when creating they can express themselves, realize creative ideas, and participate in processes of cultural development.

Creators, in their creative work, strive to be independent and have flexible working and creative conditions. The fact that most developers work independently, enter into short-term contracts, constantly implement new creative initiatives, is also determined by the project nature of cultural activities. Artists' labor market is characterized by lower wages than in other sectors and, in addition, at least part of the creative activity is performed by artists without material reward.

Artists who create public services and products are the subject of public interventions aimed at correcting market failures (which creators are particularly sensitive to). State interventions must be carried out in accordance with the priorities and objectives set out in the state's strategy papers, which must be reflected in the objectives and indicators for the implementation of cultural policy, respectively. The financial source of state interventions is the national budget, which should be distributed and implemented in accordance with the state's strategic priorities and objectives. This ensures the consistent and effective implementation of state interventions to improve the social and creative status of artists.

The aim of this study is to evaluate the field of Lithuanian artists, socio-economic and creative conditions determining the creative expression of artists. It represents an assessment of the socio-economic and creative condition of artists and the effectiveness of state interventions aimed at the improvement of this condition, commissioned by the Lithuanian Council for Culture.

Aims of the study:

1. To analyze the current socio-economic and creative situation of creators.
2. To evaluate social security mechanisms, tax concessions, financial and other state interventions applied by the state to improve the condition of artists.
3. To formulate the principles of long-term, systematic monitoring of the condition of artists, collection and analysis of data about them.

Objectives of the study:

1. To define the concept of artist that will be used in the study.
2. To systematize social security and tax relief measures applicable to artists, legal acts regulating the activities of artists, financial and other interventions (LCC and others) applied to promote the creative work of artists.
3. To analyze how the socio-economic and creative state of creators is affected by state interventions.
4. To compare state interventions in Lithuania and foreign countries¹.
5. To systematize statistical databases identifying the activities of artists and, based on them, to analyze the structure of the field of Lithuanian artists.
6. To develop a methodology for artists' surveys and compile an artists' questionnaire.
7. To carry out a representative survey of the country's artists taking into account the distribution of the country's artists (according to the data of statistical databases).
8. To analyze the socio-economic situation of creators based on survey results, available statistical data and other sources.
9. To determine the impact of state interventions on the condition of the country's artists and their effectiveness.
10. To compile a complex indicator of the condition of artists for long-term observation, to present its forecasts in 2023 and 2026, and to compare the condition of the country's artists with the situation of foreign creators.

1 The aims and objectives of the research are formulated on the basis of the order of the Lithuanian Council for Culture - the technical specification of the study.

The first part of the study reveals the distinctive features of the artists' profession, reviews the definitions of artists in legal acts and foreign studies. The definition of artist used in this study:

“Artist” means a person who regularly carries out creative activity: has an education in the field of art and/or creates or recreates works of art, and/or considers artistic creative work to be an essential part of his/her life, and/or receives income from this activity, and/or contributes to the development of the arts and culture and/or seeks recognition as an artist.

Taking into account the aim of the study - to link the social and creative condition of artists with state interventions - it was chosen to analyze the group of artists directly related to them. The structure of the field of Lithuanian artists was analyzed on the basis of the following data sources:

1. Information of the Ministry of Culture of the Republic of Lithuania on persons who have acquired the status of an artistic creator by July 2020.
2. Systematized information on members of artistic creators' unions, data for 2019.
3. Information of the Lithuanian Council for Culture on persons who have received an educational or individual scholarship from 2014 to May 2020.
4. Information from the Lithuanian Film Centre on persons who have received an educational or individual scholarship from 2018 to July 2020.
5. Data of the State Tax Inspectorate on persons with the status of a beneficiary.

The second part of the study is devoted to the definition of the social and creative condition of artists and the criteria for its evaluation. This part also reviews studies on the social and creative condition of Lithuanian and foreign artists.

The artist's social condition is defined as social (education, self-identification as part of artists community, possibilities to affect development of culture and arts), economical (income, distribution of income, number of income sources), political and legal environment (tax system, social security, copyright protection) factors.

The artist's creative condition is defined as opportunities for self-realization, opportunities to create works of art, moral satisfaction with creative activities, establishment in the national and international artistic community, recognition and evaluation of work, physical and psychological conditions (environment) for creative work, opportunities for professional development and opportunities to improve qualifications, to present, exhibit, realize one's work, to use the common cultural environment (ecosystem), membership in arts and creators' organizations or trade unions, working and creative relations with cultural institutions, representation of creators, establishment of one's own cultural institution, state incentives for ensuring creative freedom and self-expression.

The third part examines the political, legal, and fiscal state interventions for artists. It analyzes strategic state documents as a source of preconditions for state interventions and reviews the legal acts regulating the activities of artists, including the protection of intellectual property. As the study is closely related to state interventions, artists with the status of an artistic creator or belonging to organizations (unions) of artistic creators, or having received scholarship funding from the Lithuanian Council for Culture or the Lithuanian Film Centre at least once, were analyzed. Special attention is paid to social security and tax relief measures, as well as to the review of state interventions in foreign countries.

In order to assess the conditions under which the country's artists create, **the fourth part** presents the analysis of state financial and other interventions - state funding for culture, Lithuanian Council for Culture, Lithuanian Film Centre, municipalities, incubators and residences.

The fifth part of the study is devoted to the analysis of the results of the empirical study.

The analysis of the condition of artists takes into account the specifics of the creators' activities, therefore the indicators of the condition of artists are analyzed by dividing the condition into socio-economic and creative categories. On the basis of a questionnaire based on the aforementioned condition criteria, an empirical study - a survey of the country's artists, analyzing the responses of 1,018 country creators, was conducted. The survey was conducted in the end of 2020, the creators provided data for 2019. Artists' responses are analyzed according to the following categories: artist's position in society, economic situation, working conditions, cooperation, funding of creative work, evaluation of creative work, creative outcome and its dissemination, and professional development. In addition, the creators' views on the benefits of state interventions in culture for the entire field of artists and for them personally were analyzed.

Based on the evaluation of state interventions and a survey of the country's artists, a comprehensive assessment of the state of the country's artists was carried out. As the condition of artists consists of many components, it is analyzed by forming a complex indicator of the condition of artists, which consists of data from 59 indicators reflecting the condition of artists. This assessment made it possible to identify the weakest and strongest components of the condition of the artists.

The study ends with conclusions on the current social and creative status of Lithuanian artists, the effectiveness of applied state interventions, as well as recommendations on how to perfect state interventions to improve artists' social and creative status, provide creators with a dignified reward, create conditions for long-term systematic monitoring of artists and for collecting and analysing data about them.

The study **annexes** provide tables of answers to all survey questions by area, gender, age and municipality. The annexes also provide additional analysis of state interventions in foreign countries and scholarships of the Lithuanian Council for Culture, as well as profiles of creators in the fields of culture and art.

The summary of the study contains infographics illustrating the basic information and the main conclusions as well as recommendations of the study.

LITHUANIAN ARTISTS

There are **6976** artists in Lithuania

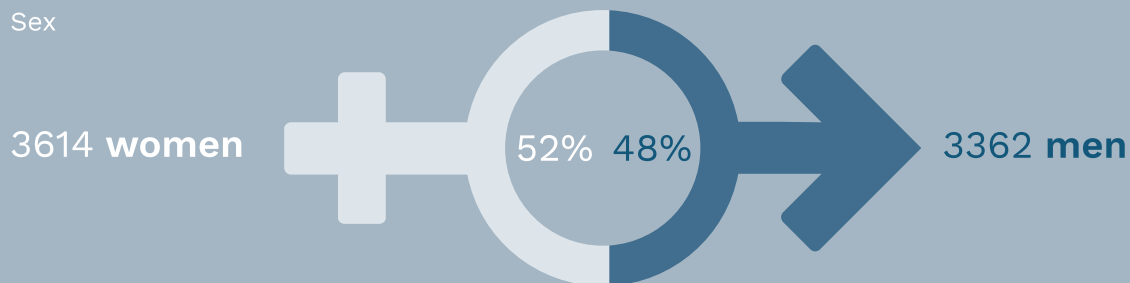
Field

Art 1686 artists	Music 893 artists	Theatre 597 artists	Ethnic culture and folk art 480	Cinema 424	
Architecture 1105 artists	Literature – 620 artists	Photography 322 artists	Design 203		Unknown 134
		Interdisciplinary art 257 artists	Dance 141		
			Journalism 93		Circus 21

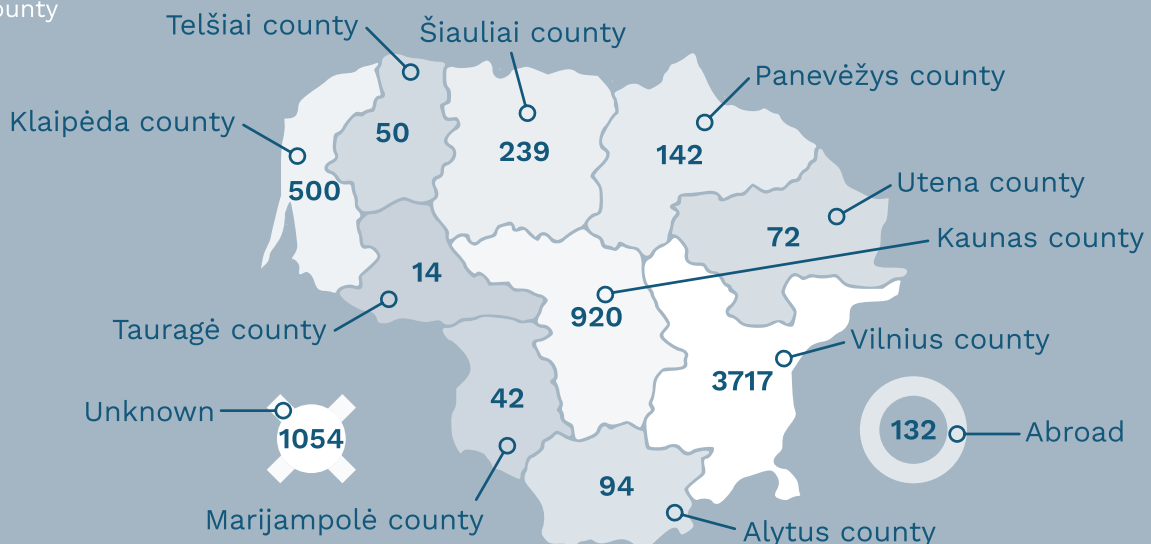
Age

55-64 1526 artists	45-54 1100 artists	25-34 915 artists	75-84 736
65-74 – 1145 artists	35-44 1014 artists	85 m. + 338 artists	under 25 44
		Unknown 158 artists	

Sex

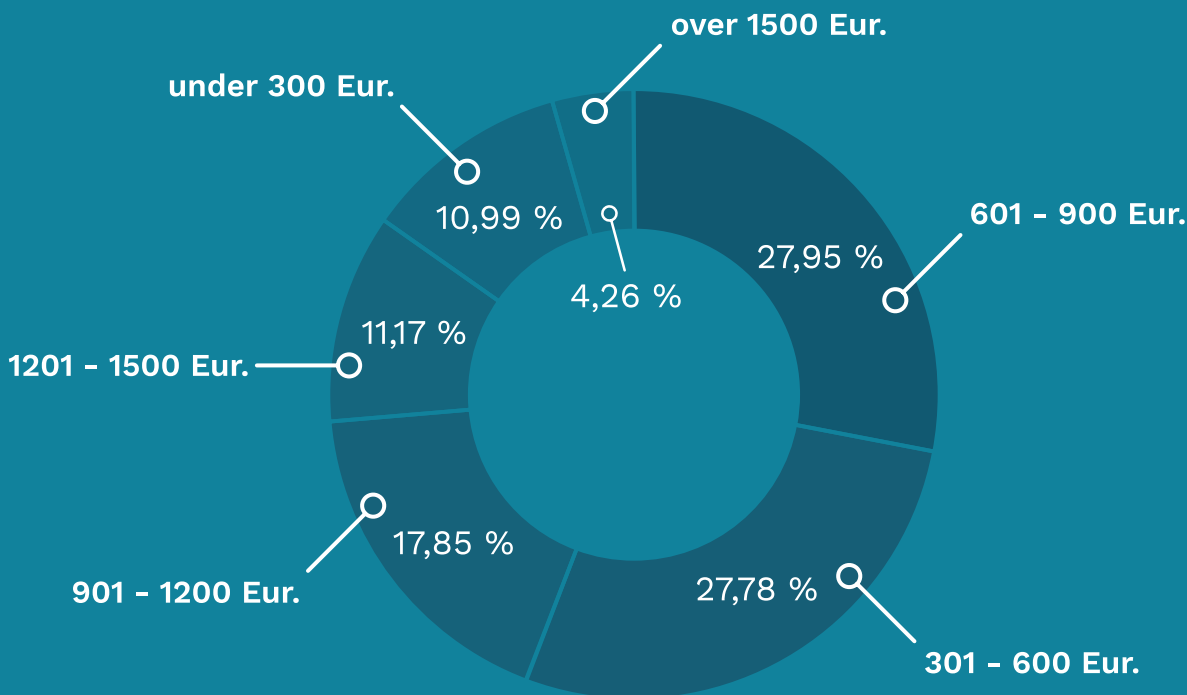


County



INCOME OF LITHUANIAN ARTISTS

Average monthly income of artists (after taxes), 2019, (%)



In 2019 the average monthly income of artists was **772 Eur.**

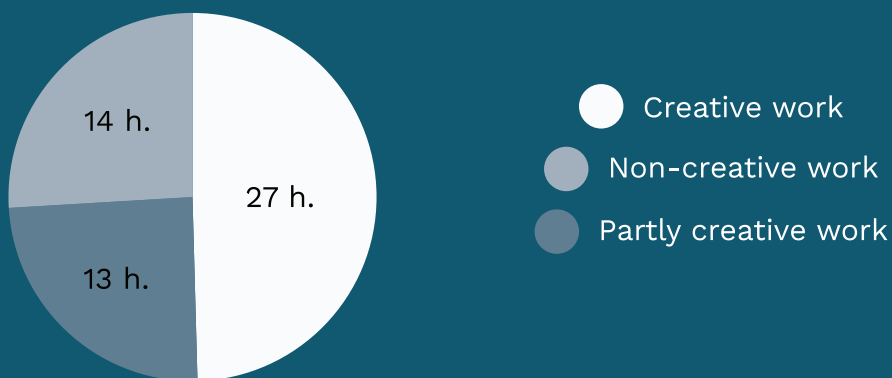
In 2019 the average monthly net salary was **822 Eur.**

Artists devote their working time to creative, partly creative and non-creative work.

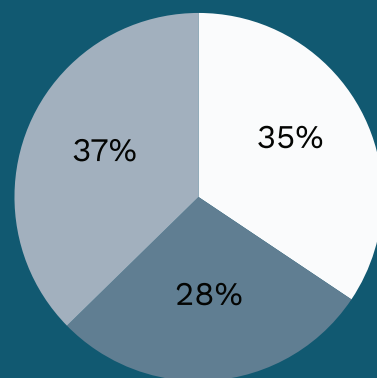
Lithuanian artists work an average of **54 hours** a week

Artists devote half of their working time to creative work and earn 35 % of their total income from it.

Time devoted to work (hours per week)



Income according to source



Only every fifth artist can make a living purely from creative activities - their main profession.

PARTICIPATION IN THE CULTURAL SYSTEM

Participation in the cultural system, (%)

Member of artist's union

69 % 31 %

Member of other associations

64 % 36 %

Member of trade union

22 % 78 %

Has status of the artist

73 % 27 %

Has beneficiary status

37 % 63 %

Has participated in international competitions

56 % 44 %

Received private support for artistic activity

43 % 57 %

Established a cultural art organisation

19 % 81 %

Has a manager

13 % 87 %

Has a communications specialist

5 % 95 %

Yes No

Forms of employment, (%)

Employed in a state/municipal cultural organisation

25 % 75 %

Employed in a non-state/municipal cultural organisation

12 % 88 %

Employed in a non-cultural organisation

19 % 81 %

Self-employed

73 % 27 %

Works under a copyright agreement

52 % 48 %

Unemployed

9 % 91 %

Retired

27 % 73 %

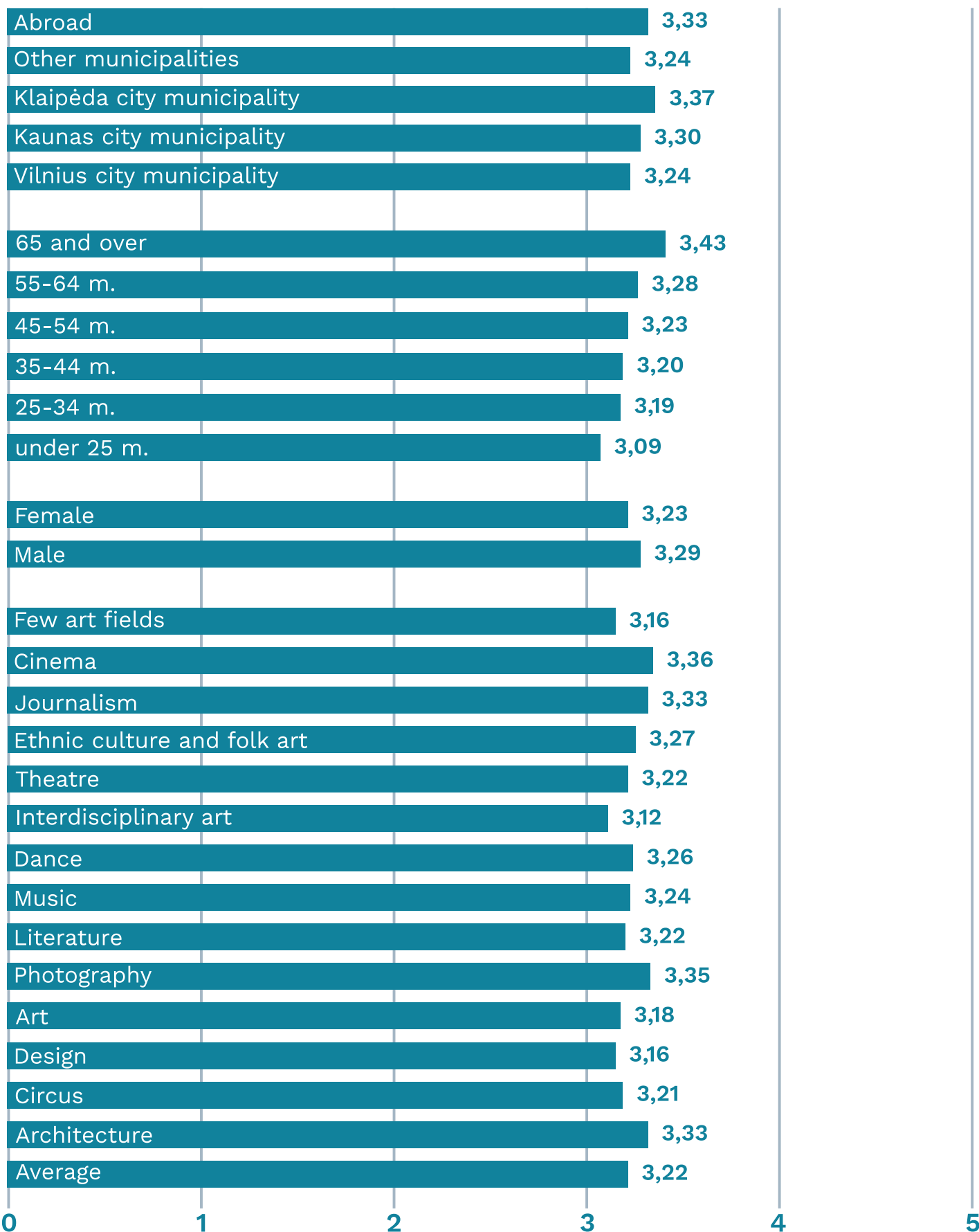
Student

5 % 95 %

Yes No

COMPREHENSIVE ASSESSMENT OF THE STATE OF LITHUANIAN ARTISTS

Lietuvos menininkų būklė



MAIN CONCLUSIONS OF THE STUDY

Features of the artist's profession

- Analyzing the motives for choosing the profession of artists and the nature of the labour market, the essential features of the profession were revealed: financial and non-monetary remuneration, relatively lower income than in other professions, the need to seek additional sources of income not only in creative activities. Artists receive two types of remuneration for their activities: financial (income) and non-monetary (satisfaction with their activities, flexibility, independence, opportunity to present their work to the public, contribute to the development of culture and art, leave their works to future generations). In order to achieve a higher income, artists are often forced to choose between creative, partly creative and non-creative activities.
- Analyzing the factors of the state of Lithuanian artists, it can be seen that all the strong factors are related to the artist's creative work: satisfaction, appreciation of colleagues and audience, opportunity to realize their ideas, and shape public values, cooperation with creators of their field of art, evaluation through awards and prizes.

The place of the artist in the political documents of the state

- The analysis of the state strategic documents shows that the vision documents are focused on the promotion of public creativity.
- The professional activity of an artist (the artistic creator, not the creator in general) in the context of the state's vision is not emphasized as a special value of the state.
- The artist is mentioned as promoting the participation of the population in cultural activities, their creativity, leadership, cultural activity of communities, involvement in educational projects, modernizing the environments for the development of creativity.
- Cultural policy documents (e.g. the draft Law on the Framework of Cultural Policy) highlight the role of the artist in culture, the attention to his/her self-realization, professional development, creative and working conditions, funding and material situation.
- In the draft Law on the Framework of Cultural Policy, the formation and imple-

mentation of cultural policy is based on the monitoring data of the achieved results, which enable the adoption of informed decisions.

- The current cultural policy is dominated by the monitoring of the consumption of public culture, the monitoring of the condition of artists is not carried out systematically.

The social status of artists: the position of the artist in society

- Summarizing the answers of artists about their social situation, it can be said that their activities are significant for creators, they assess its impact on society and the development of the cultural field, but believe that it is underestimated by the society and policy makers. Although their profession gives artists great satisfaction, and 76 percent of Lithuanian artists would choose this profession again, this profession does not bring sufficient income to artists, they face income instability, and have to look for additional sources of income.

The economic condition of artists

- The income received by artists is a very important indicator representing the well-being of the sector. The economic condition is one of the weak parts of the condition of the country's artists. This is evident from an objective assessment: creators work a lot, are not remunerated for part of the work they put in, their average income is lower than in other sectors. Also, the remuneration of creators received from creative activities alone is insufficient to meet their needs: only 20.85 percent of creators can make a living purely from creative activities (their main profession).
- Lithuanian artists work an average of 54 hours a week, which is significantly more than the standard working week (40 hours). Artists devote this working time to creative, partly creative and non-creative work.
- According to the logic of the profession as a source of income, the main professional activity of artists is creative work, and creative work should be the main source of income for artists. However, the survey shows that the majority of artists (41.83 percent) earn from creative activities from 1 to 300 Eur per month. The highest income (from 901 to 1200 Eur and more) was indicated by 6.60 percent of respondents, and 14.19 percent of artists did not earn from creative activity at all.
- Artists spend an average of 14 hours a week more on work than the average for other professions, but the average salary of artists comprises 772 Eur per month. The average monthly income of artists is lower than the national average monthly salary (in 2019 the average net salary was 822.1 euros), although it is higher than the average salary in the cultural sector (682.5 euros). Estimating

the number of hours worked, it can be stated that in 2019 the average salary of creators accounted for 67 percent of the national average salary.

- As many as 95.69 percent of creators spend at least part of their time working unpaid.
- The presented results of the economic evaluation allow to state that the economic situation of the artist is average, if the creator is not excluded from the entire country's labour market. However, if an artist is considered an asset, a person raising the country's prestige and contributing to the development of the country, then the artist's income should be significantly higher than the statistically average income of the country.

The creative condition of artists: financing of creative work

- It can be seen that artists are active in seeking funding for the implementation of their activities, actively participate in competitions announced by Lithuanian foundations or organizations. It helps creators to fund the creative process, but it also provides a lot of additional organizational application preparing and project implementation work that an artist has to do in order to fulfill the main function of his profession - to create works of art.
- Data of artists' survey shows that only one in five artistic creators use financing opportunities from international funds.
- As many as 75.86 percent of artists use personal funds for creative activities.
- More than half (57 percent) of artists have never received support from private sponsors, in 2019, only 13 percent of creators indicated that part of their income comes from private sponsorship funds. Factors related to the support of private sponsors in the form of goods, services or finances can be attributed to the weak components of the condition of artists.

The creative condition of artists: working conditions

- The assessment of working conditions is closely linked to the fact whether creators have employment contracts in governmental or non-governmental cultural institutions, as this determines access to infrastructure. Artists who create independently have to create their own working conditions and look for space for their creative work.
- One in five artists reported experiencing stress in the work environment.
- In terms of discrimination, bullying, violence and sexual harassment in the workplace the evaluation shows that this cannot be avoided in the country's creative field. Based on the answers of the artists, it can be seen that the creators fall into the most toxic environments in the fields of theater, interdisciplinary art, cinema, music, and design.

The creative condition of artists: collaboration

- Most artists are not involved in long-term employment relationships with governmental or non-governmental cultural organizations, but they regularly collaborate with other artists on a project basis. It is evident that artists value creative collaboration with colleagues or professionals in other fields, but lack closer collaboration with institutions in the dissemination of their work.

The creative condition of artists: assessment of creative work

- It is important for artists that their work is appreciated by critics, colleagues and viewers. 89.74 percent of creators said that informal evaluation of colleagues and audience is important to them, 71.76 percent of creators say that formal evaluation, such as prizes, awards, diplomas and other, is important to them.
- Less than half of the creators agree that there are enough art historians in their field. Only 34.33 percent of creators say they think their creations get enough attention of the critics.
- 57.26 percent of developers say they get enough feedback about their creations from viewers.

The creative condition of artists: the result of creative work and its dissemination

- In 2019, 44 percent of artists created from 1 to 5 works of art, 6.08 percent of artists did not create any new works.
- Most artists do not have management and communication professionals, and therefore have to perform these functions themselves. The fact that artists often have to take care not only to create their own works of art but also to disseminate and publicize them is one of the factors that worsens the general condition of creators. Artists also note that they face difficulties finding spaces to present their work.
- In 2019, almost 60 percent of creators never presented their work abroad.

The creative condition of Lithuanian artists: professional development

- 57.23 percent of the surveyed creators agree that professional development activities are necessary in their profession. However, it is noticeable that creators are not inclined to participate in various professional development activities: in Lithuania, 57.38 percent rarely develop their qualifications or do not develop them at all, and abroad - 69 percent.

The source of state interventions to improve the situation of artists is the national budget

- Assessing the structure of the state budget and municipal budgets, culture falls into the category of the least financed areas and in 2019 accounted for 4.06 percent of appropriations.
- Culture is almost equally funded by the Ministry of Culture, which implements the objectives of the Government Program, and the municipalities, which implement strategic plans for urban development, of which the state interventions to improve or maintain the creative, social and economic condition of artists are formed.
- Municipalities do not have a unified intervention policy to improve the creative, social and economic condition of artists. It is noteworthy that municipalities implement the use of budget funds for culture more efficiently than national institutions.
- EU support can be considered as an effective financial intervention of the state for artists, it has mainly led to the growth of funding for the country's culture.
- The social and creative condition of artists is influenced by the state as an employer. Some artists work in state budget institutions, and the state, as an employer, ensures the stability of the economic situation of a significant number of artists.

State interventions: the status of the art creator

- Emphasizing the uniqueness of the artist's profession and its contribution to the country's well-being, creators who meet the criteria specified in the Law on the Status of Art Creators and Art Creators' Organizations of the Republic of Lithuania are granted the status of artistic creator. A professional artistic creator can be granted the status for activities in the following fields of art: Architecture, Circus, Design, Fine Arts, Photography, Cinema, Literature, Music, Dance, Interdisciplinary Art, Theater, Folk Art, Journalism.

- This status not only becomes a sign of recognition of a person's contribution to the state culture, but also provides additional social guarantees to those who have it: the opportunity to acquire the status of a beneficiary, access to creative downtime benefits, other social guarantees for artistic creators (in case of insufficient insured income Health Insurance and State Social Insurance contributions are paid from the public funds).
- Respondents to the survey of artists positively assess the guarantees provided by the status of an artistic creator, more than half of the respondents mentioned that they have a positive impact on their personal condition, over 70 percent - that they have a positive impact on the general condition of artists in the country. 30 percent of creators indicated that access to support with the status of a beneficiary did not have a positive effect on their personal condition, while 10 percent of respondents do not see the benefits of this program for the condition of all artists.

State interventions: financing of the Lithuanian Council for Culture

- Creators have the opportunity to receive funding for individual projects from the Lithuanian Council for Culture. This (direct) funding is intended for the implementation of smaller-scale projects (the average amount of the scholarship for the analyzed period was 3,626 euro), and in order to implement larger-scale projects (to receive project funding) artists must found a cultural institution or join an existing one with the project. During the analyzed period, the amount of scholarship per creator increased.
- It can be seen that the scholarship program is designed for small-scale and shorter projects. Scholarships encourage the individual creative work of artists, but the limited duration and amount of funding mean that the projects of the scholarship recipients are oriented on a small scale. Also, scholarships (according to the application evaluation guidelines) are very strongly focused on results and not on creative search or the creative process itself.
- In Lithuania, the most active participants in scholarship competitions are creators aged 25-34, for whom these scholarships are important at the beginning of their creative activity, in order to create a portfolio not only from the received orders but also from personal initiatives. Also, young developers are more inclined to work independently, and then receiving an individual scholarship provides an opportunity to pursue independent creative activities.
- Analyzing the funding of scholarships, it was observed that creators are active in submitting applications, most of them participating in competitions several times. However, there is also a small rotation of creators participating in scholarship competitions: the same creators regularly apply and receive scholarships, and a small number of artists join this circle every year. Also, it is noticeable that a significant number of creators participate in competitions once, and possibly disappointed with the fact that they missed the scholarship, they no longer try to apply.

- Analyzing the LCC project funding, it can be seen that, on average, 37 percent of the total project funding is allocated directly to creators (artists and curators). This ratio varies depending on the field. Project funding is intended for the implementation of larger projects and contributes to the creation of conditions for creative work, especially in areas where production and infrastructure costs are high.
- 75 percent of artists know about the possibility to receive scholarships, and 71 percent - about project funding for their creative activities. Over 80 percent creators agree that the activities of the LCC contribute to the improvement of the condition of developers, and this is the best rated institution of all investigated in the survey. One third of the survey respondents could not answer about the impact of LCC scholarships and project funding on their personal condition, the majority of respondents evaluate it positively. Over 80 percent of respondents indicated that they see a positive impact of these measures on all cultural and artistic creators.
- It can be seen that the financing of the LCC is an important element in the promotion and financing of artists' work. However, it is also noted that although most creators participate in funding competitions and have received scholarships at least once since 2014, this does not make a significant part of the country's overall income level. This is related to the short payment period of the scholarship and its periodicity. From the point of view of the individual creator, scholarships can be considered as a more incidental income that can be used every certain period, as well as due to the competitive nature of the measure, creators are not guaranteed whether they will receive a scholarship or not.

State interventions: financing of the Lithuanian Film Centre

- In 2018, the activities financed in the field of cinema were transferred from the Lithuanian Council for Culture to the Lithuanian Cinema Centre.
- Attention is drawn to the large disproportion in the distribution of the LFC budget between direct funding of artists - scholarships (according to the data of 2019 accounted for 2.4 percent of the total budget) and indirect funding (financing of preparatory works, production, film distribution and distribution abroad - 97.6 percent).
- There is no public information available about the LFC-financed artists, which, together with the LCC data, would allow to determine how the financing is done according to the fields of art (for example, how many artists, designers, etc.).
- The fixed amount of LFC scholarships per month (600 euros), lower than the national average monthly salary (822.1 euros in 2019), raises questions as to whether the amount of scholarships is sufficient to ensure proper social and creative condition of artists during the scholarship period and the duration of individual scholarships - to implement creative projects if the artist does not receive any other income during that period.

- 46 percent of artists are positive about LKC's contribution to the improvement of their condition, and 41.5 percent can't say.

State interventions: municipal funding

- Municipalities do not have a clear intervention policy focused on the artist's creative, social and economic condition, with set goals and objectives, indicators to be achieved. There is no unified system for project and scholarship funding and monitoring. Each municipality has its own tools and instruments. Data from different municipalities are difficult to systematize and compare.
- Municipalities finance cultural projects differently: some - according to the fields of art (performing arts, cinema, fine arts, creative industries, etc.), others - according to the goals (cultural education, amateur art, promotion of the culture of national minorities, etc.).
- Municipalities usually stimulate artists with cash prizes. However, they do little to provide scholarships for artists. Klaipėda alone awards 10-15 scholarships per year and is leading by a plethora of facilities in relation to other cities (residences, premises on preferential terms, creative workshops, professional development).
- Artists are positive about municipal interventions in individual municipalities. 83.87 percent of Panevėžys, 81.46 percent of Klaipėda, 75.71 percent of Alytus, 70.72 percent of Šiauliai, 69.28 percent of Kaunas and 57.14 percent of Vilnius artists think that municipal funding for culture improves the condition of Lithuanian artists.
- In 2014-2019, funding for culture grew in Vilnius, Kaunas, Klaipėda, Šiauliai, Panevėžys, Alytus city municipalities, in Klaipėda and Kaunas it grew the most, in Alytus - the least.

State interventions: art residencies and incubators

- The survey found that a particularly small proportion of artists use the spaces of incubators (0.78 per cent) and residences (1.1 percent). Almost half (45 percent) of the respondents declare that information about the incubators and residences for the artistic creators does not reach them.
- Artists value residencies more favourably than incubators. 63.28 and 60.31 percent of artists, respectively, think that residencies and incubators contribute to the improvement of the condition of Lithuanian artists. 33.62 percent of artists indicated that residencies contribute to the improvement of their personal condition, and 28.73 percent of artists had a positive opinion about incubators.
- Art residencies are criticized for their closed nature, incubators - for the inefficiency of the applied business incubation model.

Monitoring of the field of Lithuanian artists

- The field of Lithuanian artists was reviewed by analyzing the data of members of Art Creators' Organizations, Lithuanian Council for Culture and Lithuanian Film Center scholarship recipients and systematized ACO data, the data were additionally compared with the lists of AGATA, LATGA, AVAKA members.
- The analysis revealed a lack of a unified national database of artists at the national level. Inaccuracies are observed in the existing data archives, information about the field represented by some of the artists and demographic characteristics is insufficient. It can also be seen that not all artists in the country participate in the activities of art creators' organizations, seek the status of an artistic creator, or participate in scholarship competitions. The fact that not all artists are included in one or another list of public authorities means that even when data is collected from several sources, it is difficult to estimate the number and distribution of artists in the country due to the possible lack of data on some creators.
- Comparing the data provided by various organizations and institutions, it can be noticed that the Lithuanian Council for Culture has the most consistent system of data collection and monitoring. However, the analysis of LCC data reveals inaccuracies in the data, as it is likely that project promoters are not sufficiently familiar with what data they should provide when completing the reports, which distorts the overall indicators.

MAIN RECOMMENDATIONS OF THE STUDY

SOCIO-ECONOMIC SITUATION

The position of the artist in society

- A survey of the country's artists revealed that artists lack state and public recognition and a positive attitude towards the profession of a creator, although this is especially important for artists. It is recommended to increase the prestige of (national and municipal) prizes and awards through publicity campaigns aimed not only at artist communities, but also at the wider public. Also, the prestige of prizes (other than National and Government) would be enhanced if their financial weight were greater.
- The study revealed that some artists do not do any creative work or create very little. This may be related to the low demand for artists, which is why it is proposed to initiate research on the needs of the art labour market and to form quotas for admission to higher education institutions.
- A survey of the country's creators revealed that artists are unaware of the guarantees provided by the status of an artistic creator. It is therefore proposed to improve the communication of the guarantees provided by the status of the artistic creator by making the information clearer and more comprehensible and by reminding the artists periodically. The results of the survey show that only about half of the persons with the status of an artistic creator have the status of a beneficiary, therefore it is especially important to constantly communicate to the artistic creators about the possibility to acquire the status of a beneficiary.
- As the status of an artistic creator is a sign of a significant contribution of an artist to the development of the country's culture and its holders are provided with social guarantees, it is recommended to introduce not only criteria for granting the status of artistic creator but also for maintaining it, legitimizing the loss of the status of an artistic creator or the suspension of his guarantees when the artist fails to fulfill them. The establishment of mechanisms for the loss of the status of an artistic creator would prevent cases when this status and the guarantees provided by it are available to persons who no longer carry out creative activities. The above criteria would not be valid in case of objective reasons for suspension of creative activity (creator retires, is on parental leave, falls ill, etc.).
- Most of the financial interventions are dedicated to creative work, creation of works of art, but producers, curators, managers, marketers and communication specialists also play an important role in the process of creative work and its dissemination. In order to promote the dissemination of professional creative work at the national and international level, it is recommended that the state funding system pay more attention to the representatives of professions related to the initiation and dissemination of creative work. As the status of an artistic creator is quite widely perceived in Lithuania (for example, the status of an artistic creator is granted to journalists), representatives of the profession of a producer, who often initiates cultural content, participates in the creative process, selects a creative team and thus realizes a creative idea, could also be granted the status of an artistic creator.

- It is recommended to promote sponsorship and patronage. Also, as private sponsorship can be linked to beneficiary status, it is recommended to encourage artists to acquire it and to communicate more to the public about the possibilities to support creators in this way.

Political priorities and state interventions

- Making culture a priority area of public administration would have a corresponding impact on state interventions and the social and creative state of artists, which is closely linked to the cultural education of society and the cultural consumption needs it imposes. Therefore, investments in cultural education in a broad sense would help to establish the artist's profession, they would feel more valued by the society and the state, and in the long run the increased demand for culture would also affect the income of creators.
- In order to distinguish artists as creating special added value for the country 's public life, and emphasizing the importance of culture for the country' s well - being and image, there must be a place and attention for the artist in the state 's national vision and strategic documents (Lithuanian Progress Strategy "Lithuania 2030", National Progress Plan, Lithuanian Innovation Strategy, etc.).
- Improving the social and creative status of artists must become one of the state's goals in the context of national policy and, of course, one of the priority goals in cultural policy, linking goals to objectives and implementation indicators, creating a monitoring system, as proposed in the draft Law on the Framework of Cultural Policy. It is recommended that this draft law be submitted for public consideration and improvement.
- It is recommended to adjust the goals and objectives in the draft National Progress Plan (NPP) for 2021–2030, to introduce indicators for monitoring the social and creative status of artists. By distinguishing the status of the artist as an important and desirable indicator at the political level, to include it in the system of indicators of the NPP together with the indicator of public involvement in cultural activities.
- Innovation policy is an as yet unexplored potential area for intervention funding for artists. Updating the Program for the Implementation of Research and Experimental (Social, Cultural) Development and Innovation Development (Smart Specialization) Directions and Their Priorities for 2021–2030, many strands are planned to be abandoned, including the "Inclusive and Creative Society" strand, which has only just begun to serve as a new modern tool for artists' self-expression in the development of new products and services. Its real implementation would be a very significant step not only to improve the situation of artists, but also to the cultural economy as a whole. It is recommended to involve LCC, competent experts, artistic creators from different fields in the monitoring processes of "Smart Specialization", cooperate with social partners, represent the position of the creator in the general context of research and experimental development, when creating new products and services.

State budget, municipal budgets, EU support and the condition of artists

- State financial interventions are carried out in accordance with national political priorities and goals. Culture receives one of the smallest financial interventions from the national budget in relation to other public sectors. Increased financial interventions in the field of culture need to be based on evidence of the importance and impact of the field of culture on society, or it can be a matter of political will alone.
- Municipal interventions in culture would potentially increase if the indicator of the artist's condition were integrated into the Lithuanian municipal index. Also in the formulation of regional policy, one of the indicators of monitoring can be the social and creative condition of artists in the regions. Potentially, this would lead to competition between municipalities and their desire to create better social and creative conditions for artists.
- EU support for culture has become an important state intervention. It is recommended to analyze the impact of EU support on the social and creative condition of artists. Such a study could be carried out through a general analysis of cultural infrastructure and the efficiency of its use.
- It is recommended to perform a deeper analysis of the state as an artist's employer: analysis of creative and/or cultural and artistic employees working in state cultural institutions by nature of activity (creative, related to or non-creative), wages, etc., to find out the impact the state, as the employer of artists, has on the social and creative condition of artists.
- Taking into account the proven practice of Sweden, Finland and Estonia, to start applying the principle of "1 per cent to art" in Lithuania as well. According to it, about one percent of the budget of a construction or renovation project implemented by the state or municipality is allocated to public art. This creates many orders for artists and enriches public spaces.

Institutions carrying out financial interventions: Lithuanian Council for Culture and Lithuanian Film Center

- It is recommended to consider other formats of LCC individual scholarships:
 - Longer and larger, process-oriented scholarships that allow creators to focus on creative work. It is likely that activities that do not focus directly on the creative result can have a significant impact on the further development of culture and art, as they will encourage the creation of larger works of art.
 - To separate scholarship competitions for novice artists (by experience, not by age), advanced (from a set number of works or duration of creative experience) and mature creators due to different stages of integration and activity goals.
 - In order to encourage regional creators, it is proposed to transfer part of the scholarship funding to regional cultural councils.

- When analyzing the scholarship guidelines in terms of the condition of artists, it is recommended to take into account the findings on the share of the scholarship in the overall income structure of artists. In order for this state intervention to have an impact on both the economic and creative condition of artists, it is recommended to increase the duration of scholarships for creators and to link their amount to the national average wage or the average rates proposed in the next recommendation.
- It is recommended to perform cost analysis of creativity-related services, to set price limits, to make them public and to use them in project evaluation as well as project and scholarship funding. This information would provide guidance to experts in assessing project estimates, as well as provide guidance to artists on the size (duration) of a scholarship they can receive for a specific activity.
- LCC and LFC are institutions implementing state interventions, but their data collection methods are different. It is recommended, in cooperation with the LCC, to create an information system (database) for the LFC, in which data on funded artists and state financial interventions for artists would be collected. Possibly, these two state institutions could have the same system, which would allow to analyze the condition of artists, to record the received state interventions, and monitor their change.
 - In the database, it is recommended to separate the fields of artists funded through the programs allocated by the LFC, to make it possible, together with the LCC data, to summarize the funding of artists by fields.
 - It is recommended that the LFC separately record interventions for natural persons that can be separated on the basis of copyright in order to make it clear where it is related to the artist and his/her creative activity, and where - to other services, what are the proportions in the structure of program funding.

Institutions carrying out financial interventions: municipalities

- It is recommended that municipalities create complex cultural support measures according to the chosen goals, as well as establish more scholarships for artists and promote individual creative work, but also include the promotion of works of art in the budget.
- Assessing the concentration of artists in the three largest cities, it is recommended that smaller municipalities develop integrated measures (such as good living and creative conditions) to encourage artists to reside and create in the region on a permanent basis. It should also be emphasized that residencies and incubators are also concentrated in cities, so that regions could create a network of modern regional residencies based on new and efficient residence operation models.
- More municipalities could invest in the creation of modern art hubs, labs and other attractive infrastructure for art creation and art entrepreneurship, look for new models of cultural activity, take into account the analyzed art residencies and the shortcomings of incubators. For individual municipalities, this would help reduce cultural exclusion and attract talented people.

CREATIVE STATE

Working conditions

- It is proposed to create conditions for independent artists (individual or working in organizations of non-governmental sector) to partially reside not only in incubators or residences, but also in state or municipal cultural institutions.
- It is proposed to implement more non-financial support measures, such as free primary legal aid to artists (such a measure is applied by the Estonian Artists' Association), aid for retraining to another profession after an early career end (especially true in the dance field) help for novice musicians purchasing or leasing instruments (these measures are applied by NGO organizations in England).
- It is recommended to transform art incubators into laboratories for the development of new products and services, to expand the cooperation of artists with representatives of science and technology, to seek funding from institutions promoting innovation, to look for new business models and forms, to involve the artist in the development of new products and services. The shortcomings of the activities of art residencies were investigated in the Art Residences Impact Study in 2020.

Cooperation

- It is recommended to pay more attention to interdisciplinary cooperation of artists, as well as cooperation with science and technology, to get involved in European and global projects promoting artistic, scientific and technological cooperation.
- It is recommended to encourage greater cooperation between the state and its institutions with NGOs, businesses and private entities that support the arts and culture through their interventions for artists, so that interventions are as diverse and effective as possible and have a greater overall impact on the social and creative condition of artists.

Evaluation of creative work

- It is recommended to encourage critical articles, insights, monographs and other reflexive feedback, especially in the fields of dance, design, and interdisciplinary arts. This can be done by encouraging journalists and art critics to apply for individual scholarships.
- It is recommended to single out the field of journalism in scholarship competitions, to provide journalists with the opportunity to receive scholarships by creating high-quality, independent content, and educational articles on art and culture.

The result of creative work and its dissemination

- As it can be seen that most artists are engaged in the dissemination and communication of their projects, it is recommended to allocate part of the LCC or LFC scholarship funds to cover marketing, communication and management costs. Also, in order to promote the quality of dissemination and communication, it is recommended to promote not only activities of creators but also producers, curators, marketing and communication professionals, and so on, and their competence development by introducing a separate area in scholarship competitions.
- Realizing that the Lithuanian market is small and prone to overcrowding, and that the country's creators are valued abroad, it is recommended to strengthen the strategies for presenting the country's artists abroad.
- As artists do not use international funding opportunities often enough, it is recommended to provide them with more information about foreign funds, more actively encourage them to act outside the country.
- In order to promote the dissemination of artistic works abroad, it is proposed to review the system of information centers and evaluate the efficiency of their performance. It is proposed to initiate the establishment (re-establishment) of the new ones in the field, where activities are ineffective or do not cover certain areas at all, and to increase the funding of existing and purposefully functioning information centers, to ensure the continuity of funding.
- As individual creative projects run the risk of becoming little known and poorly publicized, it is recommended that institutions implementing state interventions (LCC, LFC) establish partnerships with cultural products and services communication channels, e.g. with the national broadcaster LRT and others, so that state-funded natural persons receive publicity and is known.

Professional development

- The need for professional development is expected to increase significantly in the future. Therefore, it is recommended to allocate additional funding for LCC educational scholarships and training programs. Post-pandemic conditions are also likely to affect culture, so creators will need to focus on finding new formats and learning how to implement them.
- It is recommended to introduce discussions on the specifics of the artist's profession, such as possible insufficient and irregular income, uncertain labour market, etc., in the training processes of artists and pre-consultation handout, and, before starting a professional career, to introduce future creators not only to the romantic image of the profession and the advantages of creative activity, but also to the practical future challenges.
- It is proposed to assess the possibilities of providing support to students admitted to high-level foreign higher education art programs in order to support young talents and taking into account the fact that the cost of studies may not pay off for the future artist for a long time and become a significant financial burden, and some creators may decide not to study at all due to excessive tuition fees.

MONITORING OF THE FIELD OF ARTISTS

- **Definition and use of key indicators and concepts for monitoring purposes.**

When monitoring the country's cultural field, it is recommended to precisely define the concepts and harmonize their use, starting with political and ending with state and municipal intervention measures (LCC, LFC, etc.) in the documents describing the financing of culture. Precisely defined concepts must also be introduced to the arts community through public communication.

It is also recommended to identify key indicators for monitoring each cultural policy goal in the process of formulating those goals. It is suggested to link them to information gathered from artists, project promoters, etc. It is recommended to harmonize project results and other monitoring indicators used in different institutions.

Only by regularly and systematically monitoring the social and creative condition of artists, it would be possible to draw conclusions about the changes in the condition and the state interventions or other factors that caused it, their effectiveness, and so on. Therefore, it is recommended that studies of a similar nature be initiated periodically.

- To solve the problems of monitoring Lithuanian artists, it is proposed to create a national database of creators by systematizing the data of the Organization of Art Creators, the Ministry of Culture of the Republic of Lithuania, AGATA, LATGA, AVAKA, LKT, LKC and state and municipal cultural institutions, NGOs and other associations that unite creators. Creators unrelated to any of these organizations could submit their data themselves.
- It is recommended to strengthen the communication of monitoring processes. It is important that monitoring is clear to all participants in the art field. The survey of artists revealed a high level of activity and goodwill on the part of the respondents; cultural organizations also perceive the importance of providing data to support decisions of cultural policy. However, it is noticeable that the cultural field is not sufficiently familiar with what some indicators mean and how to capture them accurately, and this is especially evident when analyzing data from project reports. It is therefore proposed to develop minimum descriptions of indicators and make them available to reporting project managers.
- The proposed database also recommends the creation of a system for recording works of art, the information contained in it would allow to understand the general creative field of the country, its scope and quality. It is recommended that creators and researchers in a particular field set criteria that are specific to that field: volume of the work of art, its quality, etc. This function could be entrusted to unions, associations, information centers or institutes of artistic creators. Monitoring of works created on the basis of funding from the LCC, the LFC or other funds could be ensured through project reports.

- If possible, make part of the database (creator profiles) public, and this could be a general representation of the country's creators, where the public can find the desired information about the creators. Also, possibly such a database could be used by the creators and producers themselves (e.g. in search of an artist of one or another field for the creative process). It is suggested that the information be provided in English as well, so that it can also serve the artists as a tool for self-presentation in a foreign market.

- This study is broad in nature, analyzing the general trends in the condition of the country's creators. It is proposed that future research be detailed so as to reveal in detail the specificities of a particular group of artists and to identify the problems they face.
 - In order to further assess the field of creators, it is recommended to conduct a survey of individuals creating in the commercial field.
 - This study reveals the specificities of different art sectors, which it is recommended to analyze separately.
 - This study was focused on the state of creators in the country, but when analyzing creators, it is also necessary to analyze more broadly the environment around them. In order to assess the public attitude towards creators and the position of artists in society, it is suggested to initiate such research:
 - **Comparative analysis of sectors providing public services.** It is proposed to compare the analysis of creators and those working in other public sectors, such as science, education, health, etc. This would make it possible to identify and compare the professional prestige of public service providers, their satisfaction with their activities, their income, state interventions and their overall social and professional situation.
 - **Research on attitudes towards creators.** The study reveals that artists believe that society does not always consider their profession prestigious, but this is reflected from the artists' perspective. In order to accurately assess the attitude of the country's population towards creators, the importance of their profession and the image of the artist in society, it is proposed to initiate a survey of public attitude.

