

EVALUATION OF MEASURES AND THEIR IMPACT FOR THE PROMOTION OF LITHUANIAN CULTURE ABROAD



„Xwhy / Agency of Understanding”, 2022.

The study was commissioned by the Ministry of Culture of the Republic of Lithuania with the participation of the Lithuanian Council for Culture

RESEARCH OBJECTIVE

To analyze the ongoing measures for the promotion of Lithuanian culture and their impact on the promotion of culture abroad in the period 2018-2021, and to provide conclusions and recommendations on strategic actions in specific cultural fields and geographical areas and their implementation options / modalities / perspectives.



Analysis of culture promotion measures abroad



Qualitative analysis of reports of the projects of promotional nature (trade fair-style events) abroad



Qualitative consultations and additional surveys with representatives of the culture sector

1. RESEARCH METHODOLOGY

Evaluation of the objectives and results of Lithuania's culture promotion measures abroad



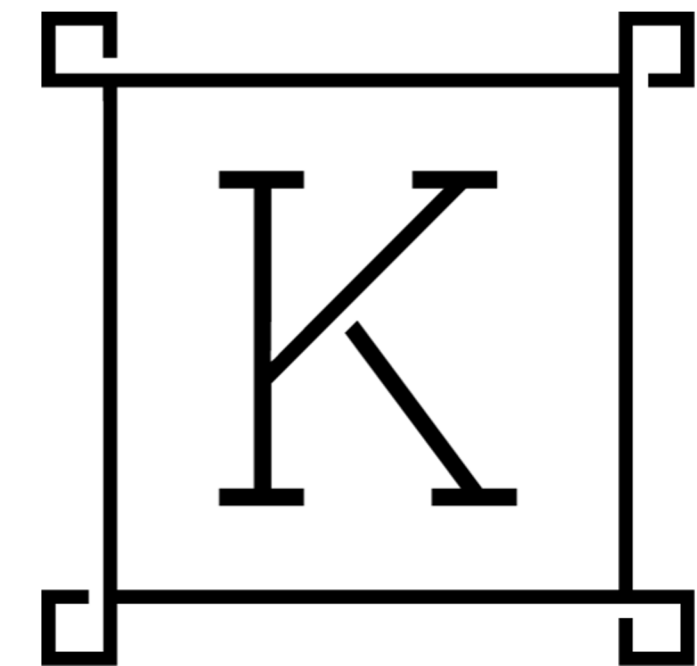
Lithuanian Film
Centre (LFC)



Lithuanian Culture
Institute (LCI)



Cultural attachés



Lithuanian Council
for Culture (LCC)

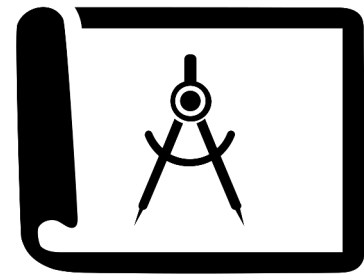
Consultations with representatives of the culture sector

50 participants

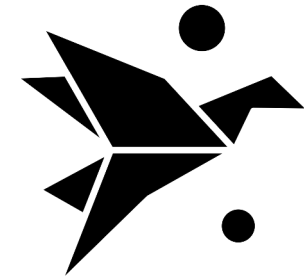
29 additional surveys

11 culture fields

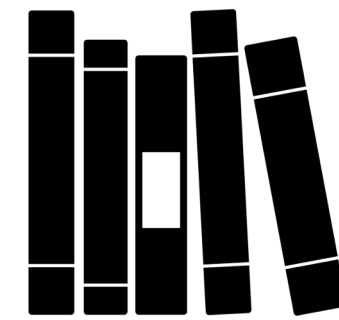
27 hours of discussions



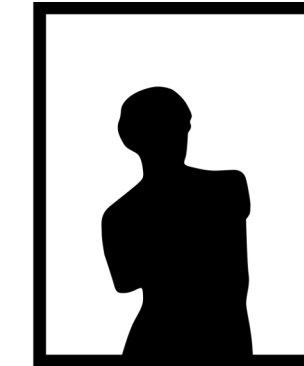
Architecture



Design



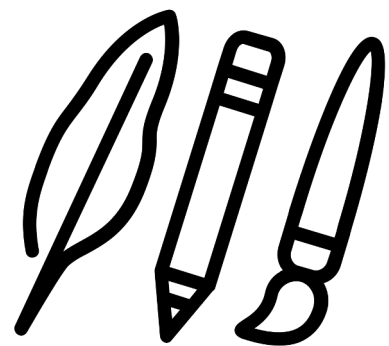
Libraries and archives



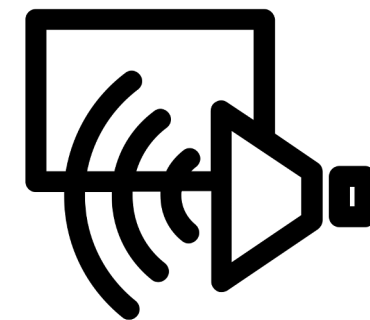
Museums and cultural heritage



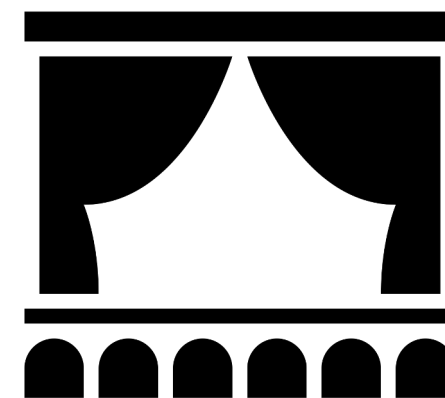
Literature and publishing



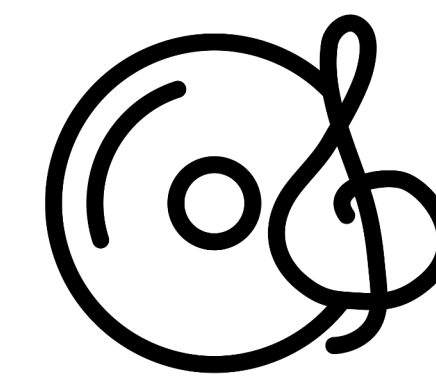
Visual arts



Film and audiovisual production



Dance and theater



Music

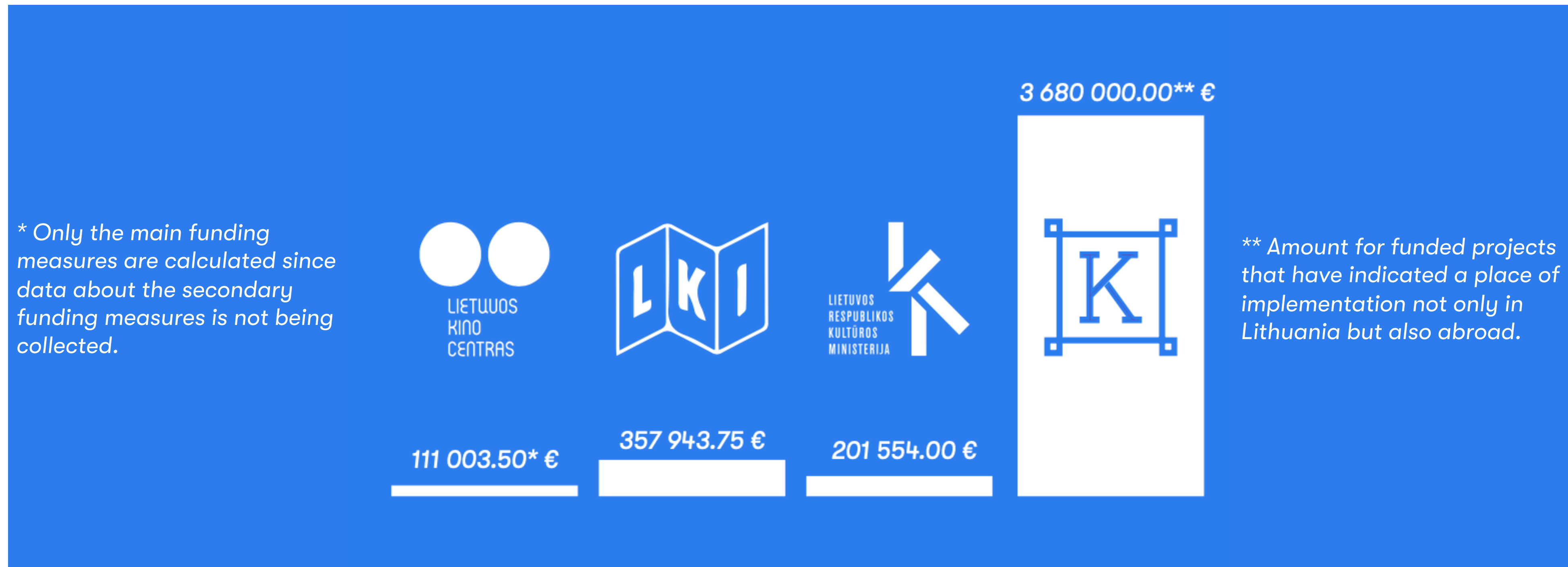


Cultural diplomacy

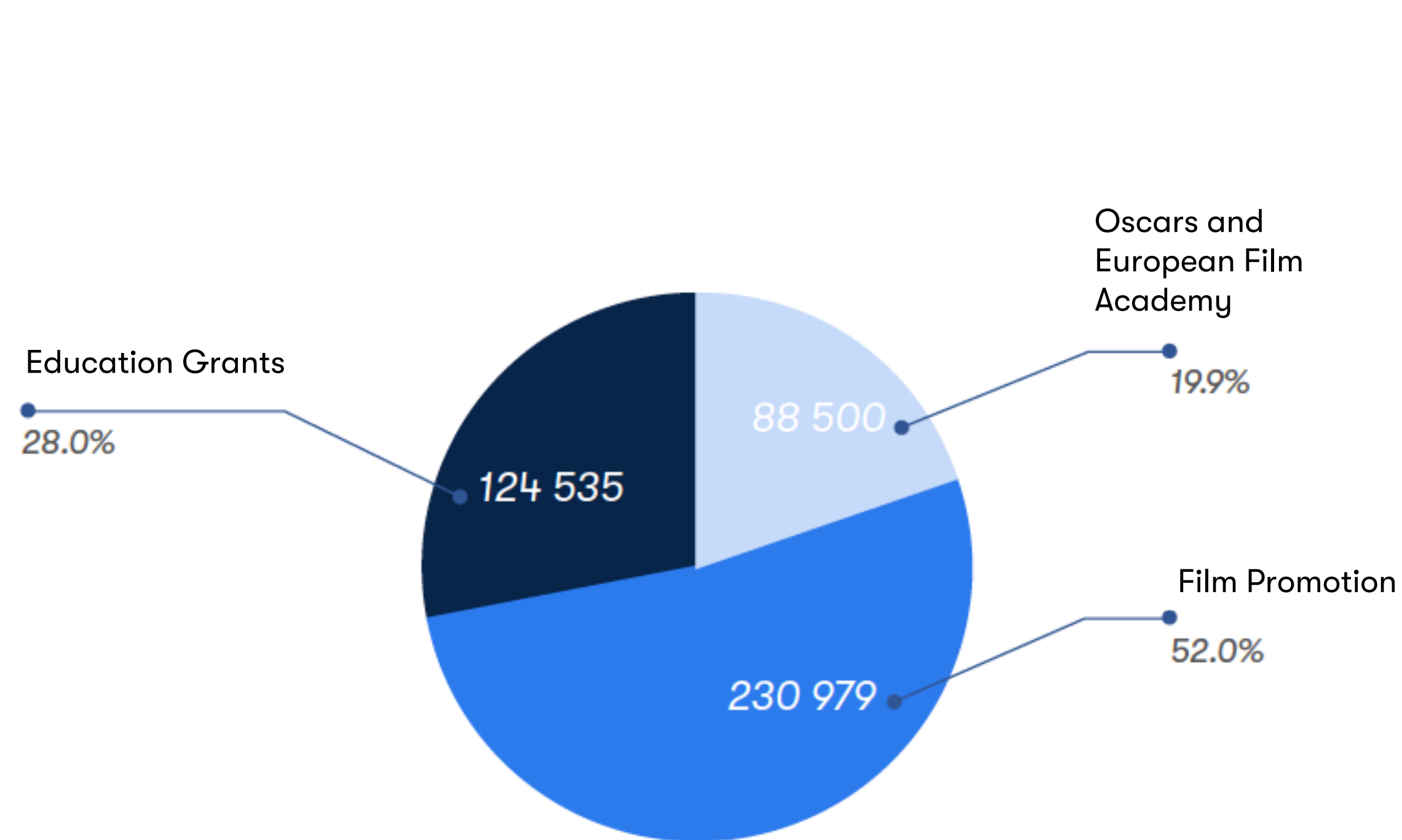
2. ANALYSIS OF CULTURE PROMOTION MEASURES ABROAD

FUNDING

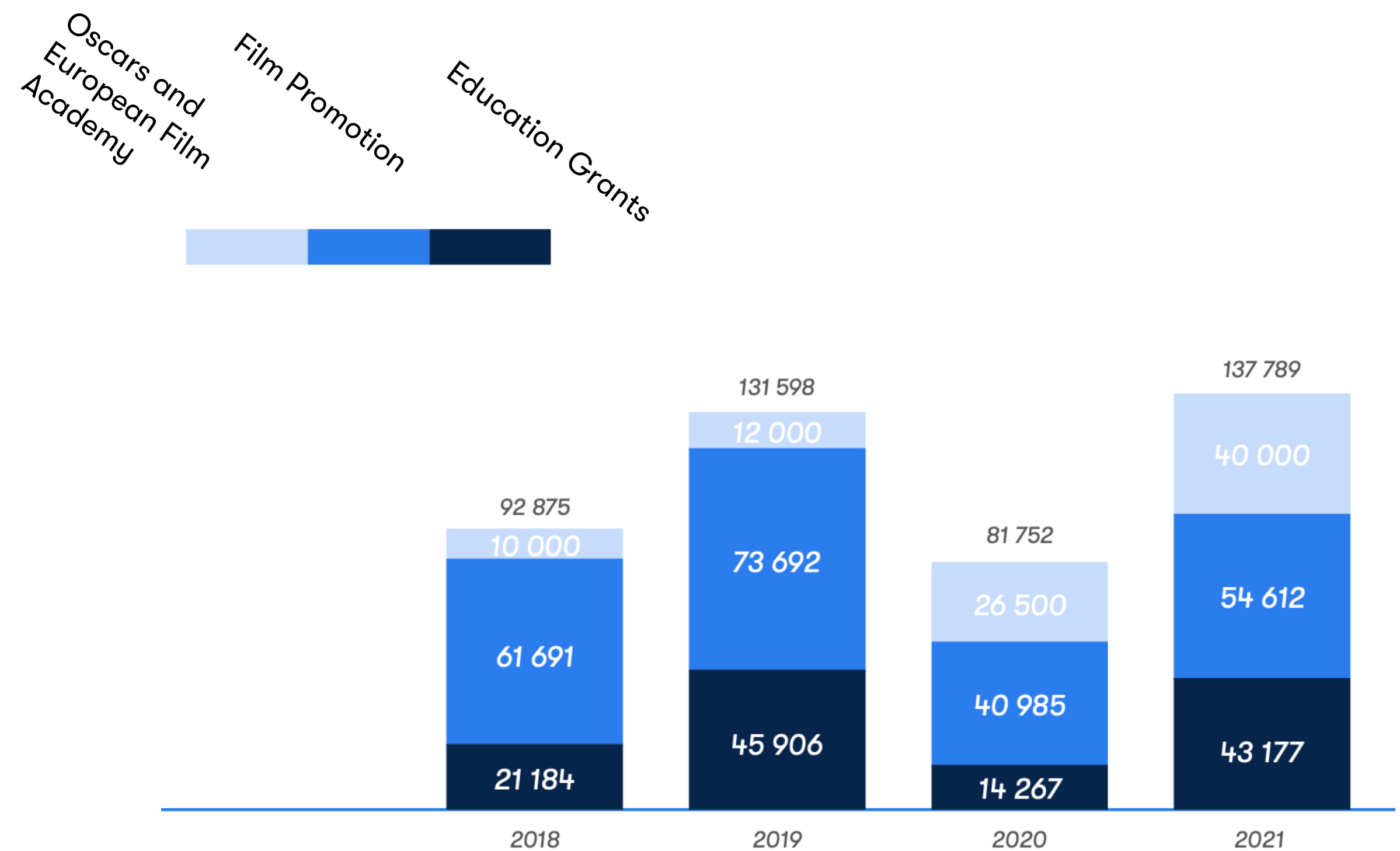
Average annual funding of institutions implementing culture promotion abroad



Funding for LFC measures for film promotion abroad (2018-2021)

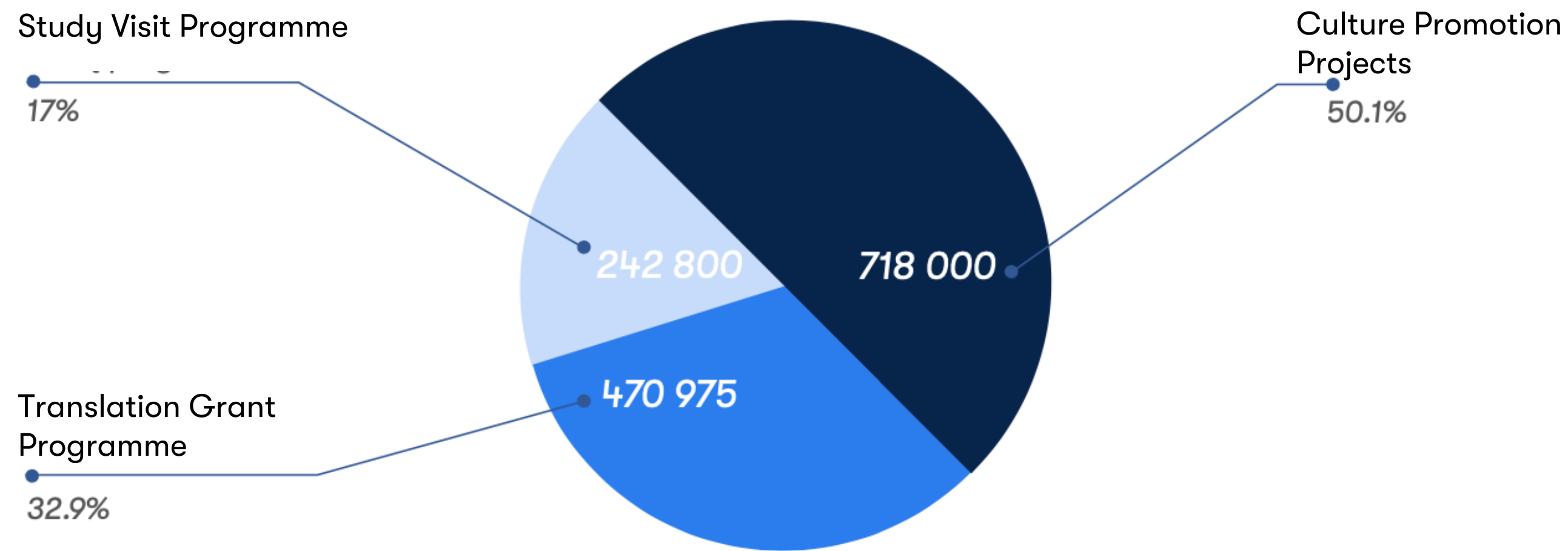


Distribution between programmes

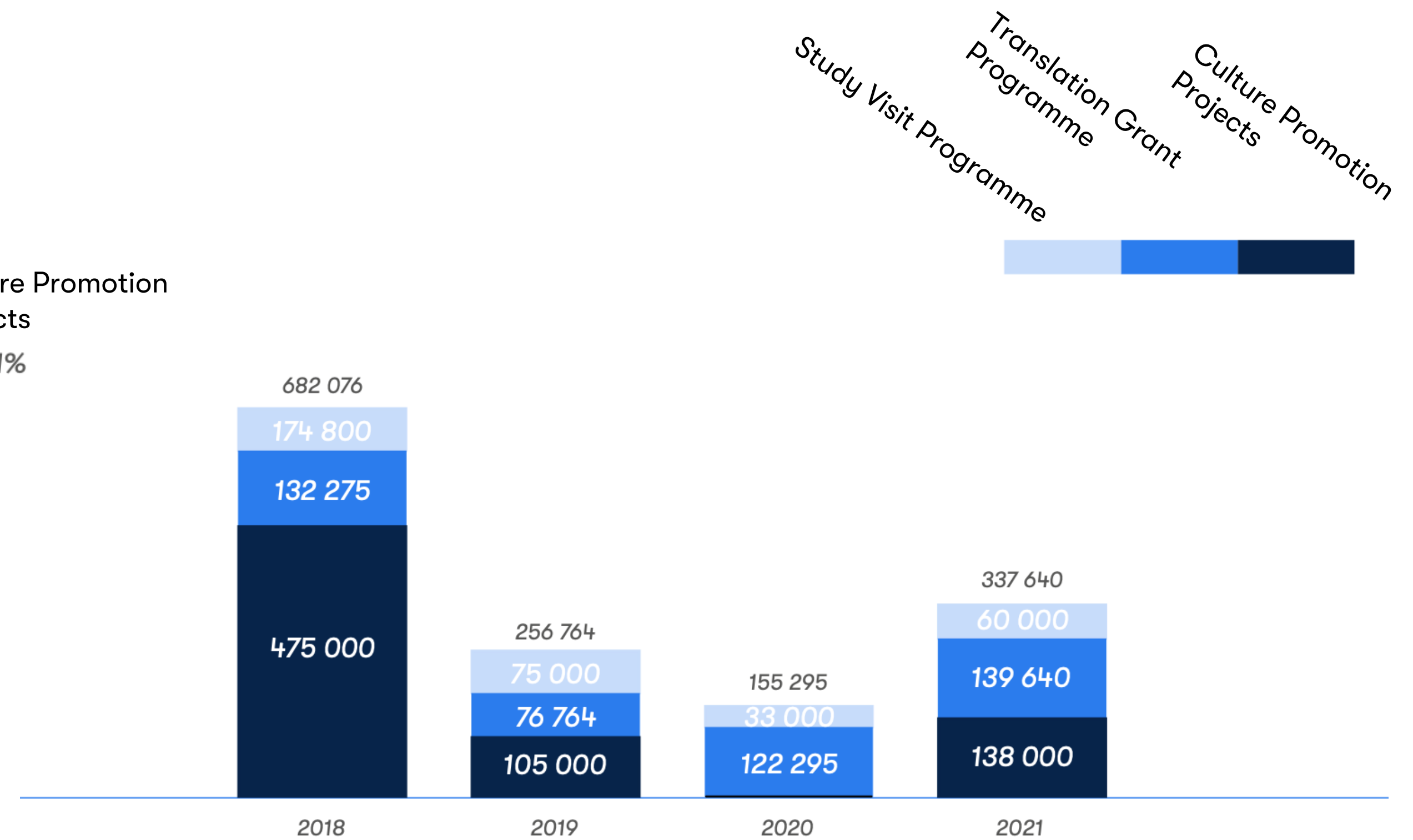


Annual distribution

Funding of LCI measures for culture promotion abroad (2018 - 2021)

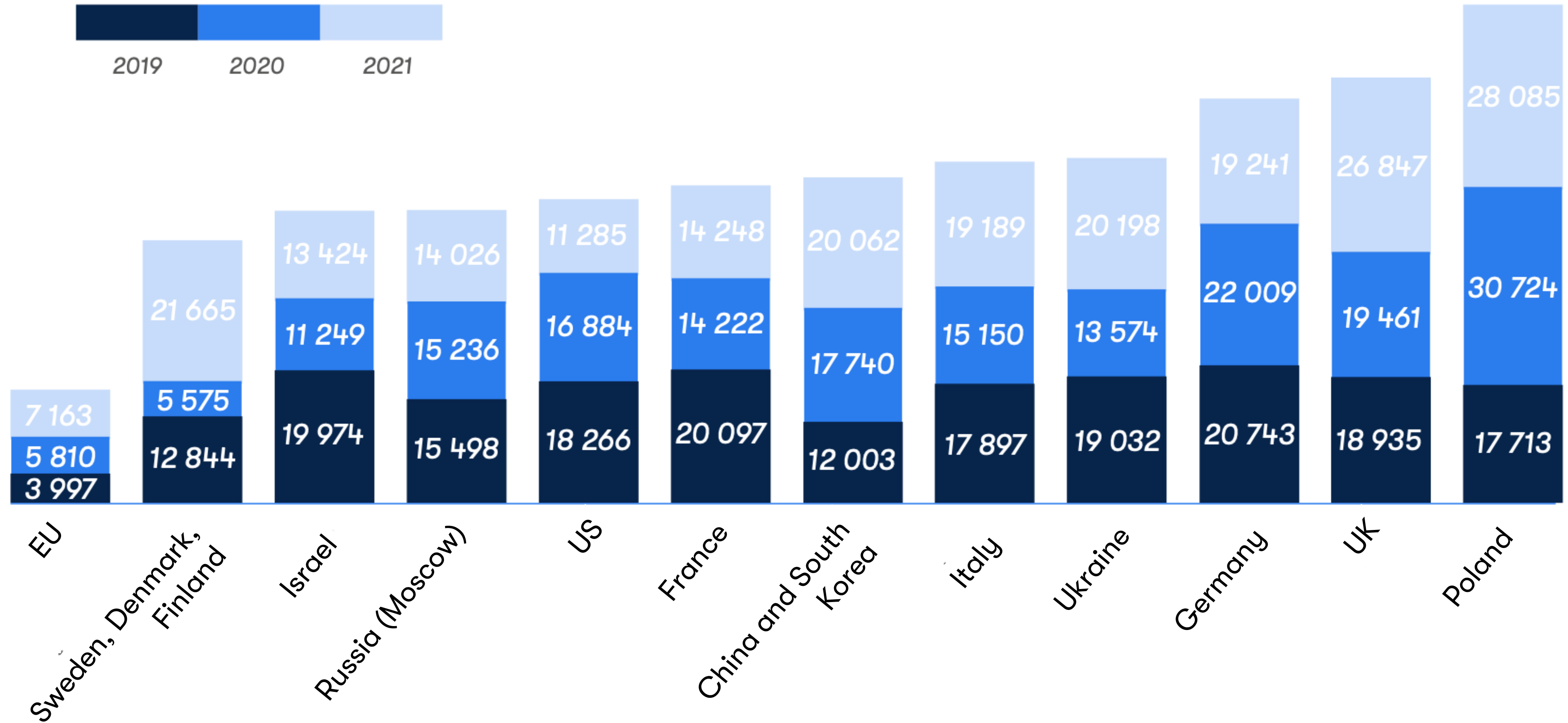


Distribution between programmes



Annual distribution

Funding for culture promotion projects abroad coordinated by culture attachés (2019-2021)



**CULTURE FIELDS FUNDED
THROUGH CULTURE
PROMOTION MEASURES ABROAD**

Main fields of culture promotion



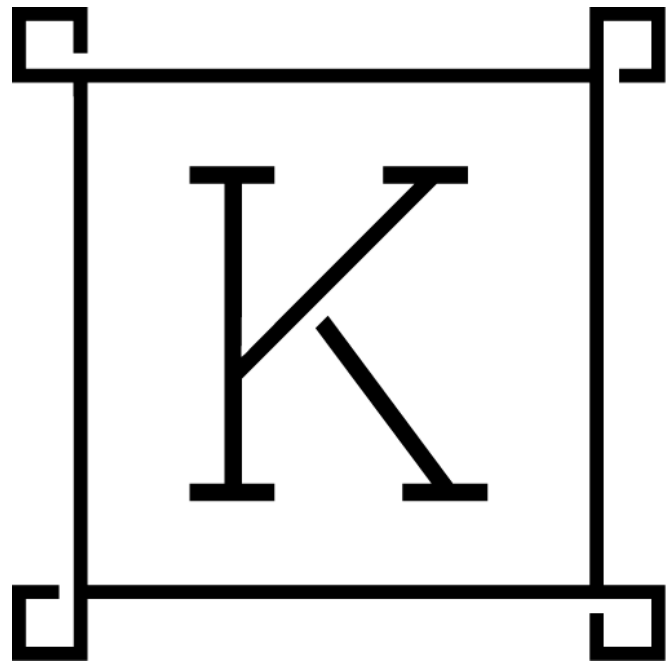
1. Film



1. Literature and publishing
2. Visual arts
3. Theatre, dance, circus
4. Various fields
5. Music

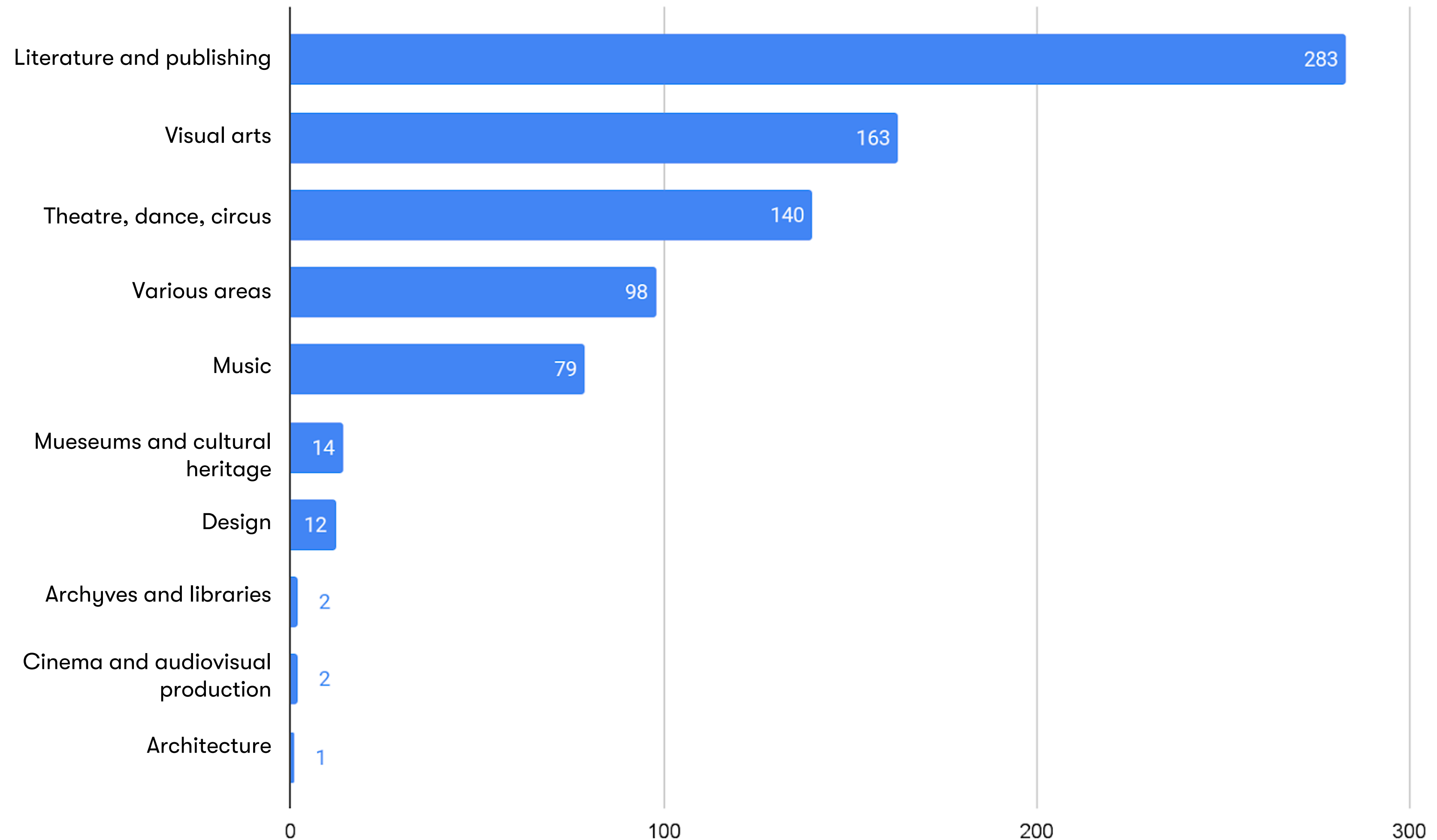


1. Visual arts
2. Music
3. Literature and publishing
4. Film
5. Theatre, dance, circus

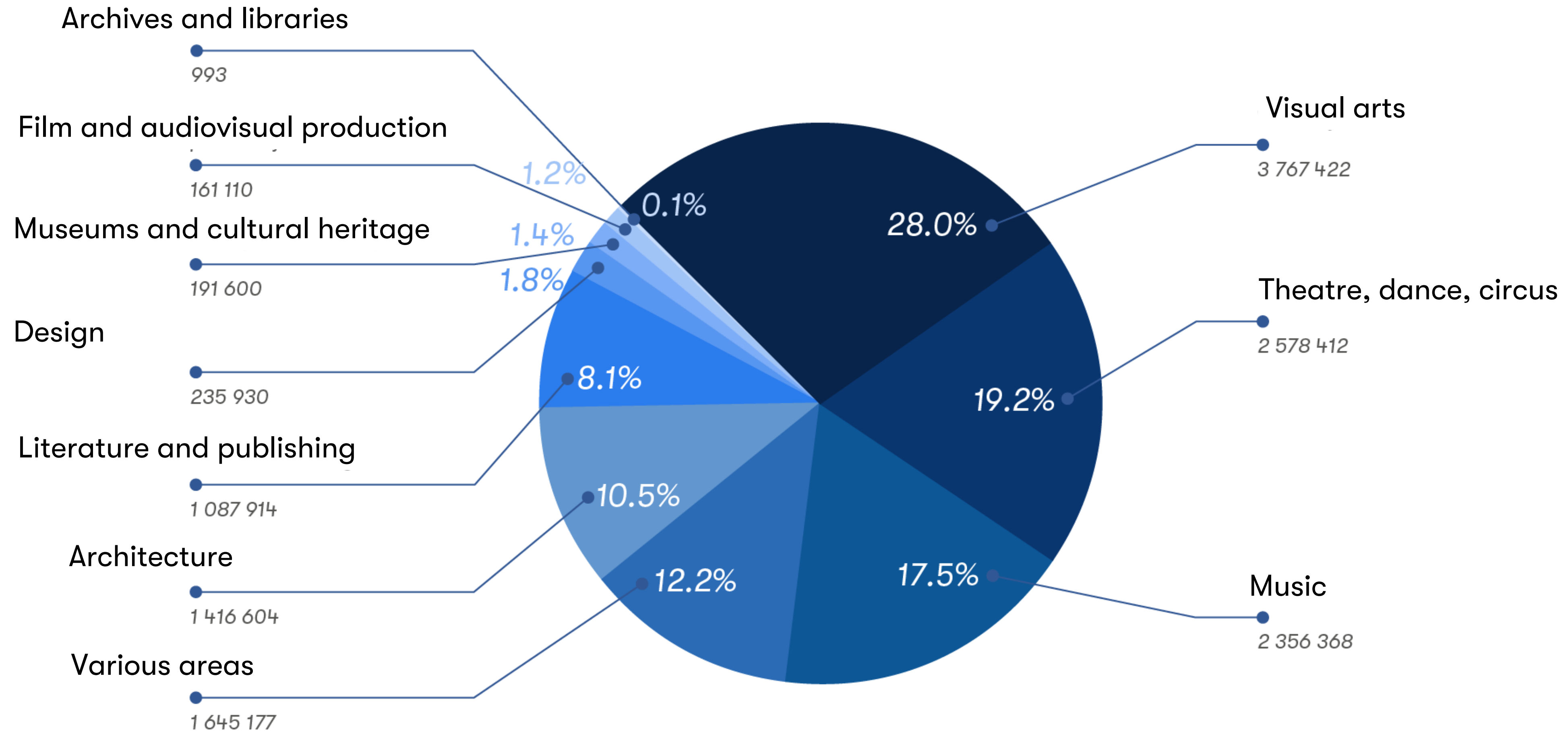


1. Visual arts
2. Theatre, dance, circus
3. Music
4. Various fields
5. Architecture

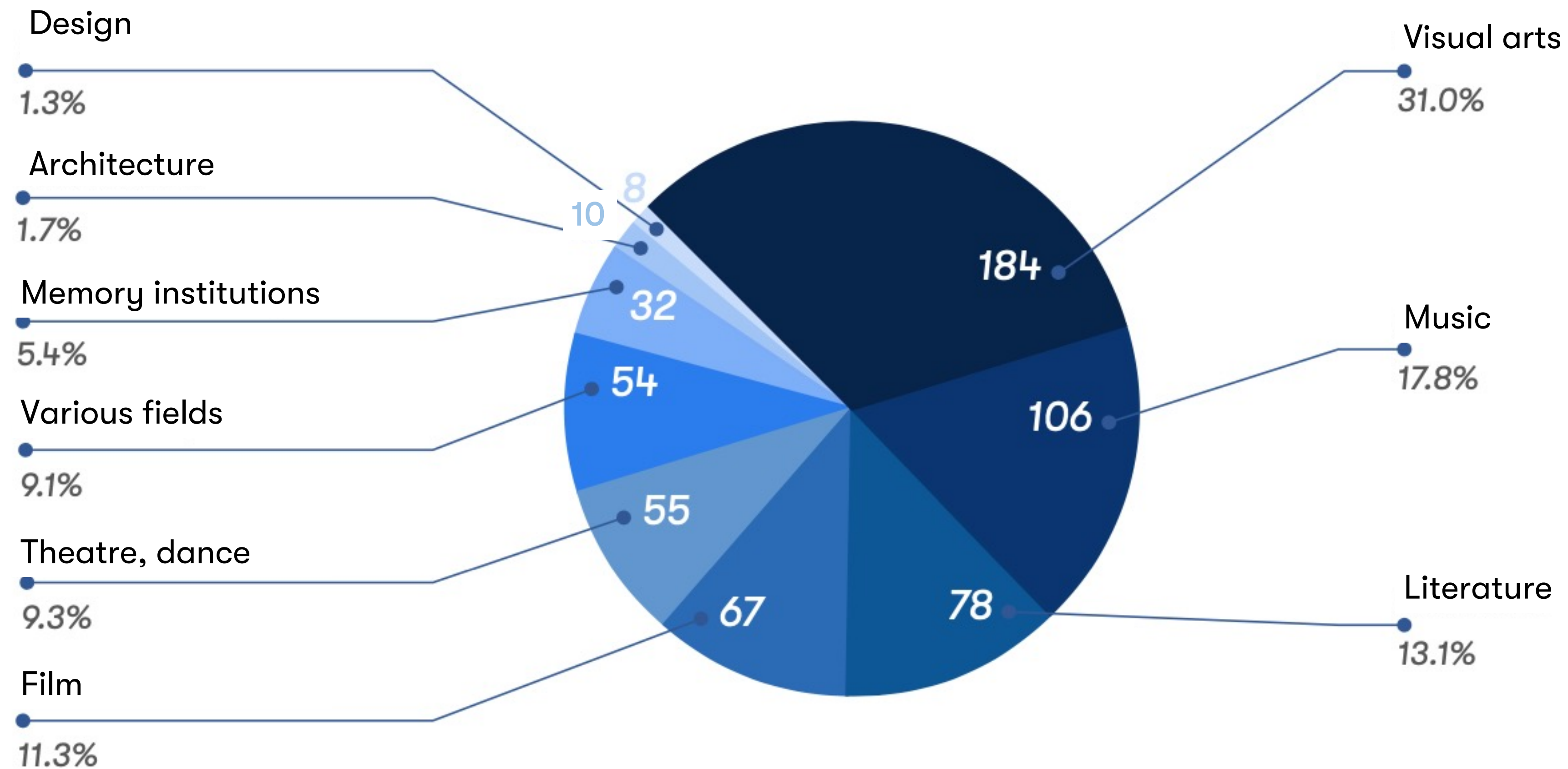
Funding of LCI culture promotion abroad projects by culture fields



Funding of LCC culture promotion in Lithuania and abroad projects by culture fields



Funding of cultural attachés culture promotion abroad projects by culture fields



Strategic events for promoting culture abroad identified by participants of consultations



GEOGRAPHY OF CULTURE PROMOTION ABROAD

Main destinations of culture promotion abroad



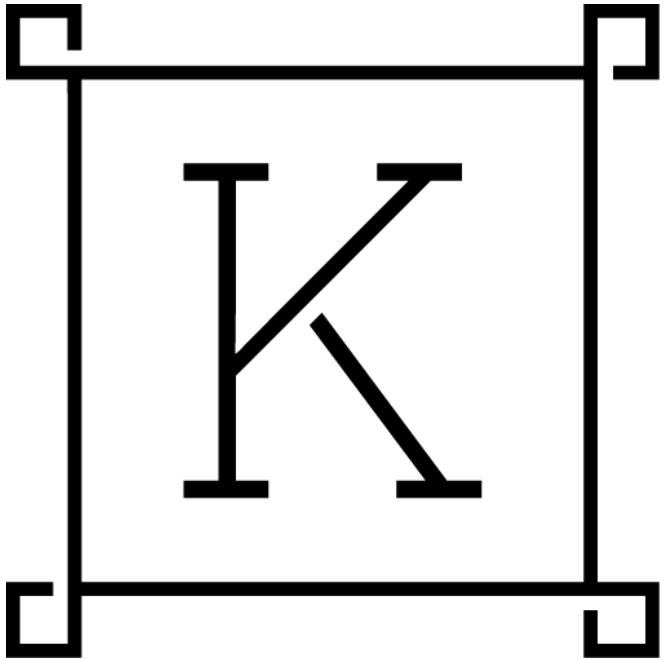
1. Italy
2. USA
3. France
4. Czech Republic
5. Germany



1. Germany
2. United Kingdom
3. Italy
4. Poland
5. Israel

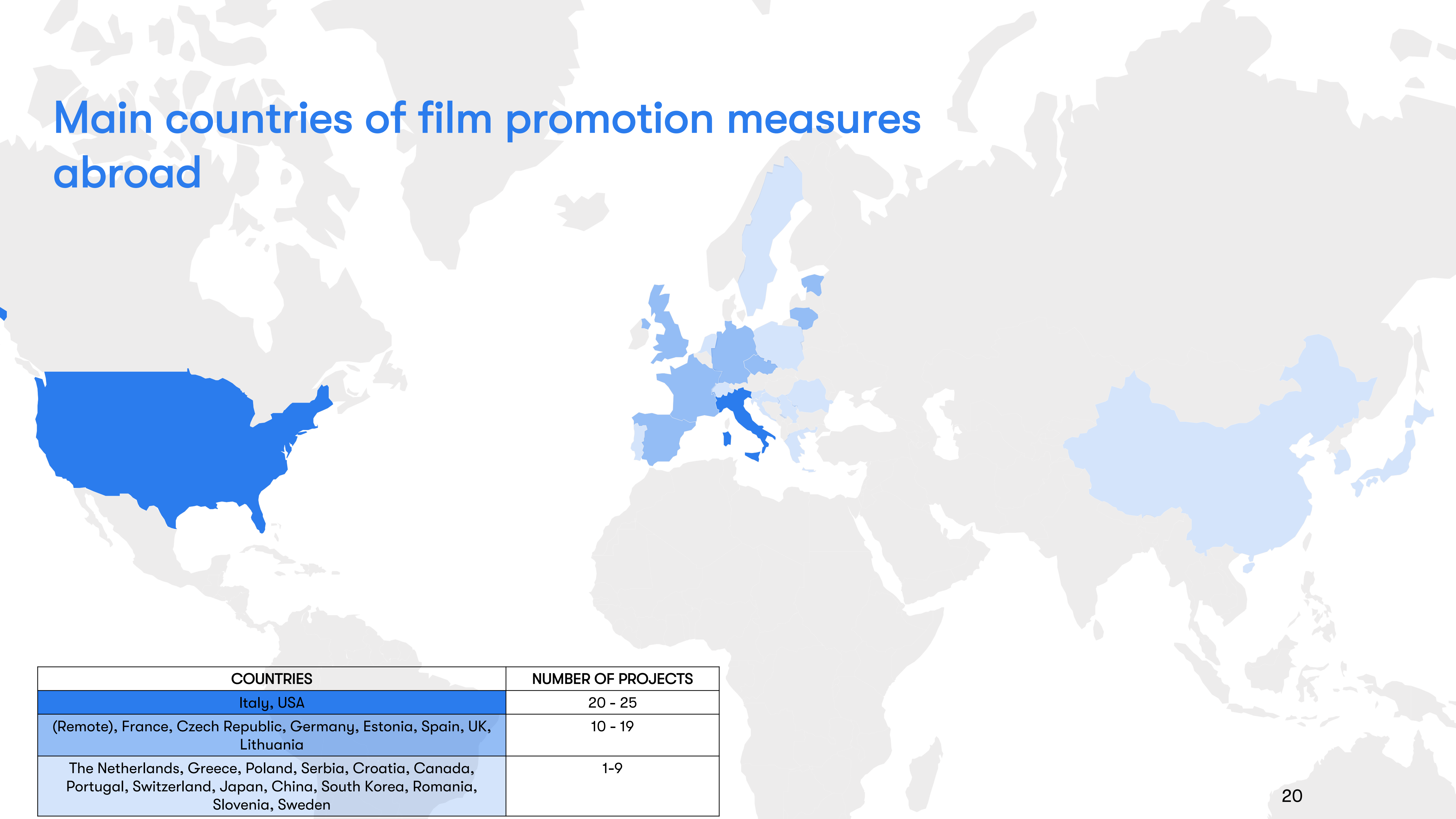


1. Poland
2. Germany
3. United Kingdom
4. Italy
5. Ukraine



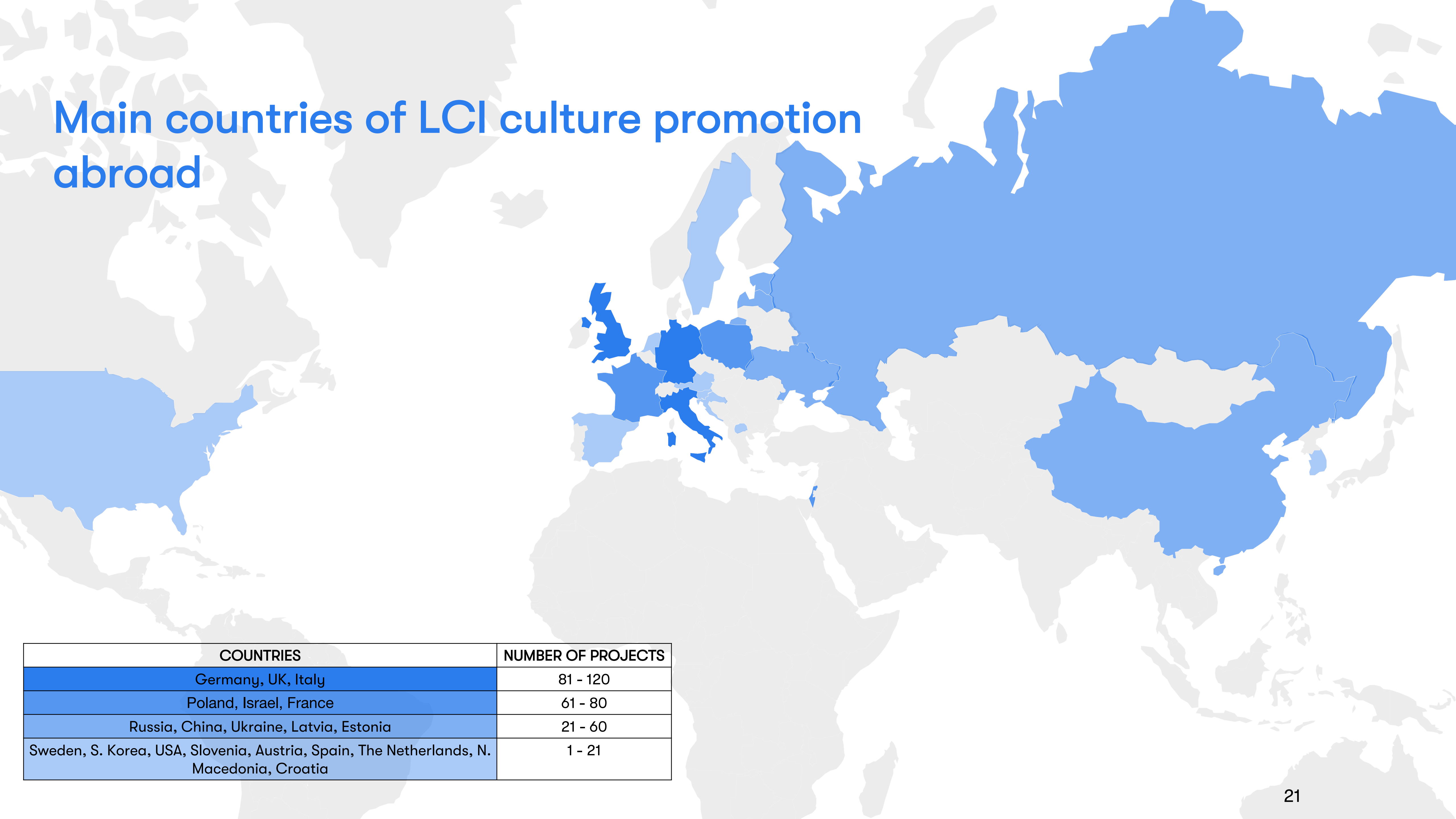
1. Germany
2. Poland
3. Italy
4. Latvia
5. United Kingdom

Main countries of film promotion measures abroad



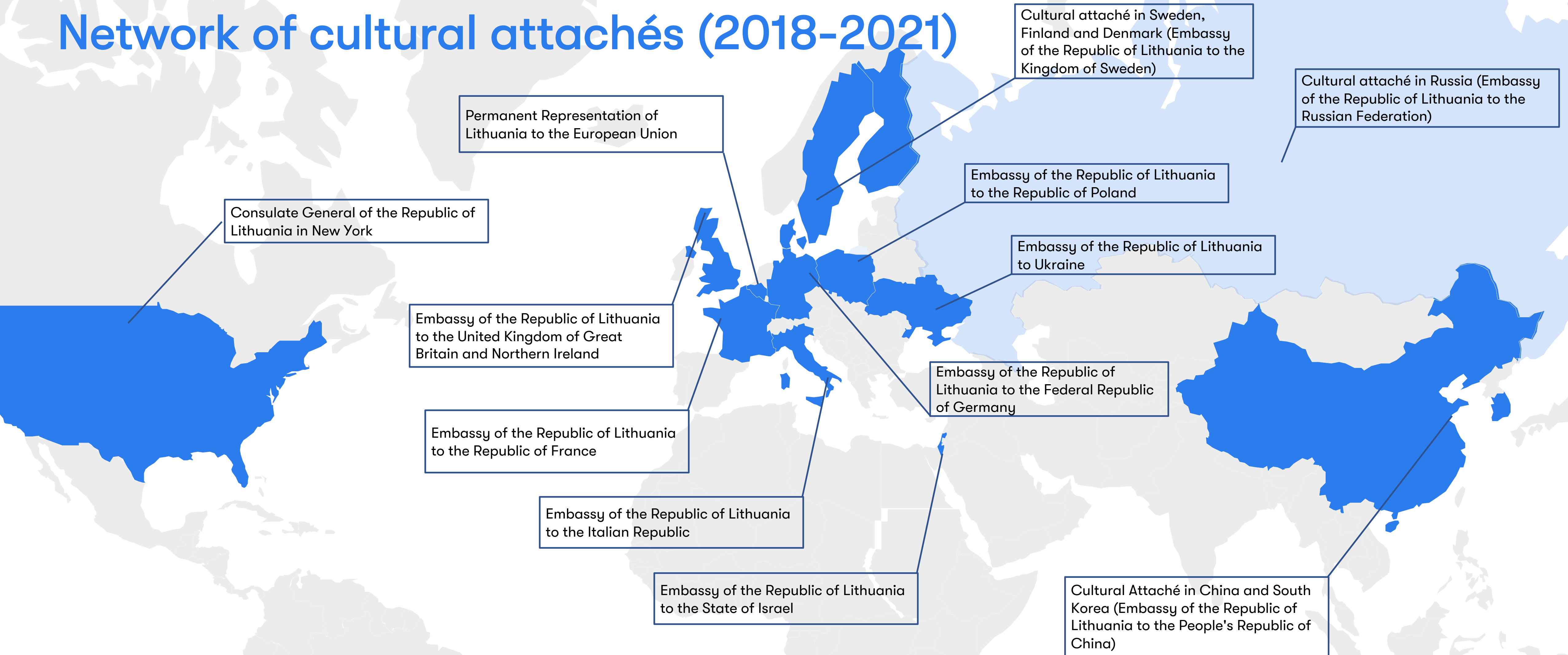
COUNTRIES	NUMBER OF PROJECTS
Italy, USA	20 - 25
(Remote), France, Czech Republic, Germany, Estonia, Spain, UK, Lithuania	10 - 19
The Netherlands, Greece, Poland, Serbia, Croatia, Canada, Portugal, Switzerland, Japan, China, South Korea, Romania, Slovenia, Sweden	1-9

Main countries of LCI culture promotion abroad

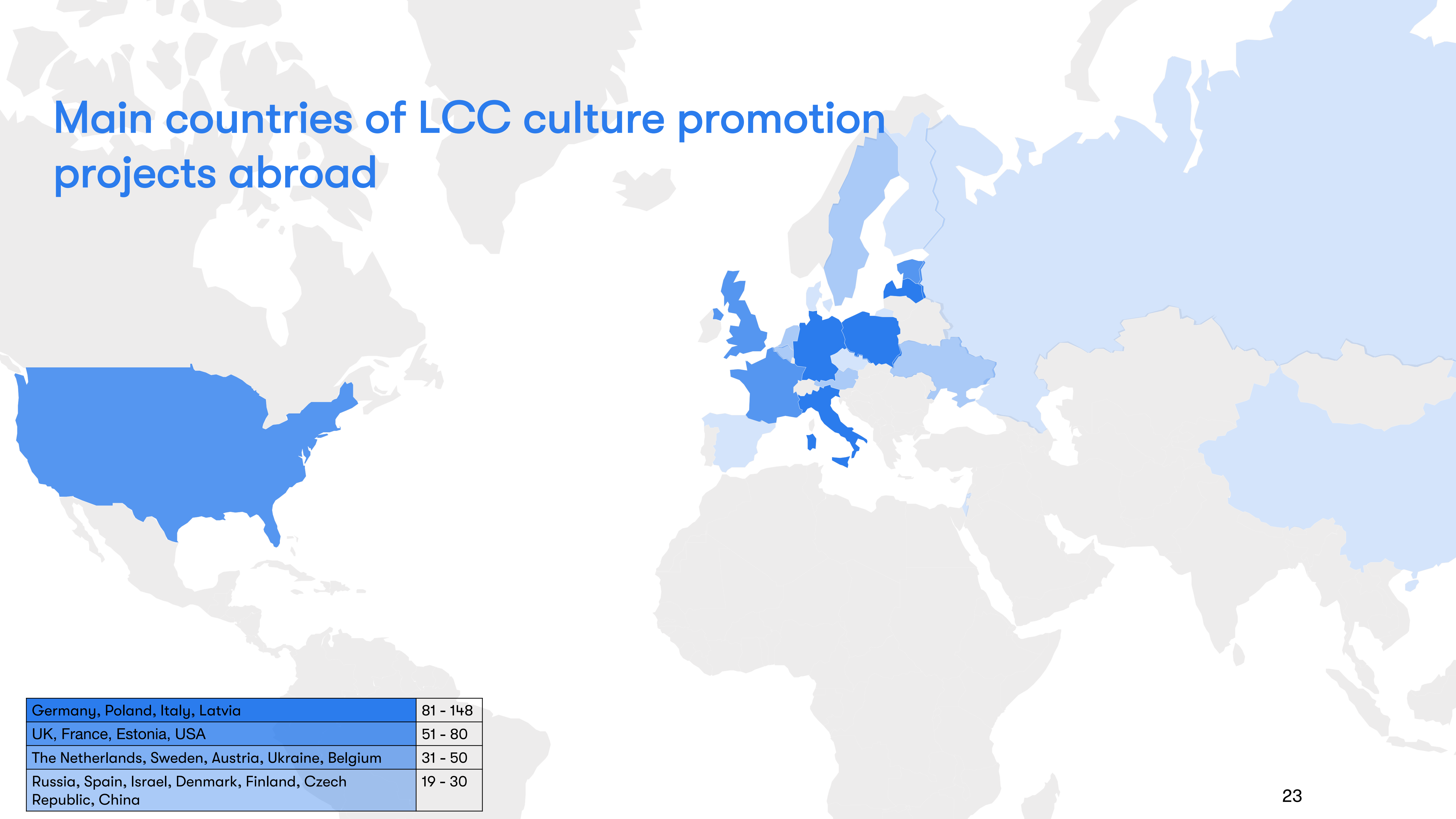


COUNTRIES	NUMBER OF PROJECTS
Germany, UK, Italy	81 - 120
Poland, Israel, France	61 - 80
Russia, China, Ukraine, Latvia, Estonia	21 - 60
Sweden, S. Korea, USA, Slovenia, Austria, Spain, The Netherlands, N. Macedonia, Croatia	1 - 21

Network of cultural attachés (2018-2021)



Main countries of LCC culture promotion projects abroad



Germany, Poland, Italy, Latvia	81 - 148
UK, France, Estonia, USA	51 - 80
The Netherlands, Sweden, Austria, Ukraine, Belgium	31 - 50
Russia, Spain, Israel, Denmark, Finland, Czech Republic, China	19 - 30

3. CONCLUSIONS AND RECOMMENDATIONS

RECOMMENDATIONS ON OBJECTIVES,
PRIORITIES AND IMPLEMENTATION
PRINCIPLES FOR THE PROMOTION OF
CULTURE ABROAD

1

IDENTIFY THE GROWTH OF A NETWORK OF INTERNATIONAL CHANNELS AND PARTNERS AS A KEY OBJECTIVE FOR PROMOTING CULTURE ABROAD

Once such a network is developed, further funding can be sought together, projects can be jointly implemented and new audiences can be attracted.

This also includes the aim of integrating into the international art market and the main global discourses on culture and art.

The most effective ways of increasing promotional channels and partner networks are participation in international networks and organizations.

The development of an international network of channels and partners leads to many other objectives for promoting culture abroad. This creates a snowball effect: growing knowledge, attracting content to Lithuania, generating additional income, creating co-production opportunities.

2

SYSTEMATICALLY MONITOR AND MEASURE THE IMPACT OF CULTURE PROMOTION ABROAD

The study found a lack of data and systematic data collection. The assessment of the indicators revealed several key weaknesses that make it difficult to measure the impact of Lithuania's culture promotion abroad. It is recommended that common baseline indicators be used to measure costs, outcomes and effectiveness of activities:

- audience size
- number of co-productions
- number of activities implemented in Lithuania and abroad and the share of funding allocated to them
- format of events
- country of implementation of activities
- publicity channels in professional / general media
- partners for promotion abroad
- new sales/follow-up contacts established

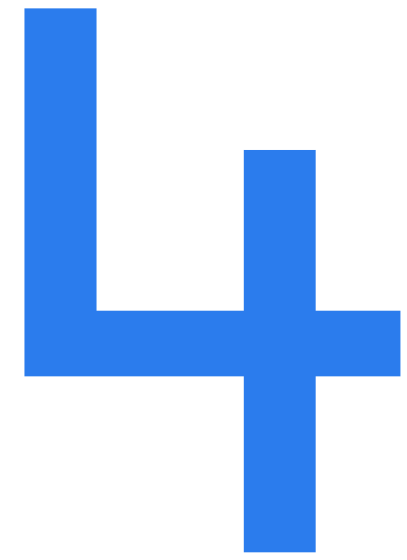
3

STRENGTHEN EXISTING AND DEVELOP NEW DESTINATIONS FOR PROMOTING CULTURE ABROAD

The study highlights countries relevant to all cultural fields. These are strategic partner countries (Germany, the UK, Italy, France, the USA) with which cultural cooperation already exists. Important existing cooperation with neighbouring countries (Latvia, Estonia, Poland, and Ukraine) was also highlighted. Other countries of relevance to several fields where the Czech Republic, the Scandinavian countries and South Korea.

The most important countries mentioned in the consultation as potential culture promotion destinations, but where promotion is insufficient, are:

- The Scandinavian countries.
- Italy is noted as a country where cultural promotion is already taking place, but where there is also potential for development.
- European countries identified as having great potential for promotion are the Netherlands and Spain.
- Neighbouring countries where culture promotion is already taking place but needs to be strengthened are Latvia and Estonia (and in the context of other neighbours, Ukraine).



HARNESS THE POTENTIAL OF CULTURE TO BUILD SOFT POWER

The qualitative consultation identified that Lithuanian culture has a lot of potential, partly due to the circumstances of the war in Ukraine, as there is a strong interest in our region. The new geopolitical situation was seen not only as a challenge, but also as an opportunity to tell the story of our country and to promote the region. This is also reflected in the analysis of data on the promotion of culture abroad, which shows intensified contacts with Ukrainian partners and the active involvement of Lithuanian artists in international discourses.

Culture as a tool for building soft power is an important but new aspect that is not yet reflected in Lithuanian cultural policy strategies, although the leadership of the Lithuanian cultural community is strong in this regard. Strengthening the promotion of Lithuanian culture abroad can also contribute to broader goals beyond culture. It is important to think beyond the national context when implementing national culture promotion. Lithuanian culture can represent the wider European culture and promote it as meaningfully and effectively as national culture.

5

APPLY THE PRINCIPLES OF SUSTAINABLE DEVELOPMENT TO THE PROMOTION OF CULTURE ABROAD

To contribute to sustainable development, promotion needs to encourage more than one presentation abroad; to invite artists for longer periods of time; to present activities in a wider geography; and to use digital dissemination methods where possible and effective. Resource efficiency should be promoted, with fewer resources spent on travel and integrated measures combining the promotion of different cultural fields, formats and activities once away. Combined presentations of different cultural and artistic fields and themes also attract more attention from visitors and the media, as the analysis of publicity for book fairs, cultural attache's activities and projects has shown.

More sustainable, less resource-intensive and more environmentally friendly promotion of culture could be promoted through sustained and joint activities. This requires time, finances and longer planning; it must have clear criteria for sustainability; longer tours, broader activities covering several promotional formats, sustainable partnerships and the involvement of local actors should be promoted as a priority.

6

TO PROVIDE THE NECESSARY COMPETENCES FOR PROMOTING CULTURE ABROAD

Consultations in different fields have highlighted the need for centres of competence to represent them and to support their promotional activities abroad. They should help practitioners in various fields to reach a much wider audience, to establish and maintain contacts.

There is also a need for professional managerial and administrative competences, professional intermediaries between creators and foreign markets, and a need for an open connecting platform to promote culture abroad.

These challenges could be addressed by specific competence development programmes, which could be included in the rethinking of the LCI's functions.

There is a need to strengthen umbrella organizations. By building up the competences of individual umbrella organizations in promotion of culture abroad, and in cooperation with the LCI as a common centre of competence, it would be possible to carry out promotion in individual fields more effectively, adapting to specific needs.

7

BUILDING TRUST BETWEEN THE INSTITUTIONS THAT FUND CULTURAL PROMOTION ABROAD AND THE ACTORS WHO IMPLEMENT IT

It is important to see internationalization as a circulation, not only as the promotion of culture abroad or the promotion of foreign culture in Lithuania, to see the value of participating in global networks without having to be quantitatively productive, empowering the participating artists to go further.

When selecting initiatives for the promotion of culture abroad, it is necessary to pay more attention to the selection and attraction of competent experts who are familiar with the specificities of the different fields of culture and their promotion abroad, and who are able to assess the applicants' work, competences, and commitment, and to identify the initiatives with the highest potential.

In order to strengthen overall climate of trust, it is necessary to further develop the dialogue between funding institutions and the culture field: seminars, publications, information events on funding opportunities, the funding process, advice on improving application forms and reports.

RECOMMENDATIONS ON IMPROVING THE EFFECTIVENESS OF CULTURE PROMOTION ABROAD

8

COMBINE COMMERCIAL AND CULTURAL OBJECTIVES IN THE PROJECTS OF PROMOTIONAL NATURE ABROAD

Qualitative analysis of reports of the projects of promotional nature abroad (trade fair-style events) and the qualitative consultations highlighted the gap between commercial, sales-oriented, and cultural, national awareness-oriented, objectives.

Participants in the qualitative consultations identified the synergy between commercial and cultural objectives as creating particular added value.

Funding the promotion of culture abroad the focus should be on the objectives and activities rather than applicants (commercial and non-commercial).

In order to combine commercial and cultural objectives, priority should be given to participation in semi-commercial trade fairs, festivals or exhibitions.

9

ENCOURAGE DIFFERENT FORMATS AND THEMES FOR PARTICIPATION IN PROJECTS OF PROMOTIONAL NATURE ABROAD

A qualitative analysis of the reports and publicity of the trade fair-style events revealed that more non-standard formats, such as workshops, performances or film screenings, although used less frequently, have a high potential to attract audiences and international media attention. There is also more effective promotion when creative work is presented not directly, but through themes that are relevant to different culture and artistic fields, or when broader social and historical contexts are addressed. This diversity of topics and their balanced presentation, usually in a discussion format, helps to attract well-known international speakers, to be noticed by the media, to attract audiences beyond those interested in a specific culture field, and thus to give greater visibility.

10

SUPPORT THE CONTINUITY OF THE ACTIVITIES OF CULTURAL ATTACHES AND THE DIVERSITY OF THE CULTURAL AND ARTISTIC FIELDS THEY PROMOTE

The events initiated, organized or implemented by the cultural attachés that have received the most international attention tend to overlap with the countries where the most projects have been implemented (France, Italy, the UK, Poland, Ukraine). It can therefore be concluded that the impact generated by promotion abroad is proportional to the effort and that work with target markets generates impact and results. The assessment of which cultural and artistic fields have received the most international attention also shows the results of continued efforts, with visual arts and music leading the way as the most represented fields.

Festivals stand out as the most successful form of activity that receives the most attention from the international media. By combining several areas or forms of activities, this format has the potential to promote culture more effectively than others and could be encouraged more.

11

COMBINE THE PROMOTION OF CULTURE ABROAD IN REMOTE AND PHYSICAL FORMATS



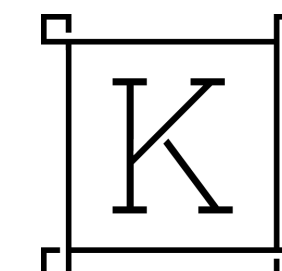
The participation formats for the Education Grants for Filmmakers are becoming remote and hybrid (22%), with 26% of funding.



The new formats allowed to attract a larger number of experts than planned at a lower cost, but were also seen as less effective.



In the period 2020-2021, the rise of virtual activities has made this form more prominent in the activities of only a few cultural attaches (in the US or the UK, where around half of all projects were implemented in virtual space).



In 2020 and 2021, projects related to the promotion of Lithuanian culture abroad have increased the use of remote activities. In 2018, the share of such projects was 0.6%, 2% in 2019, 17% in 2020 and 18% in 2021.

12

PROMOTE A VARIETY OF THEMES AND GENRES OF PUBLICITY AT TRADE FAIR-STYLE EVENTS

Articles about Lithuanian culture usually reach international readers interested in art/culture or professionals in the field.

They usually appear as newsletters and press releases.

"Long-form" messages detailing the broader historical and cultural context, Lithuania's participation in promotional events, its processes and features, and providing valuable examples, receive more attention from international media.

As the vast majority of publications in the international media have used information made public by organizers of cultural events, projects or stands, responsible organizations should ensure that they provide access to quality content in a wide range of formats and that they are able to generate it themselves in order to ensure a diversity of themes.

RECOMMENDATIONS FOR STRATEGIC ACTIONS

13

DEVELOP THE LITHUANIAN FILM CENTRE'S PROGRAMMES FOR MORE EFFECTIVE FILM PROMOTION ABROAD

The current LFC Statutes do not directly refer to the functions of film promotion abroad.

The arrangements for other LFC promotional activities abroad are not made public. Activities are initiated by internal decisions in the organization; data are not systematically collected.

Funding programmes are targeted at filmmakers and producers.

Targeted programmes focusing on film promotion are not available to other players in the film sector (film distributors, cinemas, etc.).

43.6% of the applications under the "Funding for the Promotion of Films Abroad" programme are for participation in Class A festivals, with 64.9% of the funding allocated.

Funding is given on a priority basis, but the resources allocated to this programme do not meet the needs of the field.

DEVELOP THE LITHUANIAN FILM CENTRE'S PROGRAMMES FOR MORE EFFECTIVE FILM PROMOTION ABROAD

France and Germany are the main countries with the most developed film industries.

The quantitative analysis shows that France is in the top three in terms of the number of projects and Germany in terms of funding received.

The Baltic countries (Latvia and Estonia) were identified in the qualitative study as countries with potential for cooperation and co-production.

Cooperation with these and other neighbouring countries is facilitated through trilateral cooperation projects initiated by the LFC and could be promoted more actively.

LFC funding should be targeted towards promotional projects, separating them from cultural attaché activities or LCI programmes. The aim should be not only to eliminate duplication of funding, but also to ensure that there are no "grey areas" in the overall system of funding for culture promotion abroad.

14

STRENGTHEN AN EFFECTIVE LCI STUDY VISIT PROGRAMME WITH A FOCUS ON LONG-TERM RESULTS

Study visits do not immediately translate into concrete projects or further cooperation. It is a long-term process.

Study visits are initiated and implemented through cultural attachés, Lithuanian and foreign cultural organizations.

The Study Visit Programme could provide better opportunities to apply for funding directly to the visitors themselves.

Virtual visits are not a substitute for live visits (they are 10 times less effective than live visits).

Physical meetings are longer, provide more information and build stronger relationships and should be encouraged where possible.

15

IDENTIFY THE PRIORITIES OF THE LCI TRANSLATION GRANT PROGRAMME AND PROMOTE LONG-TERM PARTNERSHIPS

The number of translations funded by the programme and the variety of languages used are growing steadily.

The most popular promotion countries are neighbouring and culturally close countries, as well as target cultural markets with which cultural links already exist.

There is a consistent growth of the fiction and children's and young people's literature genres.

Less steady growth or even a downward trend can be observed in the non-fiction, poetry and memoir genres.

One-off collaborations with individual foreign publishers are dominating.

The countries of continued cooperation often coincide with the most popular geographical destinations for translations, that lead to better results and could be promoted more actively.

16

ENHANCE DEVELOPMENT COOPERATION BETWEEN LITHUANIAN AND FOREIGN MEMORY INSTITUTIONS

The qualitative consultation on cultural heritage and museums identifies a knowledge and potential in this area that can be shared and promoted. Development cooperation with colleagues abroad was highlighted as an important format. Lithuanian memory institutions have excellent opportunities to share experiences abroad, which does not necessarily mean staying ahead, but rather a mutual exchange.

In the museum field, study visits are most often undertaken if they are funded by foreign partners. This approach indicates a lack of priority for activities abroad and insufficient proactivity. The lack of funding for memory institutions to develop international cooperation was identified.

RECOMMENDATIONS ON FUNCTIONS AND PILOT PROGRAMMES FOR THE PROMOTION OF CULTURE ABROAD

17

SEPARATE THE FUNCTIONS OF PARTICIPATION IN THE VENICE BIENNALE

The 2021 Venice Architecture Biennale competition received only one application.

The lack of competences to successfully participate in this type of event was expressed in both the architecture and visual arts consultations.

A possible solution to this challenge is the separation of activities and functions in the preparation of the Biennial, with the selection of the curatorial and conceptual idea and its implementation through separate calls for tenders, and the management and administration being entrusted to a competent institution.

It is recommended that cultural professionals be allowed to determine what is most important in each area (countries, regions, events, fairs, platforms, festivals), taking into account their individual situation.

18 SEPARATE THE FUNCTIONS OF IMPLEMENTING CULTURE PROMOTION ABROAD

For the period 2018-2021, the average amount of funding allocated by the LCC to projects carrying out activities abroad was 32.1% of the total budget requested. It is therefore clear that the needs of cultural fields for the promotion of culture abroad are not met. The qualitative consultation highlighted that applicants tend to limit in particular promotional activities abroad due to the low intensity of the funding when reducing project budgets.

It is noted that there are instruments for promotion abroad, but there is no unified system linking and funding the different stages of production. The priorities of LCC projects are activities in Lithuania, and additional incentives for promotion abroad are needed. There should be funding to support the entire life cycle of a cultural product, covering both production (co-production), promotion in Lithuania and promotion abroad.

SEPARATE THE FUNCTIONS OF IMPLEMENTING CULTURE PROMOTION ABROAD

It is recommended to address the need for funding for international co-productions, which is currently not being met.

The LCC could fund production and co-production and the new functions of the LCI could focus on promotion abroad, thus separating the functions of the two institutions.

There is a lack of funding opportunities in Lithuania for joint presentations of artists abroad.

A flexible incentive scheme is needed, investing in promotional platforms to attract more interest from international partners. Such an incentive scheme could also be one of the new funding priorities for LCI.

It is recommended that the newly emerging LCI funding priorities include a short-term funding programme that could respond to rapidly emerging needs and opportunities for promotion abroad, such as covering travel costs or co-financing co-production for which the opportunities come at a different time from the national funding calendar.



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