

# Lietuvos meno kūrėjų asociacija

## Lietuvos, Latvijos ir Estijos meno kūrėjų asociacijų konferencija Rygoje

2019-08-08

Ryga, 2019-06-07

2019-06-07 Rygoje vyko Lietuvos, Latvijos ir Estijos meno kūrėjų asociacijų konferencija. Lietuvai joje atstovavo Kornelijus Platelis (Lietuvos meno kūrėjų asociacija), Elzė Gudavičūtė (Teatro sąjungos meno kūrėjų asociacija), Antanas A. Jonynas (Lietuvos rašytojų sąjunga), Rasa Matulevičienė (Lietuvos literatūros vertėjų sąjunga), Edita Radvilavičiūtė-Utarienė (Lietuvos literatūros vertėjų sąjunga), Dainius Radzevičius (Nacionalinė žurnalistų kūrėjų asociacija), Jonas Rudzinskas (Lietuvos tautodailės kūrėjų asociacija), Jonas Staselis (Lietuvos fotomenininkų sąjunga), Audronė Žigaitytė-Nekrošienė (Lietuvos muzikų sąjunga).

*Darbotvarkė:*

10.00 Latvijos atstovų sveikinimo žodis.

10.15 – 12.45. Šalių kultūros politikos pokyčiai 2018-2019 metais.

10.15 – 10.45. Latvija: Kaip „Meno kūrėjų įstatymas“ ir Paramos programa veikė 2018 ir 2019 metais (Inga Brūvere ir Haralds Matulis).

10.45 – 11.00 Klausimai ir diskusija apie Latvijos situaciją.

11.00 – 11.30. Lietuva: Nauji kultūros politikos pokyčiai. Menininkai besikeičiančioje aplinkoje (Dainius Radzevičius).

11.45 – 12.00. Klausimai ir diskusija apie Lietuvos situaciją.

12.00 – 12.30. Estija: Rašytojų ir dailininkų atlyginimų sistema.

12.30 – 12.45. Klausimai ir diskusija apie Estijos situaciją.

12.45 – 13.00. Bendra diskusija: Ko mes galime pasimokyti vieni iš kitų?

14.00 – 14-30. Šiaurės Tarybos projektų pristatymas (Ginta Tropa, ŠT atstovybė)

Rygoje).

14.30 - 15.00. Baltijos kultūros fondo pristatymas (Katrīn Seppel, Estijos *Kulturkapital*).

15.00 - 15.15. Neformalus pokalbiai.

15.15 - 16.00. Darbas trijose atskirose grupėse:

- Sėkmingas kultūros pristatymas parlamente, žiniasklaidoje, plačiajai publikai (Lietuvos atstovas - Dainius Radzevičius, dalyviai: Rasa Matulevičienė, Jonas Staselis).

- Baltijos šalių bendradarbiavimas: kokiose srityse ir kaip? (Lietuvos atstovas - Jonas Rudzinskas, dalyviai: Edita Radvilavičiūtė-Utarienė, Kornelijus Platelis.)

- Estijos teatrų finansavimo sistema: Kirsten Simmo (Lietuvos atstovė Elzė Gudavičiūtė, dalyviai: Antanas Jonynas, Audronė Žigaitytė-Nekrošienė).

16.00 - 16.30. Pasidalijimas darbo grupių išvalgomis.

16.30 - 17.00. Konferencijos rezultatai, išvados, ateities planai.

Jokia naujiena, kad daugiausia lėšų kultūrai ir menui skiria Estija. Tiesa, jų *Kulturkapital* projektams atseikėja panašiai kaip Lietuva - apie 17 mln. eurų, tačiau jų šalyje mažiau gyventojų, o svarbiausia - ženkliai paramos dalis ateina iš Estijos kultūros ministerijos programų, kurių ji nenusikratė kaip mūsų ministerija. Dar 13 mln. estai per *Kulturkapital* skiria investicinėms programoms, kurios Lietuvoje ir Latvijoje finansuojamos iš biudžeto bei ES paramos programų.

Dar viena paramos rūšis Estijos rašytojams ir dailininkams - vidutinės mėnesinės algos dydžio (2018 metais ji buvo 1310 eurų, neatskaičius mokesčių) atlyginimai, kuriuos 3 metus moka Kultūros ministerija. Šis projektas pradėtas vykdyti 2014 metais ir kasmet 5-6 atlyginimai paskiriami naujiems kūrėjams. Už gautas lėšas nereikia atsiskaityti, galima atsidėti kūrybai, įsigyti jai reikalingas priemones bei medžiagas, keliauti, lavintis. Planuojama plėsti meno sričių sąrašą. Tačiau diskusijos dėl tokios paramos tikslingumo visuomenėje vyksta, ir menininkams dera stengtis nepateikti argumentų kritikams. Bet lyginant su estais privalumų turime ir mes: Estijoje nėra Meno kūrėjų socialinės apsaugos programos, tad socialinis ir sveikatos draudimas - jų pačių reikalas, nors tik kūryba užsiimantys ir pajamų negaunantys menininkai yra remiami, ir minėtas atlyginimas teisės į tokią paramą nepanaikina.

Latvijos *Kulturkapital* apimtis 10 mln. eurų. Iš jų apie 700 tūkst. eurų - parama nevyriausybinėms organizacijų administracijai.

Konferencija vyko anglų kalba. Pridedame pranešimų santraukas.

Konstatuota, kad šis susitikimas buvo naudingas visoms trimis šalims ir tai dera kartoti kasmet.

**Kornelijus Platelis**



**COOPERATION OF  
LATVIAN, LITHUANIAN, ESTONIAN  
ART ASSOCIATIONS  
LATVIŲ, LIETUVIŲ, ESTŲ MENO KŪRĖJŲ  
BENDRADARBIAVIMAS**

Lietuvos meno kūrėjų asociacijų asociacija koordinuoja meno kūrėjų ir jų organizacijų bendradarbiavimą, atstovauja interesus užsienyje, skatina kultūros ir meno plėtrą. Valdoma tarybos sudarytos iš visų narių atstovų. Tai reiškia, kad turi kompetencijas viso kultūrinio lauko ir yra vienas rimčiausių valstybės kultūros siekių vykdytojas. Ji veikia pagal LR meno kūrėjų ir jų organizacijų įstatymą. Šis ir eilė kitų kūrybą liečiančių įstatymų inicijuoti ir sukurti pačių asociacijų. Tikslas yra suteikti meno kūrėjams kuo palankesnes, pastovesnes gyvenimo ir kūrybos sąlygas. Reikalingas pastovus monitoringas ir kompetentingas dalyvavimas stebint visų gyvenimo sferų reglamentavimą. LR Seimas ir Vyriausybė kuria daug pataisų, įsakymų koreguojančių veikiančius įstatymus.

Many Lithuanian art creators of different generations have established reputations for themselves, not only locally but also internationally, particularly since the beginning of the millennium. During this period, established several new art creators associations and all of them have appeared alongside existing ones. Public and artists initiatives have promoted dynamism and encouraged variety. These initiatives of associations are currently supporting and developing of creators and sometimes by government. Make approaches and practices, while also laying down guidelines for new processes and cooperation on an international level.

Baltijos valstybių bendradarbiavimas meno kūrėjų egzistencijos srityje yra būtinas:

1. Kad perimtume patyrimą ir nekartotume klaidų;
2. Valdžių ir NVO bendradarbiavime niekas nepakeis Meno kūrėjų asociacijų kaip socialinio darinio;
3. Tautose nėra kompetentingesnio, profesionalesnio šios bendruomenės juridinio darinio;
4. Daugelio Lietuvos nacionalinių Meno kūrėjų organizacijų veiklos patirtis artėja prie šimtamečio stažo;
5. Gyvenimas rodo, kad iššūkių nemažėja.

Moments of change that reveal new prospects and challenges in the midst of a complex process of transition are very exciting, and afterwards the time to change and to be changed inevitably arrives again. Contemporary art makers in Lithuania has been marked by this transformations. In the last 20 years there have been several turning points, brought about by changes in international politics and the countrys internal cultural policy.

Bendradarbiavimo aktualijas įtakoja kultūros strategijos nepastovumai atsirandantys keičiantis valdžioms; finansinių, ekonominių bangavimų pasėkoje. Lietuva yra pergyvenusi laikmetį kai kultūra buvo įvardinta kaip neprioritetinė valstybės veiklos sritis. Bet ir sunkiais kultūrai laikais meno kūrėjų veikla pasireiškė konferencijų organizavimu, autorių teisių gynimu, įstatymų leidybos monitoringu, kūrybinių programų, projektų, konkursų inicijavimu, kasmet skiriama nacionaline LMKA premija.

Europos Sąjungos iniciatyvos veikė ir veiks bendradarbiavimo prioritetus ateityje. Juk jos pagrįstos finansinės paramos srautais. Turime patirtį puikius rezultatus pasiekusio, tarpsritinio, trimečio Aukštosios kultūros į mokyklas (AKIM ) projekto. Reikėtų tęsti tarpsritinės veiklos galimybes. Manau, visoms Baltijos šalims aktualu jaunimą įjungti į kultūros , kūrybos procesus.

Good example of cooperation is European Council of Artists activity. ECA was an important interdisciplinary umbrella organisation of artists associations in a 25 European countries , and was based in Copenhagen. I remember that moment, when Kjeld Lofting comes to LMKA and discussed about the future activities of ECA. We decided to join the group of establishes. ECA aimed to raise the level of awareness for artists concerns among political and administrative representatives of the European Unijon. It intervened all over Europe wherever artistic expertise is demanded and decisions relevant to the arts are being made. For example, ECA addressed Estonian government supporting Estonian artists associatinion who was asking to allocate 2% of budget of buildings for pieces of art. The ECA also sees itself as a platform for artistic dialogue and exchange in the different disciplines. It organizes conferences and expert talks on topics like „Artists mobility - aspiration or reality?“, „Networking in the Enlargement Process“or „Artistic careers and higher art Education in Europe“. In 2006 in Berlin ECA organised the conference „Rights and wrongs - the UNESCO

convention on the protection and promotion of the diversity of cultural expressions –one year after”.

- prezidentu renkamas atstovas iš bet kurios valstybės organizacijos narės. Tai demokratiškas valdymo būdas. Tačiau ECA vienijo labai nevienodas organizacijas – skėtines ir šakines, kurių interesai buvo per daug skirtingi. Todėl ECA negalėjo taip efektyviai atstovauti atskirų meno sričių interesams, kaip tai daro Europos šakinės organizacijos, ir ECA veikla užgeso, nepaisant kai kurių šalių, įskaitant ir Lietuvą, noro ją tęsti.

Mobility of art creators whether for work, for increase qualification, research, co-production or participation in a residency or exchange programme. Can become an integral part of the regular practice. Our associations cooperation support and complement the actions of our members to reduce barriers to mobility.

Lietuvos muzikų sąjunga pastebi, kad šioje srityje NVO būna sunku konkuruoti su biudžetinėmis organizacijomis bei institucijomis. Tačiau Lietuvos muzikai norėtų bendradarbiauti su pastoviais partneriais Baltijos šalyse.

Dailės srityje žinome galias tradicijas turinčią „Baltijos šalių vaizduojamojo meno trenalę“ vykstančią rotacijos principu.

Lietuvos Meno kūrėjų asociacijų būryje pavyzdines bendradarbiavimo Baltijos šalyse tradicijas turi Žurnalistų bendruomenė. 1933 m. buvo sudaryta trijų šalių „Baltijos spaudos santarvė“. Fragmentinius ryšius pavyko formalizuoti 1998 metų birželio 22 dieną Latvijos, Lietuvos Estijos žurnalistų sąjungoms Taline įkūrus Baltijos žurnalistų federaciją (BŽF). Pradžioje buvo sutarta, kad pirmininką renka kasmet. Atrodytų demokratiška, bet darbo rezultatai, daugiamečiai projektai nukenčia. 2003 metais nutarta pirmininko kadenciją pratęsti iki dviejų metų. Kasmet surengti po vieną bendrą renginį skirtingose šalyse. Pagrindiniai federacijos uždaviniai yra svarstyti Baltijos šalių žurnalistų sąjungų bendradarbiavimo kryptis ir principus, keistis informacija, konsultuoti problemiškais klausimais, kurie iškyla kiekvienos šalies spaudai. BŽF nagrinėja ir žurnalistinės etikos klausimus. XXI amžiaus pradžioje svarbu sukurti ir tobulinti bendro Baltijos šalių žurnalistų etikos kodeksą. Perimtas patyrimas iš Skandinavijos šalių žurnalistų bendradarbiavimo. Pažangūs rezultatai yra vertinami tarptautiniu lygiu – projektus finansuoja Vokietijos Franco Eberto fondas.

Bendradarbiavimo su Baltijos šalimis poreikis jaučiamas visose Lietuvos meno kūrėjų asociacijų atstovaujamosiose srityse. Tai liudija ir ši mūsų konferencija.



## **Recent changes in Lithuanian Culture policy and artists in the changing environment**

In 2013, after the reform of culture and arts projects funding system the Lithuanian Council for Culture was founded – an institution for implementation of culture.

One of the most important first political efforts to change the concept and direction of cultural policy in order to democratize and strategically strengthen cultural policy was realized by separating cultural policy formulation and implementation functions and establishment of the Lithuanian Cultural Council. It has been argued that this has led to a arms length management model in the cultural sector.

In 2017, with the participation of 43 European countries, the Cultural and Democracy Indicator (IFCD) is a very clear link between culture and democracy. According to the economic value created by the cultural sector, Lithuania is ahead of most European countries. However, Lithuania lags behind the average of other European countries in terms of accessibility and equilibrium of cultural activities and services, which in turn also affects the activity of civil society in Lithuania.

## **Government attitude towards culture**

March 13, 2017

The plan for the implementation of the Government Program approved by the Government of the Republic of Lithuania also covers a wide range of areas.

At that time, Liana Ruokytė-Jonsson, former Minister of Culture, highlighted three priorities: the strategic role of culture in public policy and life, the quality and accessibility of cultural services in the regions, and the reform of cultural

management and funding.

In order to consolidate culture as strategically important for the life of the state, it was planned to prepare a Law on the Fundamentals of Lithuanian Cultural Policy, which will clearly regulate and consolidate the state's obligations to culture. It was also planned to prepare a Law on Patronage, which would enable new sources of funding for culture and thus become a catalyst for culture. The plan also provides for the preparation of the Lithuanian Culture 2018-2030. strategy and a system for monitoring and analyzing culture and art.more importantly a more sustainable format.

### **Strategic financing directions in 2019-2021**

The Lithuanian Council for Culture (LCC) that started its operations last June approved its strategic financing directions for 2019-2021. In view of the overall development of culture in Lithuania and its social climate, also with reference to the findings of the recent years' studies in the area of culture, the LCC identified diversity, education and the accessibility of culture as its key strategic directions for financing.

### **Strategic objective: Incorporating culture into an open society and the well-being of the population**

DIRECTION I: A balanced and integrated cultural policy

DIRECTION II: Creative personality and a strong identity society

DIRECTION III: A culture that creates economic value

### **Strategic cultural policy purpose: "Inclusive culture for an open society and for the well-being of the population."**

1. Quality cultural services for Lithuanian residents are available evenly regardless of their place of residence.
2. Cities act as vibrant cultural foci. Their dynamic cultural life contributes to the attractiveness of the regions.
3. People working in the cultural sector and those who create culture are rewarded for their work. The jobs in the sector are competitive, creating opportunities for creativity and professional development.

Cultural activities involve the population, provide opportunities to develop their cultural and creative abilities, and enrich their personality.

Cultural activities reinforce public solidarity. Society actively participates in public discourse, preserving, memorizing and actualizing its history, creating and strengthening the identity and traditions of multicultural Lithuania.

Cultural activities involve people of different ages and sexes and people from different social groups.

The use of cultural resources is envisaged in other sectoral policies, creating added value in them.

## **Culture 2030: Lithuania cannot guarantee the transmission of the most outstanding works to future generations**

Lithuanian museums are not financially capable of consistently collecting the works of contemporary art creators, so the state cannot guarantee the transmission of outstanding cultural and artistic works to future generations, according to the culture policy strategy "Culture 2030". It was prepared by the Ministry of Culture.

According to the Ministry, private business support, patronage may be implemented to solve the problem, but the state has to concentrate its resources and remove regulatory obstacles to support private sponsors.

### **Culture 2030**

Attention is drawn to the problem of attracting sponsors (private individuals). Compared to Western states, the level of charity, including cultural patronage, remains low in Lithuania.

According to the Ministry of Culture, the funds of the sponsors of state performing arts institutions in 2017, compared to 2015, decreased by 23%. This decrease is partly due to the new restrictions on alcohol advertising launched in 2017.

### **Culture is less interested in men and seniors**

The aim is to involve people in different cultural activities - different age, gender and different social groups - to create conditions for fostering cultural and creative skills.

According to the ministry, participation in cultural activities and consumption of cultural services has been steadily decreasing among older population groups, women are engaged in creative activities and use cultural services more often than men.

### **Requirements are high - salary is exceptionally low**

Another aim is a decent wage and appropriate conditions for workers and creators in the cultural sector. According to the data of the Ministry of Culture, the average salary of Lithuanian cultural workers is the third lowest in the European Union after Romania and Bulgaria.

According to the data of the Department of Statistics, 20,000 Lithuanian residents work in the cultural sector, of which 13,000 work in the subordinate institutions of the Ministry of Culture, other ministries and municipalities. This means that more than a third of cultural workers work in non-governmental organizations private sector.

"Comparing wages of Lithuanian public sector cultural workers with other areas of public sector services, lower wages are only for guardians (non-medical services) specialists and postal couriers, that is, only in areas where the required qualification is minimal. The majority of cultural workers are subject to the highest standards of professional excellence (performers of national concert venues, theater actors, museum and librarians), "noted in the Culture 2030 strategy, adding that poor remuneration has a major impact on the attractiveness of jobs in the sector and has a



negative impact on culture. quality of service, promotes the outflow of creative resources from the country.

### **Step by step**

This year, the earnings of cultural workers, on the basis of increased funding and wage increases due to tax changes, will rise by an average of 88 euros. This is what the Ministry of Culture says.

Next year, wages of culture and art and social workers should rise by 15 percent. This was reported at the end of January by Vice-Chancellor Deivid Matulion. As a result, it was agreed by a government commission led by it to discuss a strategy for increasing public sector wages.

In 2014-2020, Lithuania received LTL 469.4 million. EU investment. Although there were interinstitutional agreements and expectations to attract funding not only for the modernization of infrastructure but also for cultural content (soft activities through other public policy areas).

This has led to systemic problems not being addressed in a complex way. There was not enough investment in the training of employees and promotion of cultural entrepreneurship, lack of investments in the strengthening of art and science relations, innovative solutions improving the quality of cultural services.

Creative associations belonging to the Lithuanian Association of Art Creators often feel marginalized by government institutions. However, we are concentrating our members and working creatively. The formation of Lithuanian cultural policy does not always take into account the expectations and problems of creative unions, and their representatives are often not invited to participate in important meetings, which discuss issues important to those organizations.

The unions that unite artistic creators today are modern, presenting contemporary art trends, but also preserving the historical and traditional heritage of an organization seeking to improve the status of an art creator in a variety of ways and with rational means.

Dainius Radzevičius

Lithuania

### **Theatre in Lithuania**

By Elzé Gudavičiūtė

Lithuania has 13 performance venues funded by the state: 8 drama theatres, 2 children theatres and 3 music theatres. Three of these theatres are given the status of national theatre. Over the past ten years, we saw a rise in the establishment of many independent initiatives, private theatres and public institutions providing space for performing arts.

In 2016, a new law governing Professional Performing Arts of Lithuanian Republic was introduced, which is a heavily edited version of the 2004 law for Theatres and Concert Halls. This law says that state theatres can acquire two different legal statuses: budget institution or public institution. Other theatres in Lithuania are owned and run privately, but also have the legal status of a public institution. The funding for theatres is regulated by the law of Professional Performing Arts.

Lithuanian ministry of culture is responsible for the shaping and implementing the politics of professional performing arts.

Our national theatres are run as budget institutions, established by the government, and this establishing function is implemented by an institution authorised by the government (ministry of culture). State theatres can be run as both, budget and public institutions.

Every three to five years, the artistic programmes of national theatres are approved by the ministry of culture, and theatres have to produce a yearly report. The work of national theatres is observed, analysed and evaluated by the ministry of culture.

The law states that the government funds are used to cover the expenses of artistic programmes of national theatres, including wages and acquiring assets. Each national theatre manages this budget independently. However, the ministry of culture, through approving the artistic programme of each theatre season, is indirectly involved in national theatre's budget management.

The law also specifies the government funding principles and sources: funding is used to carry out artistic programmes approved by the establishment; further funding, to support relevant artistic programmes, can be acquired by other theatres and concert halls through the special call-outs by the ministry of culture and municipality councils. The main source of funding is the National programme of the ministry of culture.

State and municipal theatres are governed by the same funding principle as national theatres – the money is provided to fund the artistic programme of each theatre season. Regarding the exact amount of funding to support the state theatre as a budget institution, the Ministry of Culture is involved directly as the administrator of funds.

According to the law, state theatres, municipal theatres, public institutions and other theatres can get state or municipal funding to support relevant artistic programmes by taking part in the special call-outs by the ministry of culture and municipality councils.

Educational programmes at national and state theatres in Lithuania are funded by Lithuanian Council for Culture.

Lithuanian Council for Culture was established in 2013, after the reform of the funding system of cultural and artistic projects. This Council is a budget institution, financed by the Lithuanian government. The Council is owned by the government, the owner duties and obligations are fulfilled by the ministry of culture.

The Council funds cultural and artistic projects; gives scholarships to artists; monitors

cultural and artistic projects; gives advice to the executors of cultural and artistic projects.

Since 2014, Lithuanian Council for Culture used 8 320 334 euro to fund 843 theatre projects.

Twice a year, Lithuanian Council for Culture organises funding call-outs for performing arts projects and their dissemination. Applications are evaluated by a committee of experts and results are approved by the members of the Council. The Council is able to give 80 per cent of the funding asked for the project, the rest has to be secured through the project partnerships or other supporters. In 2018 the Council used 1 481 566 euro to fund 157 theatre projects.

### **Successful representation of the cultural sector: parliament, media, society**

In 2013, after the reform of culture and arts projects funding system the Lithuanian Council for Culture was founded - an institution for implementation of culture.

One of the most important first political efforts to change the concept and direction of cultural policy in order to democratize and strategically strengthen cultural policy was realized by separating cultural policy formulation and implementation functions and establishment of the Lithuanian Cultural Council. It has been argued that this has led to a arms length management model in the cultural sector.

### **State support is a guarantee of survival**

The Law of the Republic of Lithuania on the Status of Art Creator and Art Creator Organizations establishes the right of the art creator and the creator organizations to state support.

The Lithuanian Association of Art Creators, together with the Ministry of Culture, after a long discourse, found a solution that helps to ensure the minimal state funding of creative unions. This has resulted in a change in the strategic creativity program of Artist Organizations, funded by the Culture Council. This program remarked that only state-recognized organizations of art creators, which implement the main objectives of the organisation's activities as laid down in its statutes, are eligible for state funding, and create preconditions for the dissemination of national art and international cultural cooperation, shaping the overall artistic development of the country and promoting the mobility of artists and promoting the mobility of artists. creativity.

### **20 thousand euros and more**

Artist organizations claiming state support are guaranteed that an organization receiving the required program evaluation will receive at least a minimum of 20,000 euros in support for its strategic program.

This is a very important achievement of the Lithuanian art creators' organization, which allows all members of the artistic organization to live.

### **Art-makers can get direct support from paid taxes**

Lithuanian residents can allocate up to 2 percent of their paid income tax (GPA) to artists who have artistic status. This tax-free allowance must be used only for artistic creation and must be accounted for. Wishing to receive such support, state-recognized art-makers are required to obtain the status of a beneficiary from the Ministry of Culture.

Amendments to the Law on Charity and Support initiated by the Ministry of Culture have been in force since 2017. They were very much supported by the Lithuanian Association of Art Creators. Therefore, for the first time in 2018, residents were able to allocate up to 2% of paid personal income tax (PIT) to art creators. The Ministry of Culture actively promoted and promoted this program.

### **Project for a Youth of South Eastern Minority Communities of Lithuania LIVING FREELY**

The Main Idea: To counterbalance foreign propaganda which is being used for:

Encouragement of distrust, disappointment in Lithuanian State of distrust,

Distortion of the facts Lithuania's history.

Planned activities:

Art creation sessions which would raise an interest in a native country, its history, culture and people.

Lectures -discussions . Sensitive history topics may be analyzed, which are often presented with bias during infowhich are often presented with bias during info-wars, for example the World War II, 13th of January, a partisan movement and the World War II, 13th of January, a partisan movement and others.

Dainius Radzevičius

Lithuania

### **Culture policies facts on Latvia**

#### **How big culture budget in Latvia:**

2017: 181 mio EUR,

2018: 191 mio EUR

2019: 165 mio EUR, from that:

52 mio culture education

41 mio cultural heritage

33 mio professional arts – theatres, museums, etc.

10 mio Culture Capital Foundation – creatives, NGOs

## **Political situation, parties, place of culture in priorities and funding.**

National party (Nacionālā apvienība). 13 of 100 MPs.

Since 2011 resides over Ministry of Culture.

Market democracy / liberal politics. No socialdemocrats in Latvia.

Russian party (Saskaņa) in opposition.

### **Ministry of Culture. What 3 priorities.**

culture minister: Dace Melbārde, since 2013.

100 years Latvia. Dance and Song Festival.

Culture for schools program. Infrastructure. Salaries.

### **Forms of dialogue / cooperation between organizations and ministry.**

Culture Alliance - Creatives, NGOs, state culture institutions.

poor.

### **Funding for culture organizations, grants for individual creatives.**

only through Culture Capital foundation

«Program for NGO's administrative support»: 700 000 eur.

creative grants: ~ 800 000 eur; average grant ~ 1000 eur.

### **Latvia. Law of Creative Persons, and Support Program.**

By Inga Bruvere.07.06.2019

#### **The Support Programme for creative persons**

The law applies to professional artistic creativity / production in architecture, design, theatre, music, visual art, dance, literature, cinematography and scientific activity in these spheres.

Creative Persons in definition of this law are individuals, if they meet these 4 requirements:

- is a member of the Professional creative organization (PRO);
- it creates or performs a work of art in the culture spheres defined in the scope of this law;
- has published author work in last 3 years, according to definition of Copyright Law;
- the person gives input in professional art and culture development, and it is approved by a PRO of this culture sphere.

If individual is not a member of any Professional creative organization, he/she submits an application for evaluation.

### **Types of grants and criterias**

The creative person has temporarily lost the necessary income to support continuous creative practice:

- The creative person is working age (up to the age of 63)
- The gross income for the last three months does not exceed EUR 967.50 (monthly income does not exceed 75% (EUR 322.50) of the minimal monthly salary)
- The person has been creatively active for the past 3 years.

The amount of grant: EUR 430 per month for up to 6 months. The maximum amount of scholarship EUR 2580.

The person has temporary incapacity to work:

- The creative person is working age (up to the age of 63)
- The person has suffered temporary incapacity to work (doctor's note)
- Irrespective of income level
- Upon requesting and whilst in receipt of the scholarship the person has not entered any contractual or other permanent employment relationships

The amount of grant: proportional to the number of sick days (up to 10 days).

Criteria whereby a retired person needs to cover the daily living costs (partial payment for short-term medical expenses and utility bills):

- The person is recipient of the state retirement pension (including early retirement) or service pension
- Irrespective of income level

The amount of grant: EUR 430 per months for up to 6 months. The maximum amount of scholarship EUR 2580.

Next time can apply when 1 year has passed from the last support grant.



More about:

[www.makslinieki.lv](http://www.makslinieki.lv)

[www.kkf.lv](http://www.kkf.lv)

<https://likumi.lv/ta/id/295594-radoso-personu-statusa-un-profesionalo--adoso-organizaciju-likums%20%20>

## **Nordic-Baltic mobility programme for Culture**

### **Background**

- Established in 2009
- The Nordic and Baltic Ministers for Culture have agreed to promote mobility as an important instrument to strengthen the conditions for cultural and artistic cooperation in the Nordic-Baltic region
- Decision of the funding is decided by the Nordic and Baltic Ministers for Culture
- Funded by the participating countries (Estonia, Latvia, Lithuania, Finland, Sweden, Denmark, Norway, Iceland, Greenland, Faroe Islands, Åland)

### **Purpose**

The main focus of the programme is to support mobility for artists and professionals and to enhance artistic and cultural collaboration in the region.

For this purpose, the programme has three modules:

- Mobility funding for individuals and small groups
- Funding for short-term and long-term networks
- Funding for artist residency centres

### **Project example - mobility funding**

#### **“Northern Lights Expedition”**

Who? Latvian composer Ēriks Ešņvalds

What? A travel to Tromsø to visit folklorist Hauan Marit Anne and Prof. Ola Graff, Tromsø Museum, a representative of Arctic Philharmonic Orchestra and Kjetil Skogli, a master in Aurora Borealis' photography for a multimedia project “Northern Lights: folklore, science and video in music constellations”.

### **Mobility programme network funding**

- Short-term network funding up to 1 year

max. amount 20 000 EUR (max. total 70 %)

- Long-term network funding up to 3 years

max. amount 100 000 EUR (max. total 50 %)

- **Clear objectives and schedule**

The network should clearly define its overall objectives and create a set schedule. In this

context it is advisable for the objectives and the ideas behind them to be innovative.

- **Quality and cooperation**

The networks should be started to plan artistic initiatives and/or to develop cooperation and new ways of working together. The network should create new contacts within its area of work and have contact with other networks. New networks and cooperation with cultural diversity or between several different types of artistic and cultural bodies are prioritised in the assessment.

- **Information work**

The network should strive to make its work accessible to others and disseminate information about its results in a transparent manner.

- **The Nordic-Baltic dimension**

- promotes and increases contacts, communication and activities between the Nordic and/or Baltic countries
- strengthens the Nordic-Baltic presence in cultural life in the Nordic region and Baltic states
- strengthens understanding of similarities and differences between the Nordic and Baltic countries
- increases knowledge of the Nordic and Baltic artists and their work

### **Project example**

“Network of the Writers’ Unions of the Baltic Countries ”

Who? Writers’ Union of Latvia (LV)

What? To set up a regular exchange between the writers’ unions of the three Baltic countries in order to strengthen mutual cooperation within the Baltic region in the field of literature, fostering interest about each others country’s literature, encouraging the exchange and mobility of the staff

and authors; fostering translations, education of new translators, sharing experience on literary representation of authors, management, and issues of cultural policy.

### **Mobility programme artist residencies**

- Support for artist residency centres (up to 3 years), max amount EUR 50 000
- Travel expenses, daily allowance and other direct costs which arise in connection with the residency stay of the artist(s)
- 15 % can be administrative expenses
- Not for individual artists
- Residencies choose the visiting artists
- The application should be for at least 2 artists
- Residencies should facilitate exchange between the artist and the local community

### **Project example - artist residencies**

“International Writers’ and Translators’ House”



The International Writers' and Translators' House is a multifunctional international writer's and translator's centre, which promotes the development of literature, encourages cross-cultural dialogue and introduces the Latvian literary process to international circulation. The main purpose of the residency is to promote literary co-operation within Nordic - Baltic region by supporting more authors and translators from the region, giving them common space and time for creative writing.

### **The Nordic-Baltic mobility programme for Culture: key figures**

Total granted amount in 2017: 1 759 372 €

Applications in total 1060 of which 30 % were granted

### **Nordic Council of Ministers' Office in Latvia**

Culture Adviser Ginta Tropa

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Phone: +371 26362558

[www.norden.lv](http://www.norden.lv)

### **Baltic Culture Fund**

Katrin Seppel

Eesti Kultuurkapital

Baltic Culture Fund promotes cultural cooperation between Baltic States, in order to strengthen the internationalisation of Estonian, Latvian and Lithuanian culture through joint cultural events.

The Fund started operating 1 January 2019.

### **Budget ja coordination of the Fund**

- Fund's annual budget is 300,000 euros
- Each Baltic country will contribute 100,000 euros to the Fund annually.
- The Fund is administrated by national cultural endowments on a three-year rotation basis; the Cultural Endowment of Estonia is the first to coordinate the Fund's activities.
- Estonia - Eesti Kultuurkapital (operating the Fund 2019-2021)
- Latvia - Valsts kultūrkapitāla fonds (operating the Fund 2022-2024)
- Lithuania - Lietuvos kultūros taryba (operating the Fund 2025-2027)
- The working language of the programme is English
- The Fund also accepts donations. The Nordic Council of Ministers donated 100,000 euros to the Baltic Culture Fund to organise joint cultural events of Baltic states in Denmark, Finland, Iceland, Norway and Sweden

### **Baltic Culture Fund supports:**

- professional events and projects in architecture, visual art, design, literature, sound art, performing arts, libraries, museums and archives. The Fund also welcomes interdisciplinary projects.
- The Fund especially supports new and one-off cultural events outside the Baltic countries, such as concerts, exhibitions, festivals, performances, international events with a Baltic focus, and showcases and forums promoting the internationalisation of culture.
- In exceptional cases, events in the Baltics can be supported if they have a very distinct international dimension with a Baltic focus.

### **Who can apply?**

- Only legal persons (organisation or institution) from Estonia, Latvia or Lithuania can apply
- Each project must have one main partner and other partners from other Baltic states
- The allocation of the grants are limited between 25 000 and 100 000 euros
- Grants are awarded once a year, the deadline is 20 May (to be changed)
- Self- or co-financing at least 20% of the budget.

### **Expert committee**

- Applications are evaluated by a 6-member committee:
- Representatives from Estonia:
  - Kai Lobjakas, art historian, director of Estonian Museum of Design and Applied Art
  - Ragnar Siil, expert on cultural policies and creative industries
- Representatives from Latvia:
  - Maris Jekabsons, restorer, Chairman of SCCF Cultural Heritage branch
  - Aiva Rozenberga, (former) director of the Latvian Institute
- Representatives from Lithuania:
  - Elona Bajorinienė, theatre critic, former head of Vilnius European Capital of Culture 2009, current Dean of Faculty of Theatre and Film at Lithuanian Academy of Music and Theatre
  - Lolita Jablonskienė, contemporary art critic and curator, current Head of National Gallery of Art

### **First results**

- 33 applications
- 12 applications from Estonia
- 12 applications from Lithuania
- 9 applications from Latvia
- The most applications we got were from the fields of visual art, also music and dance.
- Altogether 2,002,118,76 euros were applied for – budget 400 000

### **Oven-fresh results and remarks from the expert committee**

- 9 projects were supported, 6 +3 (in the Nordic countries)
- Biggest grant amount 70 000 euros
- Smallest 25 000 euros
- NOTES

- Read the statute!
- Projects don't meet the criteria to organise an event outside the Baltics.
- Exceptional cases weren't supported – not exceptional enough
- Not non-recurrent/new events
- Too high expectations on management fees
- Budget not clear or realistic

<https://kulka.ee/programmes/baltic-culture-fund>

### **Financing system of Estonian theatre**

Kirsten Simmo, Estonian Theatre Agency

Riga, 2019

#### **Estonian Theatre Agency**

Private foundation, founded in 1994

2 founders – Theatre Union and Association of Performing Arts Institutions

Main objectives: dramaturgy, copyrights, info, statistics, international relations, showcase draamamaa.weekend

#### **Estonian cultural budget 2019**

State budget € 11,2 billion

Budget of the Ministry of Culture € 251.3 million

For theatre € 32 million / 12,7%

In 2018: € 235,4 mil / € 38 mil / 16%

In 2017: € 217 mil / € 51 mil / 23,5%

#### **Estonian theatre**

1,16 million theatre visits per year (2017)

50 professional companies

559 productions / 204 new productions / 6713 performances

Theatres in 7 cities: Tallinn, Tartu, Pärnu, Viljandi, Rakvere,

Kuressaare, Narva

+ 500 amateur theatre groups

## **Theatre system**

National Opera - Public Institution - National Opera Act

8 foundations (founded by state)

1 municipal theatre - Tallinn City Theatre (local government support + Ministry of Culture support)

Private performing arts institutions (various forms of activity)

## **Statistics**

2011/ 2017

Theatres 34 / 47

Performances 5012 / 6713

Premiers 190 / 204

Theatre visits 1 mil / 1,2 mil

Ticket cost (no VAT) 8 EUR / 11 EUR

Ticket revenue 8,6 mil / 11,7 mil

## **Financing**

Ministry of Culture base support (1 a year, application round - budget, repertory plans) - 23 performing arts institutions

Cultural Endowment support (4 times a year)

Local government support (minimum)

Council of Gambling Tax (4 times a year, small sums, children-youth, cultural diversity)

EU funds, co-productions, project support from the ministry

## **Priorities**

Variety

Various target groups

Theatre for young audiences

Regional accessibility (Theatre into the Countryside)

Internationalisation (Estonian Culture Abroad)

Estonian dramaturgy (Estonian Theatre Agency)

### **Financing in numbers**

2011 / 2017

Ministry of Culture 18 /23 mil / 26 /51 mil

Cultural endowment 0,5 mil / 0,4 mil

Local government 1,12 mil / 2,2 mil

Investments in 4 state theatres (full renovations 20 million euros)

### **Examples (2017)**

state / municipality / tickets, rents etc

Tallinn City Theatre 892 619 / 1,8 mil / 1,14 mil

Estonian Drama Theatre 1,94 mil / 0 / 1,31 mil

Tartu New Theatre 152 683 / 193 683 / 140 897

### **Principles for financing**

Funding committee + Minister

budget / repertory plans/ audience numbers / influentiality /

artistic level / innovation / regionality

Foundations receive additional funding based on raise for

minimum wages for cultural workers + full coverage of

communal and investment costs

Subject to change - amendments to law

### **Criteria for financing**

Artistic level (three last years)

Cultural importance

Regional coverage

Influentiality (theatre language, style etc)

Programme and budget (how realistic?)

Prognosis (audience numbers)

Additional programmes (youth, international co-productions, workshops etc)

### **Cultural Endowment**

8 endowments: literature, art, drama, architecture, film, sports, music, folk culture

15 county expert groups

Budget of the Dramatic Art Endowment:

2018, 2019: 1,8 million (around 14% from total budget of CE)

### **Dramatic Art Endowment supports:**

- experimental creative projects and productions;
- Estonian Theatre Union publishing and social activity, professional associations;
- awarding of Estonian Theatre Annual Prizes;
- professional development, including visiting theatres, participating in projects or productions and travel related to research work;
- participation of Estonian theatres in festivals abroad;
- festivals, including primarily drama festivals Draama, Baltoscandal, Treff, Talveöö unenägu and SAAL Biennaal;
- organisation of master classes, residency, conferences etc. in Estonia;
- studies abroad - master`s studies of the best Estonian theatre and dance specialties` students;
- co-financing of inviting visiting producers, artists, choreographers;
- development of Estonian drama literature and financing playwriting

competitions;

- literary activity related to the introduction of Estonian theatre;
- creative people that have proved themselves in Estonian theatre;
- projects that promote performing art, productions that combine various types of art etc.;
- recording and preservation of dramatic art.

## **Problems**

Estonian Conservative People's Party EKRE is in government

Amendment of the Performing Arts Institution Act

Funding of private institutions

Artistic level - how to be objective?

Lack of money - difficult choices (house of NO99, etc)

## **Opinion of conference organizers**

Our summer started very productive. On the 7th of June the "3B Conference for Creative Associations - Latvia, Lithuania, Estonia" organized by us took place in Riga, Latvia. Creatives from Latvia, Lithuania, and Estonia gathered to share their experience, best practices, and discuss culture policy issues in all three Baltic states.

Together we discussed the current situation and "good examples" in each country, namely, how the Law of Creative Persons has functioned in Latvia in its first two years and what benefits it has given; what have been the recent changes in the Lithuanian culture policy and how it affects artists; and about Estonian Writers and Artists salary system - an opportunity for a professionals at their creative peak to receive a salary for a specific period of time so they could dedicate themselves to creative work for a longer period of time plus, in comparison with a grant, get all social securities.

At the second part of the conference participants had the opportunity to hear about two great funding programs - Nordic-Baltic Mobility Programme For Culture by Ginta Tropa from NORDEN - Nordic Council of Ministers' Office in Latvia and Baltic Culture Fund by Katrin Seppel from Eesti Kultuurkapital.

The conference was finished with three workshops discussing different case studies - a successful culture lobbying by Mara Vaivode, the chairwoman of the board of Latvian Association of Architects; Dos and Don'ts of a cooperation of creative unions on a Baltic level by Kornelijus Platelis, Lithuanian Association of Artists (Lietuvos meno kūrėjų asociacija); and about benefits of the financing system of Estonian theatres by Kristen Simmo, Estonian Theatre Union (Esti Teatriliit).

Conference gave not only insights in the work of creative unions and general culture policies in all Baltic states, but also was a place of great networking between creative unions with collaboration opportunities on a Baltic level in the future.

In the conference met representatives from Lithuanian Association of Artists, Lithuanian Theatre Union (Lietuvos Teatro sąjunga), Lietuvos rašytojų sąjunga / Lithuanian Writers' Union, The Lithuanian Association of Literary Translators (Lietuvos literatūros vertėjų sąjunga), Lithuanian Union of Journalists (Lietuvos žurnalistų sąjunga), Professional Folk Artists' Association of Lithuania, Union of Lithuanian Art Photographers, Lithuanian Musicians' Union, as well as Estonian Writers Union (Eesti Kirjanike Liit), Estonian Filmmakers Union, Estonian Journalist Union (Eesti Ajakirjanike Liit (EAL)), Estonian Visual Artists Union, Estonian Theatre Union, Estonian Dance Artists and Dance Educational Union together with the Council of Creative Union of Latvia, Latvian Composers Union (Latvijas Komponistu savienība / Latvijas Jaunās mūzikas dienas), Latvian Designers' Society, The Artists Union of Latvia (Latvijas Mākslinieku Savienība), Latvian Association of Architects (Latvijas Arhitektu savienība), Latvia's Theatre Labour Association (Latvijas Teātra darbinieku savienība), Latvian Writer's Union (Latvijas Rakstnieku savienība) and Latvian Filmmakers Union (Latvijas Kinematogrāfistu savienība).





