

Complex Indicators for the Research of Artists Conditions: The Empirical Case of Lithuania *

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Abstract

The main aim of this research is to explore existing methodologies for artists' labour force and create artists' socio-economic and creative conditions in an assessment model. Artists have a dual aim in their creative working process: income and artistic self-expression. The valuation of their conditions takes into consideration both sides: the factors related to income and the satisfaction for creative process as well as its result.

The proposed model includes objective factors (working time, income etc.) and subjective factors (salary covering essential needs, self-satisfaction). Other intangible indicators taken into account are as follows: the impact on the common culture, social values, the possibility to receive awards and to represent the country in the international market. The empirical model consists of 59 separate indicators, grouped into eight categories. The deviation of each indicator from the general evaluation allows identifying the strongest and the weakest components of artists' conditions.

Keywords

Artist conditions, artistic labour force, cultural policy, indicator, assessment model

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Introduction

Artists are an exceptional part of human capital. Their ideas and artworks are essential for the formation of a cultural ecosystem. Additionally, this ecosystem plays an important role in the country's cultural identity. Artists, as creators in a cultural ecosystem, are a significant target of cultural policy for funding their individual creative activities and creating conditions for their realisation. As a workforce, artists have unique traits. The result of their work is works of art, creative processes important for their social and economic value and an impact on society's values. The impact of their work on society increases their awareness, public recognition, which they see as a non-monetary reward for their cultural activities. When creating an impact on society, artists face some market failures: salaries are not adequate to creative costs, and they do not cover essential needs. Unlike workers in other sectors, artists are forced to divide their working time into creative, semi-creative and non-creative work, as well as to increase the number of hours per week.

This research presents the evaluation of Lithuanian artists' social and creative working conditions. The analysis based on artists' survey, with the participation of 1018 artists from 13 different artistic practices. Empirical analysis confirmed that artists earn less than workers in other professions do, but they still are passionate about their activities. The complex model for assessing the condition of artists confirmed by an empirical study, the data and indicators of which based on the case of Lithuania. Various studies present different aspects of artists' conditions, and most of them are focused on social factors. This research combines social and creative conditions indicators. The study is based on quantitative analysis that reveals issues to be evaluated by qualitative tools in the future. As the research was a first attempt to evaluate Lithuanian artist's conditions in 20 years, the aim was to provide a broad perspective and include many elements into evaluation. Because of that, research has some limitations that are related to the possibility to analyse every aspect of different occupations and present all the specifics of them.

Definition of an artist

Scientific literature does not have a single concept for an artist (Steiner and Schneider 2013); most studies define artists (also available: art and culture creators, creators, creative labour force) according to research goals and available statistical data. An initial list of criteria defining an artist's profession was developed by Frey and Pommerehne in 1989. The criteria allow for only partial identification of an artist: most research reveals that artists are often involved not only in creative work, which impacts the proportions of their income from creative and non-creative activities (Steiner and Schneider 2013; Throsby 2010). In 2018, the research of Danish artists was carried out (Baldin and Bille 2018) where artists were divided into 6 groups: professional artists (with low- and high-income levels), subsidised artists, career starting artists, creators, people related to arts, people with arts as their hobby. The research relates to the previously performed research of Danish artists and creative industry employees (Bille 2008), where an artist's profession was defined by the following three criteria: a person engaged in a creative industry, working with creative content, or having acquired a creative education.

Because creators are representatives of a special profession, their activity is defined with the special status of the artist, as art creators, which is based on UNESCO recommendations introduced in 1980. The recommendations define the term 'status', which distinguishes artists from the rest of society to a certain extent, however, recognises their freedoms and moral, social, as well as economic rights to the income and social security level satisfactory to artists (UNESCO 1980). Separate countries have different approaches to the application of the legal acts for the artists' status. The status of the art creator is not recognised in all countries; the professions as a subject to the status are different too.

This research refers to the following concept of an artist:

Artist – a person regularly engaged in creative activities, who: has acquired artistic education, and/or creates or recreates art works, and/or considers artistic creation to be a substantial part of his/her life, and/or gains income from the kind of activity, and/or contributes to the development of art and culture, and/or seeks to be recognised as an artist.

Artists' labour market

The artistic labour market and the products created by artists are special because of the created sociocultural value, impact on communities, changing social values etc. The market is especially sensitive because most artists work for structures engaged in project-based activities and are dependent on State funding. In addition, it is attributed with stereotypes, most of which relate to the gap between the earnings by 'starving' artists and by superstars (Banhamou 2011). Most research focuses more on the distribution of income rather than its average level and reveals the existence of a dual labour market (Banhamou 2011). The imbalance leads to the situations where artists' labour markets are analysed as atypical and non-competitive markets (Banhamou, 2011). The statistical data from most of the developed countries give a similar picture of artists' earnings: average annual compensations are smaller in comparison to other professional groups (with similar requirements for professional education and qualification) (Menger 2006).

The specifics of the artists' labour market is based on their employment in several markets, predominantly short-term contracts, freelance work and cultural entrepreneurship. Most works are short lasting and based on projects, in particular, in the cinema or music industry (Bille 2020; Hesmondhalgh 2013). Artists' transition from one short-term project to another explains the low impact of education on their career: with competition getting more and more intense, the reputation, the building of a solid image is the most effective means to get a new contract in the transition process (Caves 2000). For some artists, for example, writers and visual artists, freelancing is the only possible form of work organisation since there are few permanent employment positions available on the market. Regular employment is more common among classical music performers or those working for national theatres (Bille 2020). The superstar model (Rosen 1981) shows that little differences in talent may determine large income gaps. Most researchers analyse the labour market as a kind of lottery: individuals tend to take risks and choose an artist's path by overestimating the opportunities for success. The hope for success and inclination to take risks is more characteristic among young people choosing their profession (Banhamou 2011) because preference for an artistic profession is associated with potentially big earnings in the event of becoming a superstar (Bille 2020).

According to the work preference model, an artist chooses among several activities and maximises the combination of his/her financial efficiency and satisfaction from work by distributing his/her time and choosing among three labour markets (Throsby 2001): 1) that are directly related to the profession, 2) are indirectly related to the profession, 3) or are other professions. The model is based on the hypothesis that an artist's nature is creation that he/she will take as much time as possible for creation in consideration of any financial limitations in all areas. The benefit received by an artist from creation is included in the artist's labour supply function, just like income and free time (Bille 2020). Staying in a risky labour market with less remuneration levels is related to artists' satisfaction with their work: most artists are more satisfied with their work than representatives of other areas, and this non-monetary remuneration is one of the main reasons for keeping an artistic profession (Steiner and Schneider 2013). Even if compensation for artistic activities is less than for other professional areas, artists will nevertheless choose to continue working with the arts; the difference between compensations is equal to the opportunity costs of being an artist (Bille 2020).

Overview of research literature analysing artist's conditions

A considerable number of research analyses artists' economic situation and the labour market. Research carried out on an international level seeks to compare artists' situations in different countries and focuses on the analysis of the factors determining artists' condition. An artist's creative condition is defined as self-fulfilment, the possibility to create works of art, intrinsic satisfaction with creative activity, and this has been analysed in numerous research (Steiner and Schneider 2013), (Menger 2006), (Public Policy and Management Institute 2013), (Holden 2015), (Frey and Pommerehne, 1989), (Hesmondhalgh 2013).

National research carried out in different countries allows evaluating the particular country's structure of the artists' field, the situation of creators and its determining components.

The main international research important for the international comparison: 1) The UNESCO survey carried out in 2018, 2) The study on artists' working conditions presented by the European Commission in 2020, 3) Cultural statistics published by Eurostat (Eurostat 2019).

The research focuses more on cultural policy instruments related to artists' working and living conditions. In 2018, UNESCO carried out a survey which aimed at evaluating relevant cultural policy instruments of the members (UNESCO 2019). The research systemises the information on interventions applied by the countries, presents individual examples thereof; however, its conclusions deal with the applied instruments rather than the analysis of artists' conditions.

National research of artists and their creative as well as economic conditions is divided into two groups: 1) Statistic research (surveys) with an overview of the condition of all the artists in the country or in a certain art discipline; and 2) Scientific studies into specific issues aimed at developing mathematical evaluation models. With regard to the first group, questionnaires composed, creators were questioned, and a comprehensive statistical analysis is presented using survey methods; as for the second, the collected information is processed using analytical data processing methods and analysing a specific theory associated with the artists' labour market in detail (e.g., Baldin and Bille 2018).

Research of artists' condition usually analyses artists' income, the distribution of their work time between culture and non-culture sectors. Research in various countries differs in approaches and accents; e.g., the research of Swedish artists provides separate analysis of financial independence, not only distinguishes individual professions, but also makes separate analysis of creators and performers (The Swedish Arts Grants Committee 2018). The research of Australian writers deals with comprehensive analysis of genres, dissemination channels, feedback influence, as well as marketing instruments (D. Throsby, J. Zwar, T. Longden 2015). When researching Irish artists, much attention was paid to their living conditions, involvement in pension systems, also to private insurance and mobility (The Arts Council of Northern Ireland 2010).

A study into the working environment of Swedish artists differs from the above research. The study deals with factors regarding creators' working conditions: loneliness at work, stress, social climate, discrimination and sexual harassment. The study evaluated the psychological and physical conditions for creating works rather than compensation for such (The Swedish Arts Grants Committee 2016).

The research overview has revealed that no single definition has been developed for an artist (suggestions to define culture workers based on the Classification of Occupations are available only) (UNESCO 2014), and that no standard questionnaires for analysing artists' conditions have been prepared. While analysing the performed research, it can be seen that, even where the essence of the questions is similar, many are worded differently; furthermore, the respondents are given different options or evaluation scales, which makes proper comparison of the results from several national surveys impossible.

Indicator for complex evaluation of artists' conditions

Depending on the specifics of the creator's activities, the analysis of the condition of the artists covered different components. The study assesses the condition of artists by distinguishing a set of indicators describing the social and creative conditions of the artists. This complexity makes it possible to assess how the creator perceives his/her activity and how society views it through the artist's income, its sources and structure; the possibilities to implement his/her ideas and present his/her work.

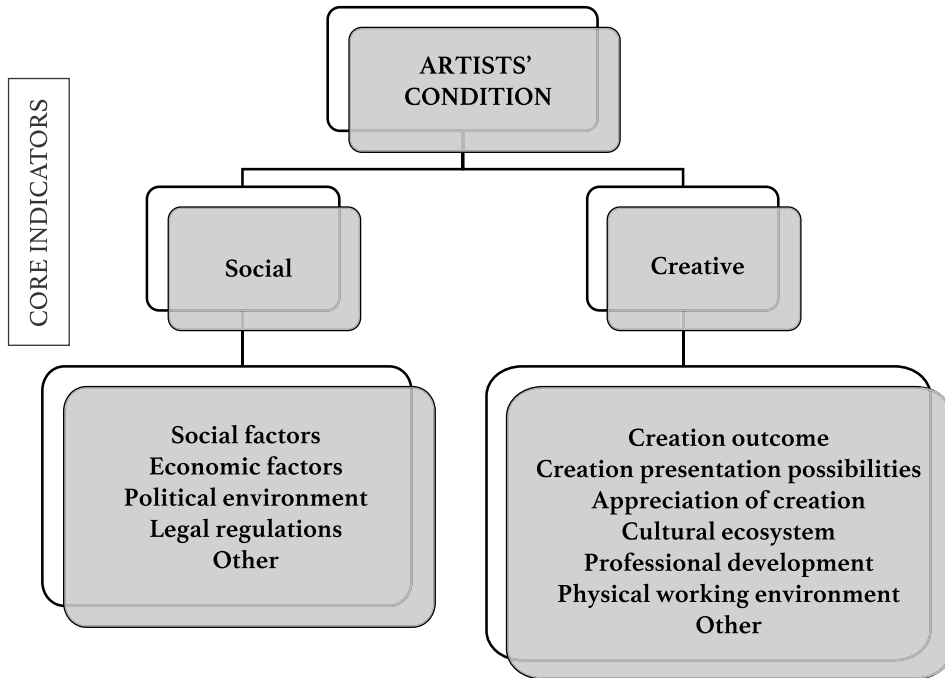
The research evaluates artists' conditions by analysing their social and cultural position separately and dividing the indicators into 12 categories. Social factors cover 19, cultural factors – 30 indicators. The indicators were selected based on analysed research and the current Lithuanian cultural field situation. Social conditions are described by social, economic, political environment, legal regulation and other indicators. These indicators can describe main social aspects of being an artist, such as salary, legal status, social status etc. Creative conditions rely on the possibility to create and present artworks: the quantity of artworks, infrastructure, psychological and emotional working environment as well as others. These indicators provide a complex approach to artistic work by combining social and creative environment factors.

To evaluate the artists' condition, a complex system of indicators has been developed. The system allows distinguishing individual condition components, evaluating and comparing such. The list of indicators is based on scientific literature, and also empirical

research was performed in Lithuania and other countries. The condition evaluation system is rather universal; however, this can also be used for revealing specific characteristics of a sector (e.g., when analysing a certain area of culture or the arts, specific age group etc.).

Figure 1. Indicators for assessment of artist's conditions.

Source: Designed by the authors.



Based on the presented logics of evaluation of artists' condition, an empirical questionnaire has been developed to allow for the complex evaluation of the artists' condition. The questionnaire has 42 questions, 37 of them are closed-type questions (answer selected from a list, indication 'yes/' 'no', evaluation scale), and 5 open-type questions. Some questions (evaluated on a scale from 1 to 5) are used for working out of the complex indicator for the evaluation of artists' conditions, others allow identifying separate artist groups or analysing individual artists' condition components (e.g., income) in more detail. The questions are divided into the following main groups: 1) Information about an artist and his/her social position; 2) Information about the economic situation of artists; 3) Information about the creative situation of artists; 4) Financing from the State and municipality; 5) Representation of interests and State interventions. The complete questionnaire is attached in ANNEX.

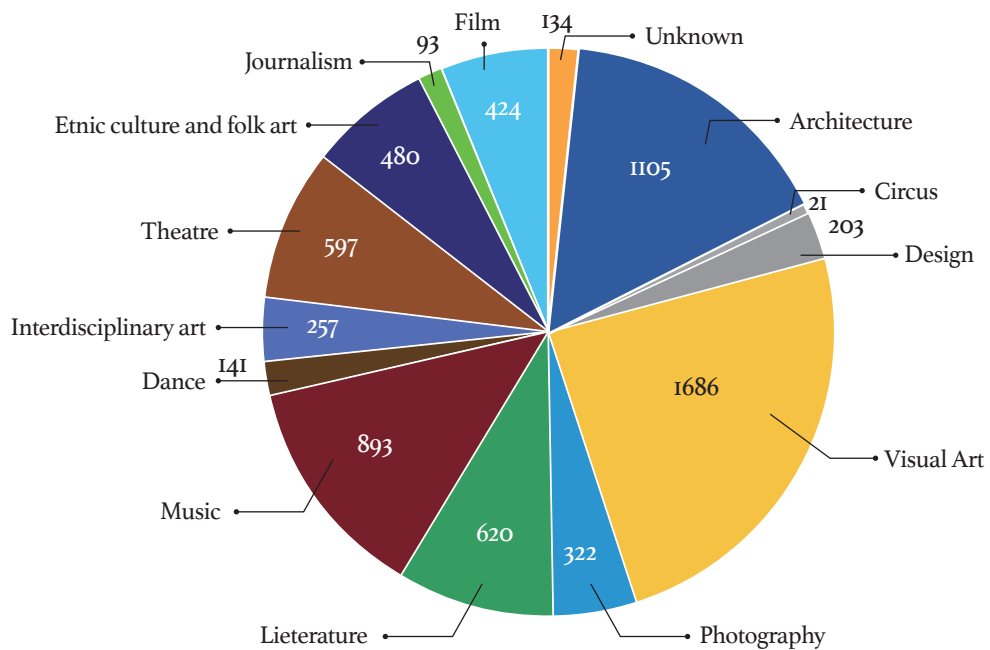
Target group – Lithuanian artists. Questionnaires were distributed to artists online by involving the Lithuanian Council for Culture, art creator associations, the National Association of Creative and Cultural Industries, and other cultural institutions into the process. With physical questionnaire distribution possibilities limited by the COVID-19 pandemic, some of the respondents (senior creators) were questioned by phone. The questionnaire was distributed from December 1-31, 2020. Questions about income involved the year 2019.

The questionnaire was completed by 1143 individuals. Upon repeat values as well as answers given by respondents not meeting the artist criteria defined for the research rejected, data from 1018 creators was used for the research. Artists' responses have different weights in the total data array; this allows interpreting responses with respect to the current structure of the field in the country.

Social and creative situation of Lithuanian artists

Based on the data from the Lithuanian Ministry of Culture, art creator associations, the Lithuanian Council for Culture and the Lithuanian Film Centre, in the middle of 2020, there were 6976 artists creating in Lithuania.¹ Almost one-quarter of Lithuanian artists created in the area of fine arts. The other areas with numerous creators were architecture (1105 or 15.84 per cent) and music (893 or 12.18 per cent). The areas with the least numbers of creators were dance (141 or 2.02 per cent), journalism (93 or 1.33 per cent), and the circus (21 or 0.3 per cent).

Figure 2. Number of artists according to activity.
Source: Designed by the authors.



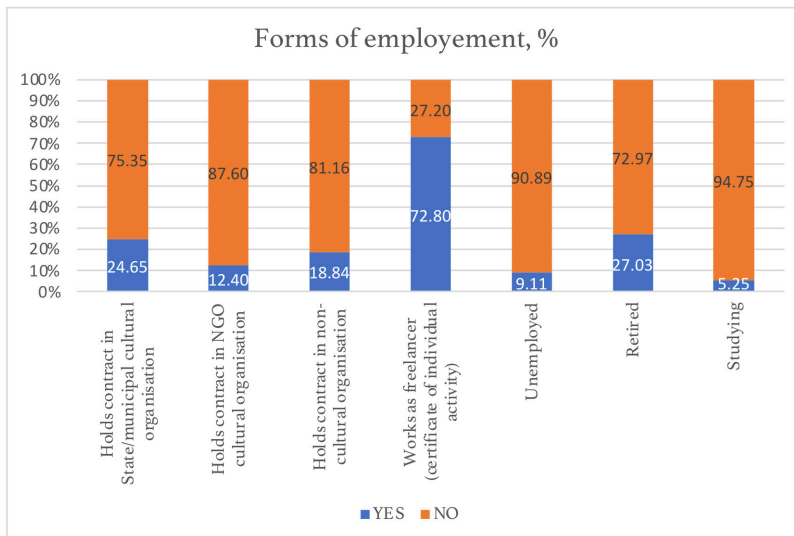
1 The analysis dealt with artists related to State interventions: those holding the status of an art creator (having acquired before the middle of 2020 and/or received grants from the Lithuanian Council for Culture / Lithuanian Film Center).

High centralisation of creators can be observed in Lithuania: over a half of the creators (53 per cent) live in Vilnius County (the capital). Young creators entering the art market (under 35 years of age, as per the legal acts effective in Lithuania) comprise 14 per cent of the artists' population in the country. 22 per cent of the country's artists are 55 to 64 years-old; creators older than 65 comprise 32 per cent. 91.6 per cent of the artists indicated they have acquired a higher (university-level) education.

Evaluation of the data reflecting the artists' condition regards involvement of artists as individual creators in culture, also their integration into the culture system. 73.46 per cent of the respondents specified that they hold the status of an art creator. The analysis of the artists' entrepreneurship regarded the part of the creators who have established their own cultural institutions, who are assisted in their activities by management and communication specialists, or who have received private support for their activities. 87.11 per cent of the creators do not have managers; 94.51 per cent of the artists work without communication specialists. 18.7 per cent of the creators run their own cultural organisations. 42.93 per cent of the artists have received private support for their activities. The institution with the largest number of applications coming from artists is the Lithuanian Council for Culture. 65.84 per cent of the respondents have applied for a grant from this particular fund at least once. Most (40.82 per cent) of the creators produce up to 5 new artworks per year. 9.57 per cent of the creators indicated to have created 40 or more works in 2019.

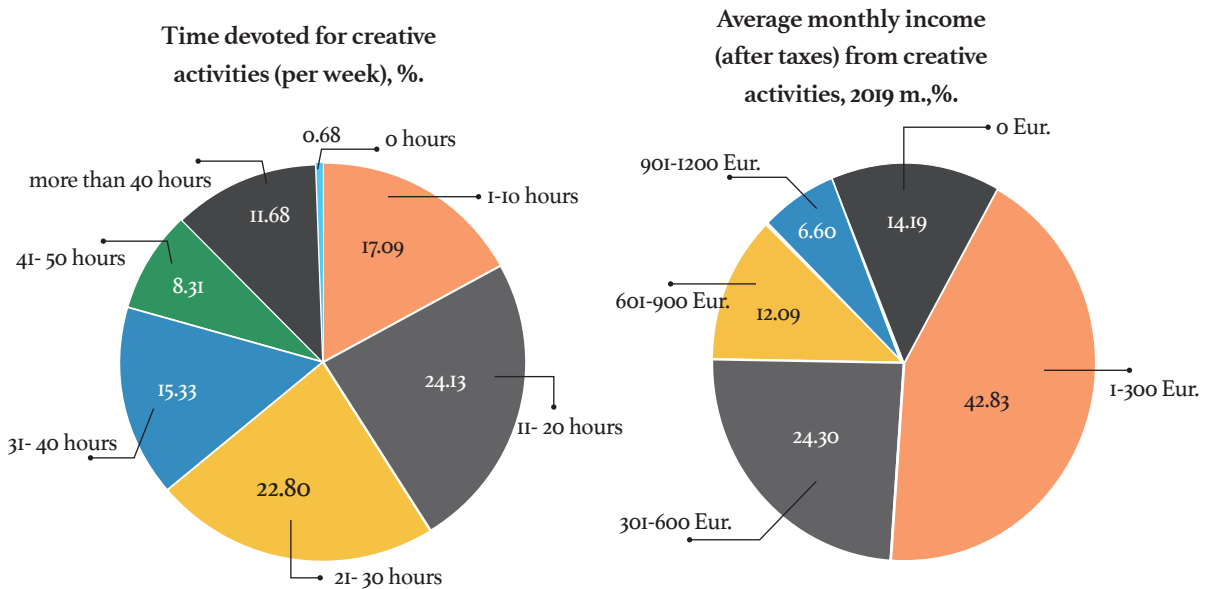
It can be seen that 24.65 per cent of the artists have permanent jobs under employment contracts with state or municipal institutions; employment contracts with the non-governmental sector are held by 12.4 per cent of the creators. 18.84 per cent of the artists provided that they had permanent jobs under employment contracts somewhere other than cultural organisations. Most artists work as freelancers: 72.80 per cent of the respondents indicated that they worked under individual activity certificates or business licenses.

Figure 3. Forms of the artists' employment
 Source: Designed by the authors.



When analysing the time taken by the creators for their work activities, the time spent by the creators for creation, for activities partially related to creation (e.g., education or any other kind of work that requires creative skills, but does not produce any creative result), and for other than creative activities was taken into consideration. Assuming that the standard number of work hours per week is 40, the percentage of the artists giving more time for their work activities was determined. The average number of hours spent by artists for their work activities per week is 54. One-half of the time (27 hrs, 50 per cent) was dedicated to creative activities; activities partially related to creation and other than creative activities received approximately one-quarter each. When analysing the distribution of income from the creative, partially related to creation and other than creative activities, it can be seen that the average of 35 per cent of the artists' income is gained from creative activities. The average of 37 per cent of the monthly income is earned by the artists from areas other than creative activities, and 28 per cent – from activities partially related to creation. Figure 4 represents time devoted for only creative activities and average income gained from them.

Figure 4. Time devoted for creative activities and average income from creative activities.
Source: Designed by the authors.

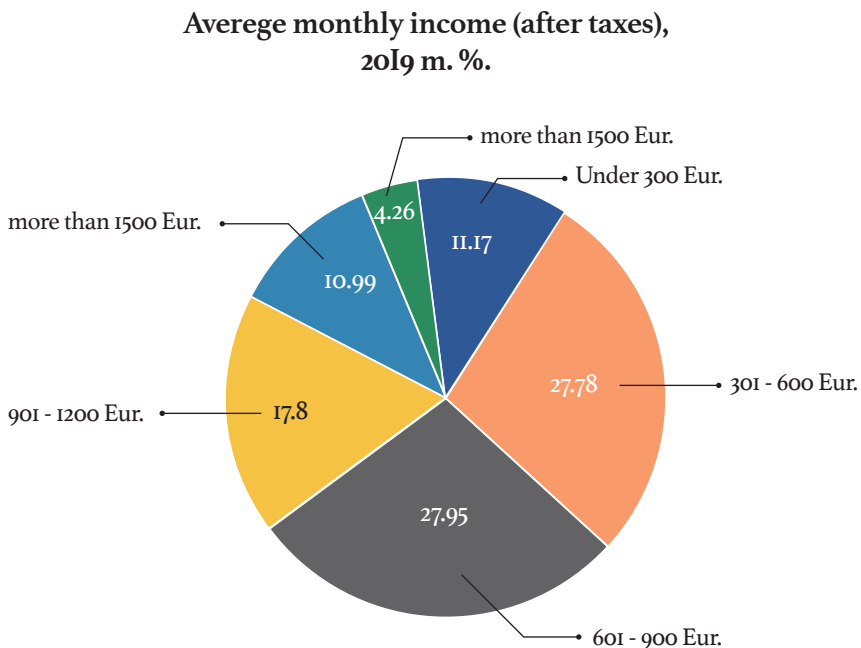


A certain disproportion between the time given for the activity and the income earned from this can be observed. 95.69 per cent of the artists give at least some part of their time for working without any remuneration.

It can be seen that approximately one-third of the artists earn 301 to 600 EUR per month (27.78 per cent of the artists), or 601 to 900 EUR per month (27.95 per cent). Monthly income earned by 11.17 per cent of the creators is under 300 EUR. The largest income (over 1500 EUR) was specified by 4.26 per cent of all the respondents. The average income of the research respondents amounts to 772 EUR per month. This is less than the country's average salary; however, this is more than the average salary in the cultural sector (according to the data from the Lithuanian Department of Statistics, the average net salary in 2019 was 822.10 EUR; in the culture and entertainment sector – 682.5 EUR). Attention should also be paid to the fact that the average number of hours worked by the artists per week is larger than usual (54 hrs); so, therefore, the hourly wage of an artist is even lower than in other sectors of the country.

Artists' approach to State interventions is rather positive. Most of the creators are aware of the key State intervention instruments, however, are not fully informed about all the possibilities they have (e.g., are aware of the status of an art creator, but do not know that this gives certain social guarantees or allows acquiring the status of a beneficiary). In addition, a difference in the need for State interventions can be seen among creators in different art areas. Architects, designers, cinema makers tend to pay less interest in State interventions; this could mean that these things are not as important to them and that creators in the particular areas can act under market conditions. Older artists have less information about national or municipal competitions for financing; this might be associated with their establishment in the culture market or lack of personal initiative in seeking financing for their activities.

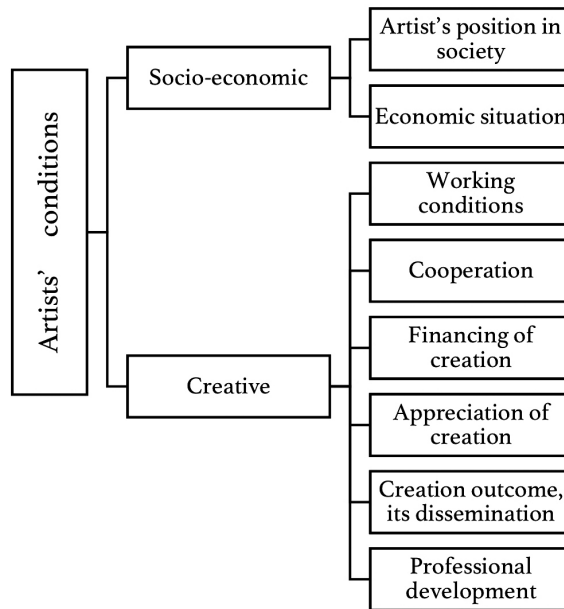
Figure 5. Average monthly income.
Source: Designed by the authors.



Complex evaluation of the condition of Lithuanian artists

The condition of art creators depends on many elements. To evaluate this, a system has been developed for complex evaluation of the artists' condition and the distinguishing of the condition components. The information provided by the artists in their responses is included into the condition measurement system by calculating the average score of response to each question. By the number of points given by the artists to statements, their responses are interpreted by dividing them into the following categories: positive [4 - 5], negative [1 - 2], and moderate [3]. This part allows evaluating the subjective attitude of the artists towards the presented facts (e.g., if the available income is sufficient for subsistence). The categories used for analysing of the artists' complex condition based on the structure for evaluation of artists' condition, as provided in the theoretical part, are:

Figure 6. Categories for evaluation of artist's conditions.
 Source: Designed by the authors.



Upon summarising the artists' responses on their social position, it can be stated that the creators see their activity as significant, having influence on society and cultural development, however, understated by society and policy makers. Though the creators get a great deal of satisfaction from their profession, and they would choose this again, the income earned by the artists from the profession is insufficient as artists are forced to deal with unstable income and often look for additional earnings. It can be seen that the strongest component of the artists' creative conditions is the appreciation of their creation, the weakest – professional development. The artists give a better than average evaluation to their working conditions; representatives of stage arts are the ones least satisfied with their working conditions. The artists give a good evaluation to creative cooperation, however, miss closer cooperation with institutions in

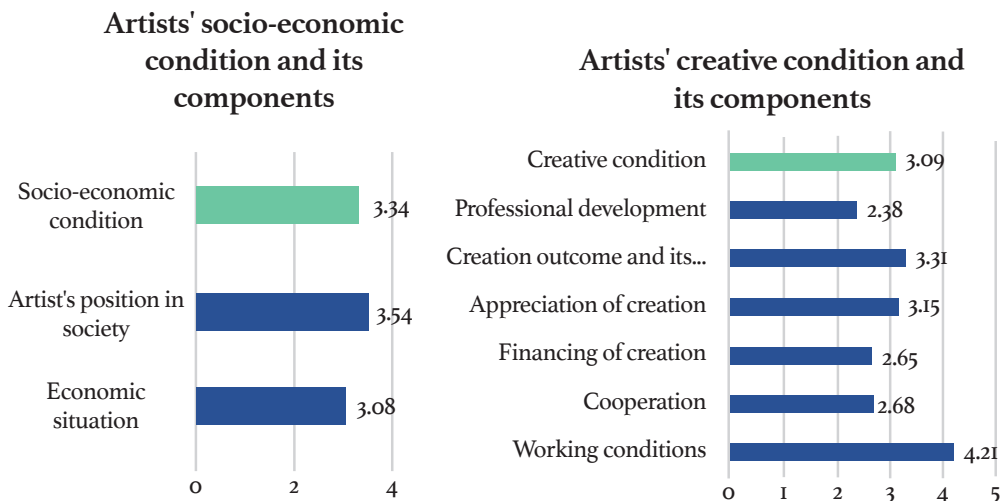
disseminating their creation products. State funding contributes to the improvement of the artists' conditions; however, the artists do not have enough opportunities to receive private support, which is why some of their creative activity is financed from their personal funds. The strongest component of the artists' creative condition is appreciation of their creation: the artists find awards and the opportunity to receive this important, however, miss critical insights into and reflections on their creation from professionals. The artists are inspired and motivated by the creation process; however, their condition is impaired by the fact that they have to deal with not only creation, but also management and communication themselves. Artists' involvement in qualification improvement programs is low.

Upon reviewing the components of the artists' socio-economic and creative conditions, as well as the values of the components, the scores given to the socio-economic condition and creative condition are then constructed. An arithmetic average of the scores is obtained and used for calculation of the general artists' conditions. The scores of the artists' socio-economic condition and creative condition have the same weight in determining the general conditions of the artists; however, these are calculated using a different number of indicators (more components are needed to evaluate creative conditions).

The score given to the social conditions of the country's artists is 3.34. The score for the socio-economic conditions is evaluated from the evaluation given to the economic situation and artist's position in society. The strong component of socio-economic conditions is an artist's position in society (3.54 points), and the weak one is the economic situation (3.08 points). The score given to creative conditions of the country's artists is 3.09. The strongest components of creative conditions are the appreciation of creations (3.15), creation outcome and its dissemination (3.31), also working conditions (4.21); the weakest are professional development (2.38) and financing of creation (2.65).

Figure 7. Components of artist's conditions.

Source: Designed by the authors.



The scores given to the artists' socio-economic and creative conditions are used to calculate the artists' socio-economic and creative conditions evaluation points, which are 3.22. This is an average, more into positive evaluation. The score given to socio-economic conditions is higher than that given to creative conditions.

Seeking to analyse the artists' conditions in a complex way, a deviation of each response from the total response average is calculated. This allows evaluating which conditions components are given better and which the artists give a worse than average evaluation (allows determining what makes the conditions better and what makes them worse). Significantly, different factors – the strongest and the weakest, with the most significant positive and negative effect on the general conditions of the artists – are distinguished.

The artists' conditions improving factors are related to the artists' creation and working conditions: satisfaction from creation (1.55), working environment free of violence (1.54) and sexual harassment (1.46), possibility to contribute to the development of culture and arts (1.38), official income (absence of shadow) (1.35), possibility to make one's ideas true (1.23), to contribute to shaping of social values (1.21), working environment free of bullying (1.12), cultural heritage for future generations (1.12).

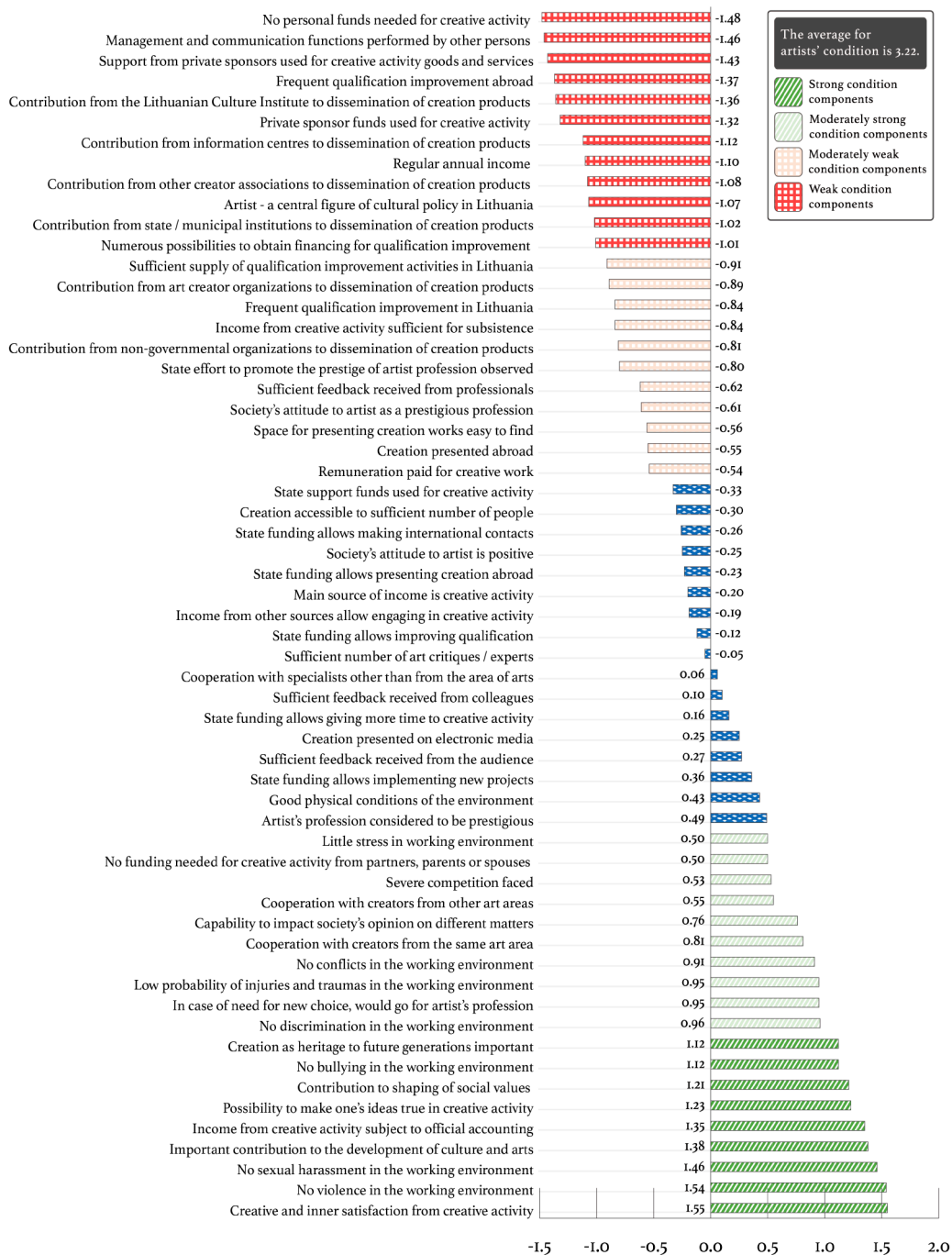
The weakest factors making the artists' conditions worse are related to the artists' economic situation, dissemination of creation works, and qualification improvement: no personal funds need for creative activity (-1.48), management and communication functions performed by other persons (-1.46), support from private sponsors used for creative activity goods and services (-1.43), frequent qualification improvement courses abroad (-1.37), contribution from the Lithuanian Culture Institute to dissemination of creation products (-1.36), private sponsor funds used for creative activity (-1.32), contribution from information centres to dissemination of creation products (-1.12), regular annual income (-1.10), contribution from other creator associations to dissemination of creation products (-1.08), contribution from state (municipal) institutions to dissemination of creation products (-1.02), more possibilities to obtain financing for qualification improvement (-1.01). One of the weak factors in the artist's position in the society category: an artist in Lithuania is a central figure of cultural policy (-1.07).

Determination of the components with the greatest influence on the artists' conditions has revealed the main issues regarding the artists' field of the country, as well as highlighted the components with positive effect on the artists' conditions. It can be seen that the artists are happy with their activity, the possibility to change the country's art field and shape society's attitude. Feeling appreciated, being awarded, cooperation with other creators is also important to them. Even knowing the issues they are going to face in the future, the artists would still remain in their profession.

The non-financial advantages of the profession are outweighed by the aspects making the artists' conditions worse: artists have to take care of dissemination and publicity of their creation works themselves; it is difficult to find spaces for presenting creation works, income is not regular, some work is done free of remuneration. Sufficient private support is not available to artists; they lack qualification improvement opportunities abroad.

Figure 8. Components of artist's conditions.
 Source: Designed by the authors.

Strong and weak components of artists' condition



Conclusions

- Analysing 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, contribution to the development of culture and art, leaving 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. Analysing the factors of the state of Lithuanian artists, creative work: satisfaction, appreciation of colleagues and audience, opportunity to realise their ideas and shape public values, cooperation with creators of their field of art, evaluation through awards and prizes.
- As there are many variables that indicate the work of the artists and their condition, the proposed evaluation solution is a complex indicator that consists of 59 variables indicating different aspects of artists' conditions.
- Summarising 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 the society and policy makers underestimate it. Although their profession gives artists great satisfaction, and 76 per cent 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 income received by artists is a very important indicator representing the well-being of the sector. The economic conditions are one of the weak parts of the conditions 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, and 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 per cent of creators can make a living purely from creative activities (their main profession). 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 per cent) earn anywhere from 1 to 300 Euro per month from creative activities. The highest income (from 901 to 1200 Euro and more) was indicated by 6.60 per cent of respondents, and 14.19 per cent of artists did not earn an income from creative activity at all.
- 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 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.

- 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 publicise them is one of the factors that worsens the general conditions of creators. Artists also note that they face difficulties finding spaces to present their work.
- 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' organisations, 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.

Recommendations

- 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 harmonise their use, starting with political and ending with international, state and municipal intervention measures in the documents describing the financing of culture. Precisely-defined concepts must also be introduced to the arts community through public communication.
The specifics of definition and legal support system need 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 harmonise project results and other monitoring indicators used in different institutions.
Only by regularly and systematically monitoring the social and creative conditions of artists would it be possible to draw conclusions about the changes in the conditions 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.
- 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 organisations 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 analysing 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: the volume of the work of art, its quality etc. This function could be entrusted to unions, associations, information centres or institutes of artistic creators.

- This study is broad in nature, analysing the general trends in the conditions 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 analyse separately.
 - This study was focused on the state of creators in the country, but when analysing creators, it is also necessary to analyse 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.

Remarks for future research

- When monitoring the country's cultural field, it is important to precisely define the concepts and harmonise their use, starting with political and ending with state and municipal intervention measures in the documents describing the financing of culture. Precisely-defined concepts must also be introduced to the arts community through public communication. Only by regularly and systematically monitoring the social and creative condition of artists would it 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.
- This study is broad in nature, analysing the general trends in the condition of the country's creators. It was a first attempt to analyse Lithuanian artists' conditions by complex indicators, and for this reason, the quantitative and broad analysis was made. The next step of the research should be a qualitative analysis for a more profound understanding of the artists' situation. Also, the study revealed that there are a lot of specifics in different artistic professions. It is proposed that future research should focus on different groups to reveal in detail the specificities of a particular group of artists and to identify the problems they face.
- 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, the initiation of a public opinion survey has been proposed.
- After 2020 when the methodology was created, and after 2021 when the data was analysed, significant studies were released (EENCA 2020), (OECD 2022), (Hill 2022) and others. The analysis of these studies would add new insights for future analytical models. Also, the impact of the COVID-19 pandemic would be an important issue to analyse (UNESCO 2020), (UNESCO 2021).

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ANNEX I

Study Questionnaire

Definitions used in the study:

State Cultural Institution – the institution financed from the State budget.

Municipality Cultural Institution – the institution financed from the municipality budget.

Non-governmental (independent) Cultural Institution – the institution without permanent State/municipality funding.

Information about the artist

1. The areas that you are working in (if more than one, please specify the two main ones):

Architecture
Circus
Art
Design
Photography
Cinema
Literature
Music
Folk art
Multidisciplinary art
Theatre
Journalism
Other (please specify)

2. Your gender:

Male
Female

3. Your date of birth:

--

4. The district of your residence:

Vilnius
Kaunas
Klaipėda
Šiauliai
Panevėžys
Alytus
Marijampolė
Utena
Telšiai
Tauragė
I live abroad.

5. The municipality of your residence:

Vilnius City
Kaunas City
Klaipėda City
Šiauliai City
Panevėžys City
Alytus town
Other (please specify)

6. Your education level:

Secondary education
I am a student.
Post-secondary / Higher education
Other

7. Your marital status:

Single
Married
Divorced
Widowed
Other

8. The size of your household (number of persons):

1
2
3
4 or more

9. Do you have children (foster children) under 18 years-old:

Yes
No

10. Please answer the following questions about your creative activities:

	Yes	No
I have membership in art organisation (society)		
I have membership in other associations (copyright / performing rights associations etc.)		
I have membership in a trade union		
I have been granted the status of an artist		
I have a beneficiary status		
I am a participant of international contests		
I am a beneficiary of the support awarded by individuals or private entities		
I am a founder of a cultural organisation		

11. How many times have you applied for scholarships to these institutions (in total)?

	None	1	2-5	6 or more
I have membership in art organisation (society)				
Lithuanian Council for Culture				
Lithuanian Film Centre				
Municipality				
Other funds / organisations				

12. How many times your scholarship application was funded?

	None	1	2-5	6 or more
Lithuanian Council for Culture				
Lithuanian Film Centre				
Municipality				
Other funds / organisations				

13. How many prizes and awards have you received?

The prize established by the government / the Ministry of Culture	None	1	2-5	6 or more
Prizes or awards established by municipalities				
Prizes or awards established by the Lithuanian cultural institutions and festivals				
International awards				
Other awards				

14. Please evaluate the following statements about the artist's profession

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
My creative activities bring me creative and moral satisfaction.						
It is important for me to contribute to the development of culture and art.						
It is important for me to preserve my creations for future generations.						
I believe that the profession of an artist is a prestigious profession.						
I believe that society considers the profession of an artist to be prestigious.						
There are visible efforts by the government to enhance the prestige of the artist's profession.						
In Lithuania, an artist is a central figure in cultural politics.						
If I had to choose a profession again, I would choose the profession of an artist.						
I think that the public attitude towards artists is positive.						
I think that artists contribute to shaping a society's values.						
I think that artists can influence public opinion on various issues.						
Appreciation of my creative activity (prizes, awards, diplomas etc.) is important to me.						
Informal appreciation (among colleagues, by an audience) is important to me.						

Information on the economic condition of artists

15. Please answer the following statements about your employment:

	Yes	No
I have a permanent job (position) in a governmental/municipal cultural institution.		
I have a permanent job (position) in a non-governmental/non-municipal cultural institution.		
I have a permanent job (position) in an institution other than a cultural institution.		
I am self-employed.		
I have a copyright agreement-based employment.		
I have at least once taken advantage of the Social Security Programme accessible for artists subordinated to the Ministry of Culture of the Republic of Lithuania.		
I am unemployed.		
I am retired.		

16. How many hours per week do you spend on creative and non-creative activities?

17. How do you allocate your work time per month (as a percentage)?

	%
Creative activities	
Work related to creative skills, but not the main profession (e.g., education)	
Work not related to creative activities	

18. How much of your creative work time you spend for unpaid tasks (%)?

	%
Paid tasks	
Unpaid tasks	

19. Please specify your average net monthly income in the year 2019 in EUR

Below EUR 300.00	
EUR 301.00 – 600.00	
EUR 601.00 – 900.00	
EUR 901.00 – 1,200	
EUR 1,201 – 1,500	
Above EUR 1,500	

20. Do you agree with the following statements about your income in the year 2019?

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
My income from creative activities is enough to survive.						
The main source of my income is creative work.						
My income is volatile.						
My income from other sources is sufficient for my creative activities and for their funding.						
The income of my partner/spouse is sufficient for my creative activities and for their funding.						
I do many unpaid tasks related to creative activities.						
I receive officially unreported income.						
I think that the public attitude towards artists is positive.						
I think that artists contribute to shaping a society's values.						
I think that artists can influence public opinion on various issues.						
Appreciation of my creative activity (prizes, awards, diplomas etc.) is important to me.						
Informal appreciation (among colleagues, by an audience) is important to me.						

21. Please specify how have you distributed your monthly net income in the year 2019

Source	EUR 0.00	EUR 1.00 – 300.00	EUR 301.00 – 600.00	EUR 601.00 – 900.00	EUR 901.00 – 1,200	Above EUR 1,200
Income from creative activities						
Income from partially creative activities						
Income from non-creative activities						
Income from self-employment in the field of art						
Income from self-employment partially related to creative activities						
Income from self-employment other than in the field of art						
Scholarship (studies)						
Pension						
Other						
I think that artists can influence public opinion on various issues.						

Source	EUR 0.00	EUR 1.00 – 300.00	EUR 301.00 – 600.00	EUR 601.00 – 900.00	EUR 901.00 – 1,200	Above EUR 1,200
Appreciation of my creative activity (prizes, awards, diplomas etc.) is important to me.						
Informal appreciation (among colleagues, by an audience) is important to me.						

22. Please specify how have you distributed your average net annual income in the year 2019

Source	EUR 0.00	EUR 1.00 – 600.00	EUR 601.00 – 3,600	EUR 3,601– 7,200	EUR 7,201 – 10,800	EUR 10,801 – 14,400	Above EUR 14,000
Scholarship (for creative activities)							
Unemployment benefit							
Sickness benefit							
Artist's downtime allowance							
Funds of parents/ partner/spouse							
1.2 % benefit							
Income from copyrights/ performing rights							
(LATGA/AGATA/ AVAKA)							
Support from private sponsors							
Income from abroad							
Other							

23. Please specify the average personal monthly expenses for creative activities (studio rent, materials, equipment, other) in the year 2019 in EUR

I don't spend personal funds.	
Below EUR 100.00	
EUR 101.00 – 300.00	
EUR 301.00 – 500.00	
EUR 501.00 – 700.00	
EUR 701.00 – 900.00	
Above EUR 900.00	

24. Do you have sufficient information on what taxes you have to pay and about tax benefits?

YES
NO

25. Is it clear for you how to report your income and pay taxes?

YES
NO
My taxes are handled by an accountant/manager, and I am not interested in this issue.

Information on the creative condition of artists

26. How many pieces of art (e.g., pictures, plays, stage plays, books) did you present in the year 2019 (new pieces of art and their presentation in public)?

27. How many large-scale works (that took longer than one month, or the length of the work is above 30 minutes) did you present in the year 2019?

28. How many cultural and art events (such as exhibitions, performances, concerts) did you have in the year 2019? (Note: participated as an author or performer).

29. How many times in the year 2019 did you present your individual or collective products of art abroad?

30. Do you agree with the following statements about your creative work and its appreciation?

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
Creative activities allow me to realise my ideas.						
I initiate and implement my projects.						
I face strong competition in my field of expertise.						
I work in cooperation with other artists in this field.						
I work in cooperation with the artists in other fields of art.						
I work in cooperation with the experts of other fields (such as scientists).						
There are enough critics/art historians in my field of expertise.						
I get sufficient professional reviews or other feedback about my creative activities.						
I get sufficient feedback from my colleagues (the artists of my field of art) about my creative activities.						
My works always get sufficient audience (viewers, readers, listeners, visitors etc.) feedback about my creative activities.						

31. Do you agree with the following statements about the circulation and the possibilities for presentation of your works?

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
Creative activities allow me to realise my ideas.						
I initiate and implement my projects.						
I face strong competition in my field of expertise.						
I work in cooperation with other artists in this field.						
I work in cooperation with the artists in other fields of art.						
I work in cooperation with the experts of other fields (such as scientists).						
There are enough critics/art historians in my field of expertise.						
I get sufficient professional reviews or other feedback about my creative activities.						
I get sufficient feedback from my colleagues (the artists of my field of art) about my creative activities.						
My works always get sufficient audience (viewers, readers, listeners, visitors etc.) feedback about my creative activities.						

32. Do you agree with the following statements about the possibilities for your professional development?

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
I often attend professional development events in Lithuania.						
I often attend professional development events abroad.						
Professional development is critical for artists.						
There is a sufficient supply of professional development activities in Lithuania.						
There are many opportunities for funding of professional development activities.						
My works always get sufficient audience (viewers, readers, listeners, visitors etc.) feedback about my creative activities.						

33. The main space for your creative activities is:

My personal studio
A shared studio or a workstation in a shared space
Space offered by governmental/municipality organisations
Space offered by non-governmental organisations
Incubator
Residence
Home
Other (please specify)

34. Do you agree with the following statements about your working environment?

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
I am satisfied with the physical conditions at work.						
My creative activities pose a high risk for injuries.						
I experience a lot of stress at work.						
I have experienced discrimination due to gender, age etc. at work.						
I have experienced bullying at work.						
I have experienced violence at work.						
I have experienced sexual harassment at work.						

State Funding

35. Please give your evaluation for the following statements about State funding:

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
State funding gives me the opportunity to abandon other activities and spend more time on production of art works.						
State funding gives me the opportunities of professional development.						
State funding gives me the opportunity to implement new art projects.						
State funding gives me the opportunity to present my art works abroad.						
State funding gives me the opportunity to build up international relations.						
I have experienced violence at work.						
I have experienced sexual harassment at work.						

36. Please specify whether the following factors would contribute to better circulation of your art works / the quality of your projects?

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
Increased involvement of art organisations						
Increased involvement of governmental/municipality art organisations						
Increased involvement of non-governmental art organisations						
Other (please specify)						

37. Please give your evaluation for the following statements on the funding of your creative activities:

(5 – Absolutely agree, 1 – Absolutely disagree)	5	4	3	2	1	I cannot say
I use personal funds for creative activities.						
I make use of the State funding programmes for creative activities.						
I make use of the support from private sponsors.						
I make use of the support of private sponsors in the form of goods or services for my creative activities.						
I use other funds for creative activities.						

38. Would you do your job without government support?

YES
NO

39. Do you have sufficient information about State funding programmes and sources?

YES
NO
I am not interested.

40. What are the sources of information about State funding programmes and sources?

Lithuanian Council for Culture
Ministry of Culture of the Republic of Lithuania
Lithuanian Film Centre
Art organisation (societies)
Other organisations representing artists such as LATGA, AGATA, other professional societies etc.
Cultural institutions
Media
Other (please specify)

Representation of interests and government interventions

41. Do you know any measures implemented by the government to improve the condition of artists?

The status of the artist granted by the government	Yes	No
A beneficiary status granted by the government		
Social guarantees for the holders of the status of the artist		
Tax advantages for artists		
State-level competitions for the scholarship entitlement		
State-level competitions for funding entitlement		
Art incubators and residencies		
Prizes and awards		
Other (please specify)		

42. Do you agree that the involvement of these institutions contribute to the improvement of the condition of artists?

	YES	MORE YES THAN NO	MORE NO THAN YES	NO	I cannot say
Art organisations (societies)					
Other organisations representing artists					
Information centres					
Ministry of Culture of the Republic of Lithuania					
Lithuanian Council for Culture					
Lithuanian Film Centre					
Governmental cultural institutions					
Municipality cultural institutions					

Non-governmental (independent) cultural institutions					
Municipalities					
Other (please specify)					

43. Do you agree that the below governmental interventions contribute to your personal condition?

	YES	MORE YES THAN NO	MORE NO THAN YES	NO	I cannot say
Funding of the projects of the Lithuanian Council for Culture					
Funding for the scholarships of the Lithuanian Council for Culture					
Funding for the scholarships of the Lithuanian Film Centre					
Funding for the projects of the Lithuanian Film Centre					
Culture funding by municipalities					
Art residencies					
Art incubators					
Prizes and awards					
Creative downtime allowances for the holders of the status of the artist					
Social guarantees for the holders of the status of the artist					
The entitlement to 1.2 % support under the provisions of the Law on Charity and Sponsorship					
State pension					
Other					

44. Do you agree that these governmental interventions contribute to the condition of artists in Lithuania?

	YES	MORE YES THAN NO	MORE NO THAN YES	NO	I cannot say
Funding of the projects of the Lithuanian Council for Culture					
Funding of the projects of the Lithuanian Council for Culture					
Funding for the scholarships of the Lithuanian Council for Culture					
Funding for the scholarships of the Lithuanian Film Centre					
Funding for the projects of the Lithuanian Film Centre					
Culture funding by municipalities					
Art residencies					
Art incubators					
Prizes and awards					
Creative downtime allowances for the holders of the status of the artist					
Social guarantees for the holders of the status of the artist					
The entitlement to 1.2 % support under the provisions of the Law on Charity and Sponsorship					
State pension					
Other					

45. Your comments and suggestions regarding the condition of artists, its improvement, governmental interventions etc.