



ASSESSMENT OF ARTISTS' SOCIOECONOMIC AND WORKING 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 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 and its result.

The proposed model includes objective factors (working time, income, etc.) and subjective factors (salary covering essential needs, self-satisfaction). Other intangible indicators considered: the impact on the common culture, social values, and the possibility to receive awards, 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.

JEL Codes: O10.

1. INTRODUCTION

Artists are an exceptional part of human capital. Their ideas and artworks are essential for the formation of cultural ecosystem, also, it plays an important role for the country's cultural identity. Artists, as creators in cultural ecosystem, are significant target of cultural policy for funding their individual creative activities and creating conditions for their realisation. As a workforce, artists have

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unique traits. The result of their work is works of art, creative processes important for their social and economic value and 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 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 participation of 1018 artists from 13 different artistic practises: architecture, design, arts, photography, theatre, dance, circus, music, journalism, crafts and folk culture, film, literature, interdisciplinary art. 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.

2. 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 statistic data. Initial list of criteria defining an artist's profession was developed by Frey and Pommerehne in 1989. The criteria allow for partial only identification of an artist: most researches reveal 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, 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 level), subsidized 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 defined with the following three criteria: a person engaged in creative industry, working with creative content, or having acquired creative education.

Because creators are representatives of a special profession, their activity defined with the special status of the artist, as art creator, which based on UNESCO recommendations introduced in 1980. The recommendations define the term 'status', which distinguishes artists from the rest of the society to a certain extent, however, recognizes 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 approach to the application of the legal acts for the artists' status. The status of the art creator is not recognized 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 artistic kind of activity, and/or contributes to the development of art and culture, and/or seeks to be recognized as an artist.

3. 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, are dependent on state funding. In addition, it is attributed with stereotypes, most of which relate to the gap between the earnings by the 'starving' artists and by the superstars (Banhamou, 2011). Most researches focus more on the distribution of income rather than its average level and reveal the existence of a dual labour market (Banhamou, 2011). The imbalance leads to the situation where artists' labour markets are analysed as atypical and non-competitive markets (Banhamou, 2011). The statistical data from most of the developed countries give similar picture of artists' earnings: average annual compensations are smaller in compared to other professional groups (with similar requirements for professional education and qualification) (Menger, 2006).

The specifics of the artists' labor market are 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 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 severe, reputation, building of 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 organization 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 way 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 case of becoming a superstar (Bille, 2020).

According to the work preference model, an artist chooses among several activities and maximizes 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 directly related to the profession, 2) indirectly related to the profession, 3) other professions. The model based on the

hypothesis that an artist's nature is creation that he/she will take as much as possible time for creation in consideration of any financial limitations in all areas. The benefit received by an artist from creation is included into the artist's labour supply function, just like income and free time (Bille, 2020). Staying on 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 arts; the difference between compensations is equal to the opportunity costs for being an artist (Bille, 2020).

4. OVERVIEW OF RESEARCH LITERATURE ANALYSING ARTIST'S CONDITIONS

A considerable number of researches analyse artists' economic situation and labour market. Researches carried out on international level seek to compare artists' situation in different countries and focus on the analysis of the factors determining artists' condition. Artist's creative conditions is defined as self-fulfilment, possibility to create art works, inner satisfaction with creative activity and was analysed in numerous researches (Steiner and Schneider, 2013), (Menger, 2006), (Public Policy and Management Institute, 2013), (Holden 2015), (Frey and Pommerehne), (1989; Hesmondhalgh, 2013) and others.

The main international researches 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 researches focus 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). This research systemized 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 researches carried out in different countries allow evaluating the particular country's structure of artists field, the situation of creators, and its determining components. Studies analysed to create indicator for Lithuanian artist's conditions were initiated in Northern Ireland, Sweden, Denmark, Canada, United Kingdom, Australia, Lithuania (The Swedish Arts Grants Committee, 2018), (D. Throsby, J. Zwar, T. Longden, 2015), (The Arts Council of Northern Ireland, 2010), (The Swedish Arts Grants Committee, 2016), (Baldin and Bille, 2018) and others.

National researches of artists' and their creative as well as economic conditions can be divided into two groups: 1) Statistic researches (surveys) viewing over the condition of all the artists in the country or in certain art area, 2) Scientific studies into specific issues aimed at developing mathematical evaluation models. As regarding the first group, questionnaires composed, creators were questioned, and 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 artists' labour market in detail.

Researches of artists' condition usually analyse artists' income, the distribution of their work time between culture and non-culture sectors. Researches in various countries differ 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 retirement 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 researches mentioned above. The study deals with factors regarding creators' working conditions: loneliness at work, stress, social climate, discrimination and sexual harassment. The study evaluated 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 researches, it can be seen that, even where the essence of questions is similar, such have different wordings; furthermore, respondents are given different options or evaluation scales, which makes proper comparison of the results from several national surveys impossible.

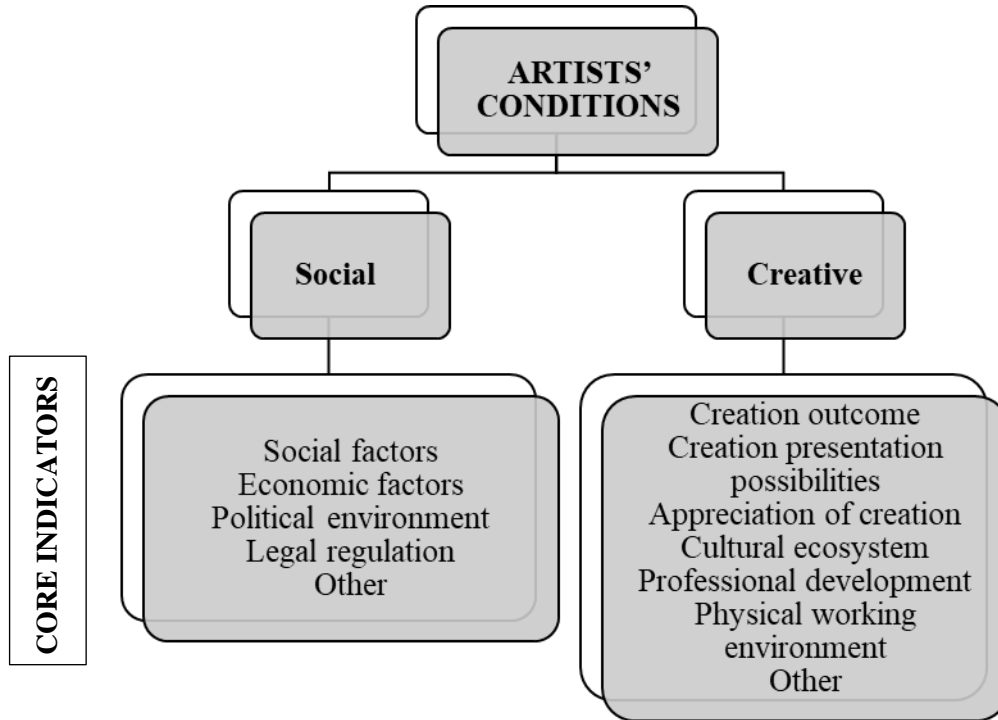
5. INDICATOR FOR COMPLEX EVALUATION OF ARTISTS' CONDITIONS

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 cultural conditions of creativity. This complex makes it possible to assess how the creator perceives his activity and how society views it through the artist's income, its sources and structure; the possibilities to implement his ideas and present his/her work. The research evaluates artists' condition by analysing separately their social and cultural position and dividing the indicators into 12 categories. Social factors cover 19, cultural factors – 30 indicators.

To evaluate 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 based on scientific literature, also empirical researches performed in Lithuania and other countries. The condition evaluation system is rather universal; however, such can also be used for

revealing of specific characteristics of a sector (e.g., when analysing certain area of culture or 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’ conditions, an empirical questionnaire developed to allow for complex evaluation. 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. In most of the open-type questions respondents needed to fill one number (for example date of birth or number of artworks created) and there was one additional question that let identify some issues for the different areas of the art field. Some questions (evaluated on the scale from 1 to 5) are used for calculating the values of complex indicator for evaluation of artists’ conditions, others allow identifying separate artists groups or analysing individual artists’ conditions 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 economic situation of artists. 3) Information about cultural situation of artists. 4) Financing from the state and municipality. 5) Representation of interests, and state interventions.

Target group – Lithuanian artists. Questionnaires distributed to artists online, by involving the Lithuanian Council for Culture, art creator associations, National Association of Creative and Cultural Industries, other cultural institutions into the process. With physical questionnaire distribution possibilities limited by COVID-19 pandemic, some of the respondents (senior creators) were questioned

on phone. The questionnaire was being distributed from 1 to 31 December 2020. Questions about income regarded the year 2019.

The questionnaire was filled in by 1143 persons. 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.

6. SOCIAL AND CULTURAL SITUATION OF LITHUANIAN ARTISTS

Based on the data from the Lithuanian Ministry of Culture, art creator associations, the Lithuania Council of Culture and the Lithuanian Film Centre, in the middle of 2020, there were 6976 artists creating in Lithuania. Almost a quarter of Lithuanian artists create in the area of fine arts. The other areas with numerous creators are architecture (15.84 percent) and music (12.18 percent). The areas with the least numbers of creators are dance (2.02 percent), journalism (1.33 percent), and circus (0.3 percent). High centralization of creators can be observed in Lithuania: over a half of the creators (53 percent) live in Vilnius County (the capital). Young creators entering the art market (under 35 years' age, as per the legal acts effective in Lithuania) comprise 14 percent of all the artists population in the country. 22 percent of the country's artists are 55 to 64 years old; creators older than 65 comprise 32 percent. 91.6 percent of the artists indicated to have acquired higher (university-level) education.

Evaluation of the data reflecting artists' condition regards involvement of artists as individual creators in culture, also their integration into the culture system. 73.46 percent of the respondents specified to be holding 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 percent of the creators do not have managers; 94.51 percent of the artists work without communication specialists. 18.7 percent of the creators run their own cultural organizations. 42.93 percent 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 of Culture. 65.84 percent of the respondents have applied for a grant from the particular fund at least once. Most (40.82 percent) of the creators produce up to 5 new art works per year. 9.57 percent of the creators indicated to have created 40 and over works in the year 2019.

24.65 percent of the artists have permanent jobs under employment contracts with state or municipal institutions; employment contracts with non-governmental sector are held by 12.4 percent of the creators. 18.84 percent of the artists provided that they had permanent jobs under employment contracts at other than cultural organizations. Most artists work as freelancers 72.80 percent of the respondents indicated that they worked under individual activity certificates or business licenses.

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. A half of the time (27 hrs, 50 percent) is meant for creative activities; activities partially related to creation and other than creative activities get approximately a quarter each. When analysing the distribution of income from creative, partially related to creation and other than creative activities, the average of 35 percent of the artists' income is gained from creative activities. The average of 37 percent of the monthly income is earned by the artists from other than creative activities, and 28 percent – from activities partially related to creation. Certain disproportion between the time given for the activity and the income gained from such can be observed. 95.69 percent of the artists give at least some part of their time for working without any remuneration.

Approximately one third of the artists earn 301 to 600 EUR per month (27.78 percent of the artists), or 601 to 900 EUR per month (27.95 percent). Monthly income gained by 11.17 percent of the creators is under 300 EUR. The largest income (over 1500 EUR) was specified by 4.26 percent 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 more than the average salary in the cultural sector (according to the data from the Lithuanian Department of Statistics, average net salary in 2019 was 822.1 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 a week is larger than usual (54 h); so, therefore, the hourly wage of an artist is even smaller than in other sectors of the country.

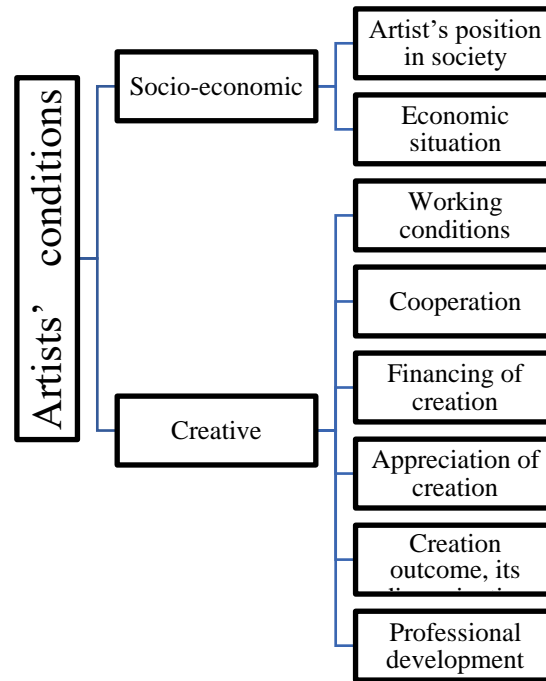
Artists' approach to state interventions is rather positive. Most of the creators are aware of the key state intervention instruments, however, are not fully informed about all the possibilities they have (e.g., are aware of the status of an art creator, but do not know that such gives certain social 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 such are not so 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.

7. COMPLEX EVALUATION OF THE CONDITION OF LITHUANIAN ARTISTS

The condition of art creators depends on many elements. To evaluate such, a system has been developed for complex evaluation of the artists' condition and 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 such 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 detailed in Figure 2.

Figure 2. Categories For Evaluation of Artist's Conditions



Source: Designed By The Authors

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

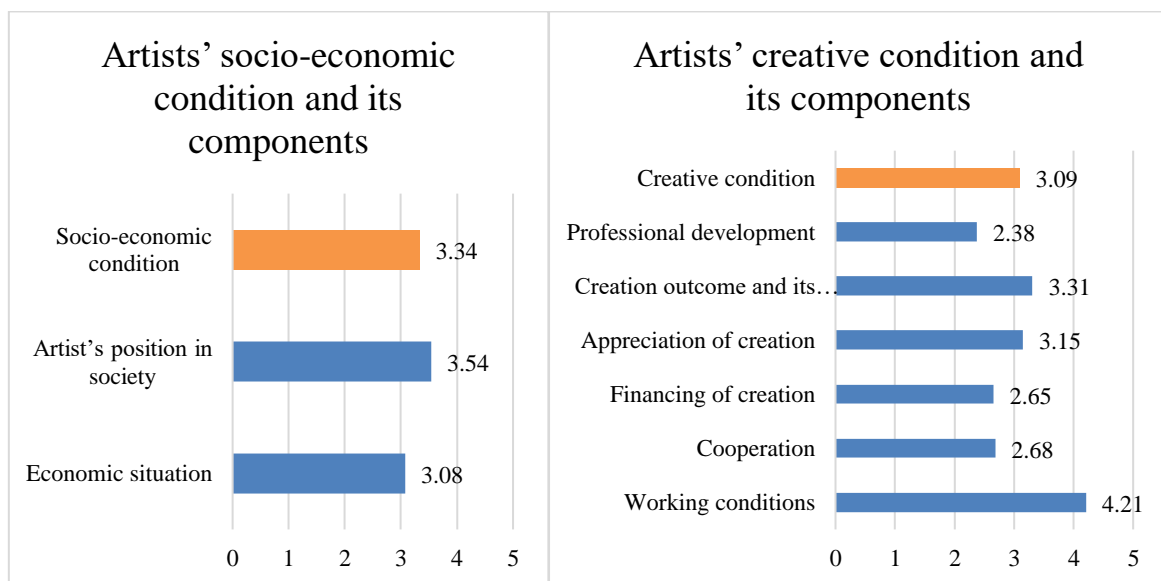
to receive such important, however, miss critical insights into and reflections on their creation from professionals. The artists are inspired and motivated by creation process; however, their condition is impaired by the fact that they must deal with not only creation, but also management and communication 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. 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, such 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 3.35. The score for the socio-economic conditions is evaluated from the evaluation given to economic situation and artist's position in society. The strong component of socio-economic conditions is artist's position in society (3.54 points), and the weak one is the economic situation (3.19 points). The score given to creative conditions of the country's artists is 3.09. The strongest components of creative conditions are appreciation of creations (3.27), creation outcome and its dissemination (3.27), also working conditions (4.21); the weakest are professional development (2.38) and financing of creation (2.65).

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.

Figure 3. Components of Artist's Conditions

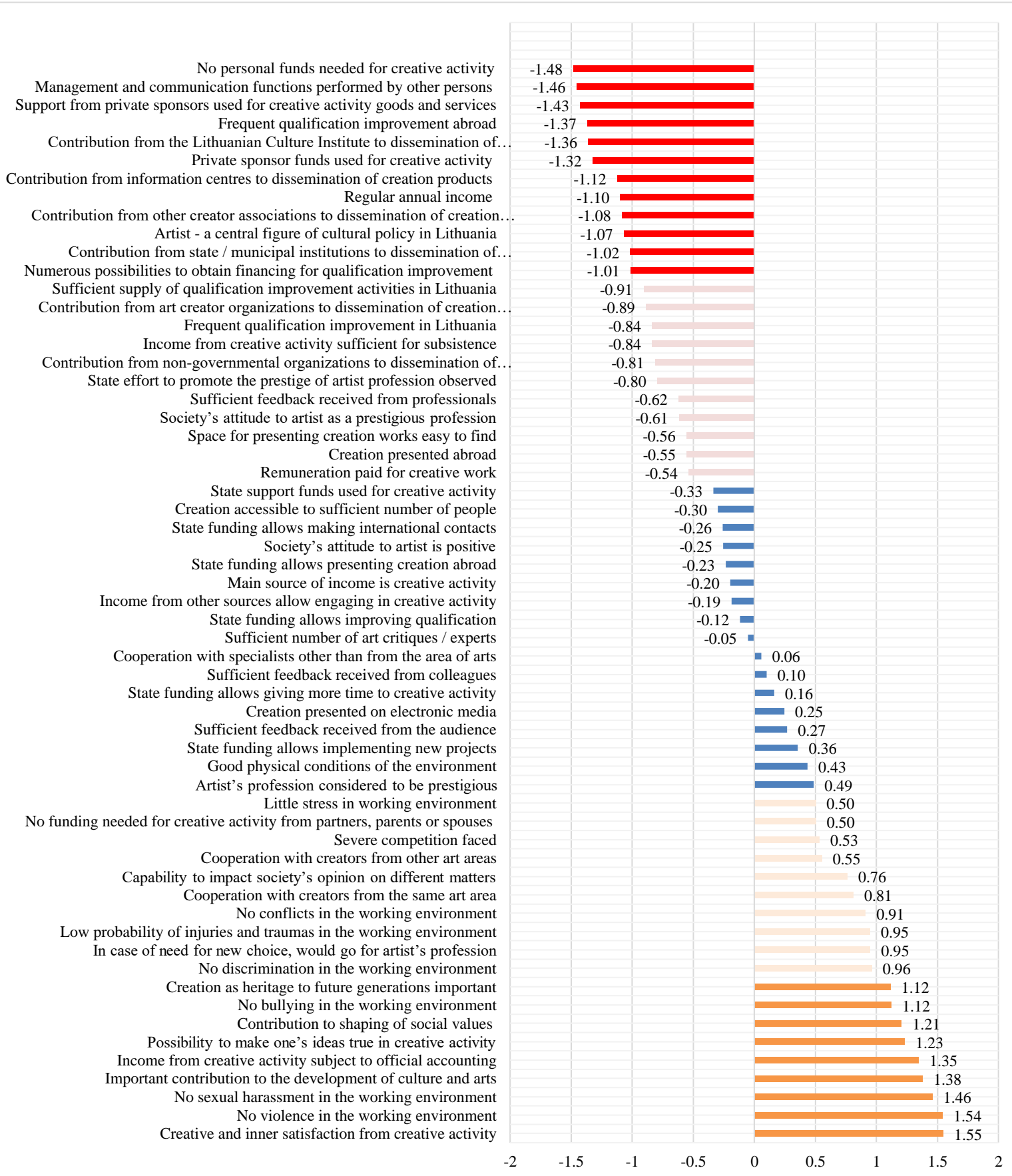


Source: Designed By The Authors



Seeking to analyse the artists' conditions in a complex way, 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 worse than average evaluation (allows determining what makes the conditions better and what makes it 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.

Figure 4. Components by impact of artist’s conditions



Source: Designed By The Authors

The strong and 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 society category: an artist in Lithuania is a central figure of cultural policy (-1.07).

Determination of the components with the greatest influence on 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. The artists are happy with their activity, possibility to change the country's art field and shape the 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 with their profession.

The non-financial advantages of the profession are outweighed by the aspects making the artists' conditions worse: artists must 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.

8. CONCLUSION

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, contribute to the development of culture and art, leave their works to future

generations). In order to achieve a higher income, artists are often forced to choose between creative, partly creative and non-creative activities. Analysing the factors of the state of Lithuanian artists, all the strong factors are related to the artist's creative work: satisfaction, appreciation of colleagues and audience, opportunity to realize their ideas, and shape public values, cooperation with creators of their field of art, evaluation through awards and prizes.

The evaluation solution is complex indicator that consists of many 59 variables indicating different aspects of artists' conditions. The answers of artists about their social situation show, 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. Their profession gives artists great satisfaction, and 76 percent of Lithuanian artists would choose this profession again, this profession does not bring sufficient income to artists, they face income instability, and must 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, their average income is lower than in other sectors. Also, the remuneration of creators received from creative activities alone is insufficient to meet their needs: only 20.85 percent of creators can make a living purely from creative activities (their main profession). According to the logic of the profession as a source of income, the main professional activity of artists is creative work, and creative work should be the main source of income for artists. However, the survey shows that the majority of artists (41.83 percent) earn from creative activities from 1 to 300 Euro per month. The highest income (from 901 to 1200 Euro and more) was indicated by 6.60 percent of respondents, and 14.19 percent of artists did not earn 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 must take care not only to create their

own works of art but also to disseminate and publicize them is one of the factors that worsens the general 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' organizations, seek the status of an artistic creator, or participate in scholarship competitions. The fact that not all artists are included in one or another list of public authorities means that even when data is collected from several sources, it is difficult to estimate the number and distribution of artists in the country due to the possible lack of data on some creators.

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