Republic of Latvia

Cabinet

Order No. 143

Adopted 1 March 2022

**On Cultural Policy Guidelines 2022–2027 “Cultural State”**

1. To support the Cultural Policy Guidelines 2022–2027 “Cultural State” (hereinafter – the Guidelines).

2. To determine the Ministry of Culture as the responsible authority in the implementation of the Guidelines, while the Ministry of Foreign Affairs, the Ministry of Economics, the Ministry of Finance, the Ministry of Education and Science, the Ministry of Welfare, the Ministry of Health, and the Ministry of Environmental Protection and Regional Development as the co-responsible authorities.

3. The responsible authority and the co-responsible authorities shall implement the measures included in the Guidelines in line with the State budget funds allocated thereto, taking into account that the additional funding from the State budget funds intended for the implementation of the Guidelines exceeds the funding planned in the National Development Plan of Latvia for 2021–2027 (NDP2027) for the development of the cultural sector.

4. The matter of the allocation of additional funds from the State budget for the implementation of the Guidelines in 2023 and in subsequent years shall be addressed during the process of drawing up the draft laws On the State Budget for 2023 and On the Medium-term Budget Framework for 2023, 2024, and 2025 along with applications of all ministries and other central State institutions for priority measures, taking into account the financial capacity of the State budget.

5. The Ministry of Culture shall prepare and the Minister for Culture shall, in accordance with the laid down procedures, submit to the Cabinet:

5.1. within six months after the Cabinet has approved the Guidelines – the plan for the implementation of the Guidelines for 2022–2024;

5.2. by 1 May 2024 – the interim evaluation of the implementation of the Guidelines;

5.3. by 1 July 2024 – the plan for the implementation of the Guidelines for 2025–2027.

Prime Minister A. K. Kariņš

Minister for Culture N. Puntulis

(Cabinet Order No. 143

Adopted 1 March 2022)

**Cultural Policy Guidelines 2022–2027 “Cultural State”**

Rīga, 2022

**Table of Contents**

1. Introduction

2. Summary

3. Policy Development Background

3.1. Evaluation of the Previous Cultural Policy

3.2. Trends in Cultural Consumption and Participation

3.3. Environmental Factors

Demographic Situation

Regional Development

Digital Transformation

Business Environment

Epidemiological Situation

Climate Change

Globalisation of Cultural Processes

3.4. Alignment with National and International Planning Documents

3.4.1. National Policy Planning Documents

3.4.2. International Documents

3.4.3. Sectoral Strategies

4. Policy Objectives and Sub-objectives

4.1. Cultural Offer Accessible to the Public

4.2. Active Public Participation in Culture

4.3. Preservation and Creative Use of Cultural Heritage

4.4. Sustainable Development of the Cultural and Creative Sectors

4.5. Reproduction of Talents and Professional Development of Culture Employees

5. Policy Results and Performance-based Indicators

6. Action Directions and Tasks

6.1. Accessibility of the Cultural Offer to the Public

6.2. Public Participation in Cultural Processes

6.3. Sustainability of Cultural Heritage

6.4. Development of the Cultural and Creative Sectors

6.5. Culture and Education

7. Territorial Perspective of Cultural Policy

**List of Abbreviations**

UN United Nations

MoFA Ministry of Foreign Affairs

CSB Central Statistical Bureau

MoE Ministry of Economics

EC European Commission

ICOMOS International Council on Monuments and Sites

GDP gross domestic product

ICT information and communication technologies

MoES Ministry of Education and Science

JVLAM Jāzeps Vītols Latvian Academy of Music

CISC Culture Information Systems Centre

MoC Ministry of Culture

IDAL Investment and Development Agency of Latvia

LAC Latvian Academy of Culture

MoW Ministry of Welfare

AAL Art Academy of Latvia

NAL National Archives of Latvia

NLL National Library of Latvia

LLB Latvian Library for the Blind

LNCC Latvian National Centre for Culture

Cabinet Cabinet of the Republic of Latvia

NDP2027 National Development Plan of Latvia for 2021–2027

NHB National Heritage Board

NGOs non-governmental organisations

VAT value added tax

RIS3 Smart Specialisation Strategy

SIF Society Integration Foundation

UNESCO United Nations Educational, Scientific and Cultural Organisation

MoEPRD Ministry of Environmental Protection and Regional Development

SCCF State Culture Capital Foundation

MoH Ministry of Health

VNĪ *VAS “Valsts nekustamie īpašumi”*

**1. Introduction**

“***Latvia is a cultural state****, and that entails not only the element of culture but also the element of statehood. Latvia came into being as a country of Latvians. If there were no Latvians with their language and traditions, there would be no need for the state of Latvia. Culture and language are the foundation of the state of Latvia, and that is enshrined in our Constitution.*”

*E. Levits*

*President of the Republic of Latvia*

*28 July 2020*

The Cultural Policy Guidelines 2022–2027 “Cultural State” (hereinafter – the Guidelines) are a medium-term policy planning document that determines the national strategic objectives, priorities, action directions, and tasks in the field of cultural policy for the period from 2022 to 2027. The Guidelines ensure the continuity of the sectoral policy based on the progress achieved during the implementation of the Cultural Policy Guidelines 2014–2020 “Creative Latvia”1, and further extend the action directions and tasks in the field of cultural policy laid down in the Latvian National Development Plan for 2021–2027 (hereinafter – the NDP2027). The Guidelines were developed based on Paragraph 10 of the indicative list of Cabinet Order No. 95 of 4 March 2020, Regarding the Sectoral Policy Guidelines for the Planning Period 2021–20272 which indicatively provides for the development of the State Cultural Policy Guidelines for 2021–2027.

The Guidelines were drawn up in conformity with the competence specified in the By-laws of the Ministry of Culture3 (hereinafter – the MoC) which stipulate that the MoC is the leading State administration institution in the culture sector which includes the sub-sectors of copyright, protection of cultural monuments, archives, architecture, design, folk art, theatre, music, museums, libraries, visual art, publishing, literature, cinematography, and cultural and creative industry education and the provisions laid down in Sub-paragraph 4.1 of the By-laws of the MoC which stipulates that one of the functions of the MoC is to develop cultural policy. The Guidelines also cover the cultural sub-sectors not included in the By-laws of the MoC, such as the fields of circus and dance.

The development of the Guidelines was initiated by the MoC in 2019 by analysing the current situation and global trends in the cultural sector, mapping the recommendations expressed in the studies commissioned by the MoC, and evaluating the progress achieved during the implementation of the Cultural Policy Guidelines 2014–2020 “Creative Latvia”. In implementing the principle of participation, the MoC has involved a wide range of public representatives in the process of developing the policy planning document by organising thematic and regional focus groups at the end of 2019 and the first half of 2020, holding discussions on the cultural policy objectives and priorities in the National Culture Council and the advisory boards of the MoC, considering proposals for the guideline tasks provided by the boards, and also discussing the draft Guidelines with other ministries and the significant cultural institutions and non-governmental organisations in the cultural sector. In parallel, the development of strategies for cultural sub-sectors has been initiated in close cooperation with the advisory boards of the MoC which are based on the priorities set forth in the Guidelines and outline the key tasks to be addressed in the cultural sub-sectors.

**2. Summary**

Under the circumstances of increasing globalisation and multiculturalism, it is essential to strengthen the unique cultural values of Latvia that form the core of national identity and to enhance the cultural space of Latvia as an array of diverse historically rooted and presently valued elements and artefacts reflecting the existence of the Latvian nation that encompasses the Latvian language, cultural heritage and cultural environment, social memory, and lifestyle (traditions, symbols, historical events, common beliefs, holidays, the way of communication, nature and attitude towards nature, geographical names, building traditions, perception of colours, etc.) enriched over centuries by the culture, traditions, and language of the indigenous population of Latvia, the Livs, the influences of the culture of other nations living in Latvia, and the traces of European culture processes and manifesting in a rich and resilient diversity of regional cultural traits. The preamble of the Constitution of the Republic of Latvia4 stipulates that the state of Latvia has been established in order to guarantee the existence and development of the Latvian nation, its language, and culture throughout the centuries. The vision report of the Sustainable Development Strategy of Latvia until 20305 stipulates that, in 2030, the strength of the nation will be rooted in inherited, familiar, and newly created cultural values, with Riga emerging as a significant European cultural centre by setting the development of the Latvian cultural space as one of the priorities and emphasising that the cultural space unites and consolidates society for the creation of new economic, social, and cultural values appreciated and recognised also worldwide. The NDP20276 emphasises that culture plays a leading role in human intellectual development and personal growth and that it helps to develop skills for the advancement of creative activities, fosters not only a sense of personal but also regional and national identity and belonging, promotes the development of civil society, and strengthens the values of democracy. Cultural and creative industries have a significant role in national economy and a direct positive impact on the creation of workplaces, economic growth, and foreign trade, and they contribute to territorial development by creating jobs, generating economic value, and improving the quality of life. Therefore, the NDP2027 identifies culture as one of the priorities, setting the provision of dynamic range of cultural services accessible to everyone and the contribution of culture to the economic and social growth of Latvia by creating a creative and sustainable Latvian society as the objectives to be achieved for this priority.

As a result, cultural policy is one of the most important policies for achieving the long-term objectives of the state of Latvia; the successful implementation of which is critical for the identity, development, and sustainability of Latvia as a national state, for strengthening and preserving the official language, for safeguarding cultural values and the continuity of folk traditions, and also for creating new cultural values for the future across all cultural sectors. From the recognition that culture, alongside language, is both the reason for the existence of Latvia as a country and one of the fundamental resources for the future growth of society, it follows that the cultural offer of Latvia must be accessible to every member of society, which is in line with both Section 91 of the Constitution of the Republic of Latvia7 stipulating that all human beings in Latvia have equal rights and the strategic objective specified in the NDP2027 – equal opportunities for all. Therefore, the Guidelines set forth the objective of promoting **sustainable culture accessible to the public for human growth and the development of a national state**. For the achievement of this objective, the key role lies in ensuring the accessibility of the cultural offer by guaranteeing that every citizen and resident of Latvia has equal opportunities to access a diverse cultural offer and actively participate in cultural processes, regardless of their place of residence, age, gender, nationality, education, or income level. Keeping in mind that everyone has different cultural needs, the implementation of cultural policy focuses on a balanced development of all cultural sub-sectors by ensuring the necessary preconditions for their operation and development, with the most significant of them being the reproduction and professionalism of human resources, thereby ensuring the creation of a high-quality cultural offer not only for the next seven years but also for the longer term. At the same time, achieving the set objective requires the purposeful preservation of the accumulated cultural heritage and creation of preconditions for its active use in cultural processes, thereby establishing a link between the inherited and newly created cultural values.

The set objective of the Guidelines conceptually includes both the lines established in the cultural policy development planning documents for the previous periods and the objectives set in the Programme for the Centenary of the Republic of Latvia – to strengthen the will of the society to have a country and its sense of belonging and love for its country through cultural policy by shaping the cultural identity of the society as part of national, regional, and local identity based on the unique historical cultural spaces of Latvia and through the identification and cultivation of our cultural heritage by creating modern Latvian folk wisdom within the broader European cultural context.

Five priorities are set in the Guidelines for the achievement of the cultural policy objective:

– **cultural offer accessible to the public** – every citizen and resident of Latvia has access to cultural services that meet their cultural needs, regardless of the place of residence, pecuniary circumstances, and other socio-economic factors of an individual. The implementation of this priority should particularly focus on the regional and economic accessibility of the cultural offer, including for the low-income population, digital accessibility, accessibility for groups at risk of social exclusion, including access to the cultural offer for people with functional disorders, minorities, and immigrants, the accessibility to the members of a diaspora, the development of cultural services for specific audiences, especially children and young people, and also the marketing and design of cultural services;

– **active public participation in cultural processes** – every citizen and resident of Latvia has the opportunity to participate in cultural processes according to the cultural needs of an individual. In the implementation of this priority, public participation in the preservation of the cultural environment of Latvia, including the cultivation of intangible cultural heritage and preservation of Latvian traditions and folk wisdom, and also in the development of contemporary cultural expressions should be particularly encouraged, while placing significant emphasis on the opportunities for cultural participation for children, young people, and the diaspora;

– **preservation and creative use of cultural heritage** – ensuring that the unique cultural values passed down from previous generations which simultaneously form the core of national identity and serve as a resource for the future cultural offer are preserved for next generations and used to create a new cultural offer. The implementation of this priority shall involve taking the necessary measures to ensure the preservation and sustainable use of cultural monuments, the cultivation of immaterial cultural heritage values, including by ensuring the sustainability of the Song and Dance Celebration tradition, the promotion of publishing, reading and writing culture, and also to enrich the holdings of museums, archives, and libraries and develop their services by contributing to the creative use of cultural heritage;

– **sustainable development of the cultural and creative sectors** – the necessary preconditions for sustainability, development, and excellence have been created for all cultural sub-sectors. The implementation of this priority shall involve addressing issues related to the infrastructure and the material and technical provision of culture, opportunities for professional operation in the field of culture with equal and competitive remuneration for equivalent work, and also the accessibility of support mechanisms for specific cultural sub-sectors, types of cultural organisations, especially professional art authorities, non-governmental organisations, and self-employed creative persons, while simultaneously strengthening the international recognition and competitiveness of the cultural and creative sectors of Latvia;

– **Reproduction of talents and professional development of culture employee** – a strong cultural education system guaranteeing the sustainable development of the cultural and creative sectors is in place. The implementation of this priority shall involve strengthening the quality and continuity of education at all levels of education, the alignment of education with the needs of the job market in cultural and creative industries, and the international competitiveness of education offer, supporting the development of new talents, and stimulating artistic creation and research. In order to guarantee the quality and diversity of cultural services provided to society, it is important to ensure professional development and life-long learning opportunities for everyone operating in the cultural and creative sectors, regardless of the age, gender, or other factors. In turn, to raise awareness of culture in Latvian society, especially among children and young people, it is important to ensure the sustainability of the programmes *“Latvijas skolas soma”* [Latvian School Bag] and *“Bērnu, jauniešu un vecāku žūrija”* [Children, Youth, and Parent Jury] and the presence of culture in the general education content, to maintain the significance of books and the written word in Latvian language for promoting the development of the cultural space and society of Latvia, and to ensure the continuity of the Song and Dance Celebration tradition.

**3. Policy Development Background**

**3.1. Evaluation of the Previous Cultural Policy**

The overarching objective of the Cultural Policy Guidelines 2014–2020 “Creative Latvia”8 (hereinafter – the Creative Latvia) is to shape Latvia into land with rich and cultivated cultural heritage, vital and diverse cultural life, creative people, competitive creative industries and upward quality of life for everyone, with priorities for the achievement of this objective including the preservation and development of the cultural capital involving community members in cultural processes, creativity in life-long education and cultural education oriented towards labour market, competitive cultural and creative industries and creative territories, and the accessibility of cultural services.

In 2017, an interim evaluation of the Creative Latvia was conducted for the period from 2014 to 20169. In the evaluation, it was concluded that most of the planned measures are being fully or partially implemented, have been fully or partially implemented, or are being implemented with a delay. Out of a total of 144 planned measures across four priorities, only four measures (3 %) have not been implemented, three measures (2 %) lack sufficient detailed information to evaluate the progress, while two measures (1 %) are no longer relevant. Accordingly, 94 % of the planned measures show progress. Overall, the measures implemented under the Creative Latvia substantially ensure the progress of achieving all planned policy results. Meanwhile, those involved in and responsible for the implementation of the Creative Latvia generally consider it to be a functional and useful document.

In 2021, the final evaluation of the Creative Latvia was conducted in which it was concluded that out of 144 planned measures, 138 were implemented fully or partially, while only three measures were not implemented and other three are no more relevant. The analysis of the measures led to the conclusion that a successful implementation is ensured by predictable and specific financial instruments, primarily the budget of the MoC and the programmes of the State Cultural Capital Foundation (hereinafter – the SCCF); however, the execution of the tasks and measures that do not solely depend on the MoC has been problematic. The main reasons for a partial implementation of the measures are associated with difficulties in acquiring funding, including from EU structural funds, differing priorities of the involved authorities that are not related to the priorities of the MoC, and, in some cases, the inability to achieve changes in the regulatory framework that would be favourable to culture. The evaluation of the performance-based indicators led to the conclusion that in 2020, out of 35 performance-based indicators, 15 were met, including 8 that exceeded their target values, while 10 fell below the planned value, and data on 10 performance-based indicators were not yet available at the time of evaluation. The failure to meet the indicators was mainly associated with the influence of the pandemic (e.g., a decrease in the number of cultural event visitors, a decrease in the number of international events) and the conclusion of specific projects and activities. The calculations of the invested financial resources show that 68.3 % of them were used, with EUR 295.0 million out of the planned EUR 431.8 million invested in the implementation of the Guidelines.

The evaluation of the opinions provided by the authorities involved in the implementation of the Creative Latvia revealed that, compared to the intermediate evaluation, the assessment by target groups has significantly improved. The most notable increase was observed in the proportion of positive evaluations regarding the public engagement in cultural consumption, with an increase from 49 % in 2017 to 79 % in 2021. Significant increase was observed in the proportion of positive evaluations regarding the accessibility of the cultural offer of Latvia in the digital environment (from 62 % to 76 %) and the condition of the cultural infrastructure (from 50 % to 63 %). The evaluation of the funding for the cultural sector has shown relatively less change (with positive evaluations increasing from 28 % in 2017 to 36 % in 2021). 48 % of target group representatives acknowledge that they have used the Creative Latvia in their daily work at least occasionally.

The final evaluation of the Creative Latvia10 recommends that the next Guidelines establish a closer hierarchical link with the policy planning documents of cultural sectors and the strategies of institutions subordinated to the MoC, conceptually integrate sets of tasks and activities that ensure the execution of NDP2027 tasks, create a closer logical alignment between the formulations of action directions and tasks, identify precise data sources for performance-based indicators, develop credible and feasible funding acquisition scenarios, develop political scenarios for the implementation of measures that are subject to funding acquisition risks, and integrate tasks and measures in the Guidelines that would be capable of addressing new challenges in the cultural policy environment.

In the development of the document of the new cultural policy guidelines, the recommendations provided in the interim evaluation and final evaluation of the Creative Latvia have been considered to the extent possible.

**3.2. Trends in Cultural Consumption and Participation**

In order to identify the current trends in cultural consumption and participation, the MoC conducts studies on the impact of cultural consumption and participation every two years. The recent study11 conducted in 2020 reveals the devastating impact of the COVID-19 infection on cultural consumption – a significant decrease in all cultural activities, with 49 % of the respondents reporting that they did not attend cultural events12: during this period, visiting of cultural and historical sites was the most popular activity, and digital cultural consumption increased. At the same time the impact of the COVID-19 infection on cultural consumption and participation does not allow for the possibility of getting an objective picture of the development of cultural consumption and participation dynamics and comparing data across different years.

The previous study on the impact of cultural consumption and participation was conducted in 201813 and concluded that the vast majority (92%) of Latvian inhabitants had participated in at least one cultural event or activity in the past year. Meanwhile, the past 10 years indicate a downward trend in cultural consumption and an upward trend of those inhabitants who do not attend cultural events and activities, with an increase from 3 %–4 % in 2007–2010 to 7 %–8 % in 2014–2017. The most notable decrease was observed in the proportion of inhabitants who watch cultural broadcasts on television (-22 %), read books (-17 %), and visit libraries (-7 %). Meanwhile, there has been an increase in the proportion of inhabitants who visit amusement and entertainment parks (+8 %), municipal or city festivals (+7 %), popular music concerts (+6 %), and theatres (professional or amateur theatres, +5 %).

The analysis of the situation before the spread of the COVID-19 infection reveals that the most popular cultural consumption activities among the inhabitants were attending parish, city, or municipal festivals (69 %), watching cultural broadcasts on television (53 %), attending cultural events in the local culture centre (52 %), and visiting cultural and historical sites (52 %). Additionally, around half of the inhabitants had read books (48 %), visited museums (46 %), and attended local amateur collective events (46 %) and popular music concerts (46 %).

Residents most frequently attended cultural events in their city or parish, with 80 % of doing so. 57 % of inhabitants had attended the events outside of their place of residence but within their region, while 40 % of inhabitants had attended them in another region. Although Riga accounts for 33 % of the population of Latvia, a total of 56 % of Latvian inhabitants had attended cultural events in the capital. The study data show that inhabitants prefer to attend different types of events rather than one specific type of events (e.g., they prefer to visit the theatre, a museum and a concert once a year each rather than multiple times visiting only the theatre, concerts, or museums).

While women account for a higher rate of participation in nearly all cultural consumption activities, a higher percentage of men is observed only in attending concerts and music festivals (both classical and contemporary music and popular music festivals), visiting amusement and entertainment parks, and attending balls and open air dances.

The impact of the spread of the COVID-19 infection on public participation in cultural processes has been less severe than its impact on cultural consumption. In 2018, 10 % of inhabitants participated in amateur art but due to the pandemic, 2 % of inhabitants discontinued their participation; engagement in other cultural activities has decreased by 5 %. Before the spread of the COVID-19 infection, the most popular amateur art activities included participation in choirs and dance collectives, followed by cultural activities such as artisan practices, crafts, photography, and film making.

Data from the Central Statistics Bureau (hereinafter – the CSB) on the structure of household consumption expenditure14 show that inhabitants spend approximately 8.1 % of their family budget on leisure and culture combined and that the proportion of this expenditure has remained unchanged over the past ten years, although in absolute terms it has increased due to the improvement of the pecuniary circumstances in households. At the same time, it should be noted that this expenditure also includes the expenditure related to pets, purchase of electrical goods and toys, hobbies, etc. Focusing solely on the expenditure categories directly related to culture, they accounted for 1.7 % of household annual budget in 2019 (whereas 2.9 % of household budget was spent on alcoholic beverages and tobacco) or EUR 86.57 on average per household member per year. From this amount, EUR 18.43 is spent on media subscriptions, EUR 16.77 on newspapers and periodicals, EUR 40.08 on cinema, theatres, and concerts, EUR 8.44 on books, and EUR 2.85 on visits to museums, libraries, and zoos.

**3.3. Environmental Factors**

**Demographic Situation**

Over the last ten years, the population of Latvia15 has decreased overall by almost 9 %, which in absolute numbers means a loss of more than 181 000 inhabitants. The total population during this period declined from 2.07 million in 2011 to 1.89 million in 2021. Eurostat demographic forecasts16 indicate that the population in Latvia will also continue to decrease in the long term. These demographic developments significantly impact the cultural audience both quantitatively and in terms of social structure – the potential cultural audience will continue to decrease, while the average age of the audience will increase17. Consequently, these changes have a significant impact on both the accessibility and content of the cultural offer, and the preservation of cultural heritage and the cultural environment.

**Emigration**

The majority of the population loss in Latvia has been due to migration, as over the ten-year period (2011–2020), Latvia lost 84 thous. inhabitants due to natural increase (the difference between the number of births and deaths), but 97 thous. due to migration (the difference between the number of people leaving and entering Latvia). In the long term, the migration balance shows a downward trend, and since 2017, the rate of natural increase exceeds it18. However, the number of inhabitants leaving Latvia still exceeds the number of those entering Latvia. The data provided by the MoFA19 show that more than 370 000 Latvian nationals are permanently living outside Latvia. This situation significantly impacts the cultural policy, requiring solutions to maintain the connection between those who have left and Latvian culture – both by ensuring access to the cultural offer of Latvia and by promoting their engagement in cultural processes. Overall, the measures for engaging the diaspora in Latvian cultural activities are outlined in the Plan for Working with the Diaspora for 2021–202320; however, given the large number of Latvian nationals living abroad, it is necessary to review the operational strategy of every cultural sub-sector by finding solutions for reaching the diaspora as a target audience.

**Regional Development**

Alongside emigration processes, active internal migration processes are also taking place in Latvia, leading to a continuous decline in the population outside the Riga agglomeration and thereby significantly altering the social composition of those living in rural regions. In response to these processes (and simultaneously influencing them), several reforms are currently implemented in the State – the administrative and territorial reform, reforms in education and healthcare services, and other measures aimed at finding an optimal balance between the accessibility, quality, and costs of services provided by the State and local governments. Although the regional network of cultural institutions has not significantly decreased so far, continuing to ensure the accessibility of cultural services as close to inhabitants’ homes as possible, it is expected that the depopulation of regions will increasingly make it difficult for the capacity of local governments to maintain cultural infrastructure and provide high-quality cultural services. It is likely that in the near future, including as a result of the administrative and territorial reform, efforts will be made to optimise the network of cultural institutions, including by creating new synergies both between cultural institutions and institutions in other sectors, such as libraries engaging in ensuring the accessibility of services provided by the State and local governments in the regions. At the same time, the accessibility, uniqueness, and quality of cultural services, including the cultural heritage resources, may be used to enhance the competitiveness of regions and make a region more attractive by improving the quality of life of inhabitants and attracting both local and international tourism flows.

**Digital Transformation**

Digital transformation processes simultaneously create both new opportunities and significant threats for the cultural and creative sectors. On one hand, digitalisation allows cultural organisations reach new audiences both locally and internationally and create innovative cultural services; online platforms are an indispensable tool for communication and marketing of cultural services. On the other hand, digital technologies offer ever-new ways of spending leisure time and an almost endless array of content, reduce the consumption of in-person cultural services, especially among young audiences, intensify the competition between cultural content owners and service providers, force them to compete with global digital content platforms, and significantly reduce revenue opportunities for enterprises operating in creative industries, especially in the audiovisual sector.

In 2020, the crisis triggered by the spread of COVID-19 infection highlighted the crucial importance of the presence of cultural services in the digital environment. The study on the impact of cultural consumption and participation21 conducted in 2020 reveals a significant increase in digital cultural consumption. The most rapid increase was observed in the online watching of Latvian films, from 16 % in 2018 to 48 % in 2020, which was most likely significantly influenced by the restrictions on in-person events due to the COVID-19 pandemic. There has also been a substantial increase in the proportion of inhabitants who watch or listen to cultural broadcasts online (an increase from 19 % to 45 %), watch foreign films online (from 34 % to 57 %), and listen to music online (from 32 % to 54 %)22. 33 % of inhabitants indicated that they would be willing to pay for online cultural services, which suggests a possibility of developing fee-based solutions for making a cultural content created in Latvia accessible in the digital environment.

Although there has been significant progress in the digitisation of cultural heritage, the potential of the digitised content has not yet been used to the full. Therefore, in the years ahead, work must continue on both the activities of digitising cultural resources and expanding the accessibility of digital content to the public, and its use in the creation of new knowledge, products, and services must be promoted, while addressing issues of long-term preservation of digital content and ensuring the compatibility of implemented digitisation project systems, the integration of digitised content into future projects, and accessibility of digital resources and services.

**Business Environment**

The sustainability of the cultural and creative sectors is significantly influenced by the overall business environment in Latvia and the tax policy. Given that the cultural and creative sectors involve a large number of small and medium-sized enterprises, non-governmental organisations, and self-employed persons, these sectors are particularly sensitive to fluctuations in the business environment; for instance, the Enterprise Income Tax Law23 adopted in 2017 which changed the conditions for tax reliefs for donors significantly reduced the amount of donations to non-governmental organisations operating in the cultural sector. Therefore, in the years ahead, active action will be necessary by both evaluating the impact of the recently adopted regulatory framework, including the amendments to the law On Personal Income Tax24 and the law On State Social Insurance25 made in 2020, to the cultural and creative sectors and engaging in the development of a new regulatory framework, e.g., in respect of the operation of public benefit organisations. The sustainability of the operation of the cultural and creative sectors, including the book publishing industry and sector of cultural events, may be significantly influenced by changes in the field of value-added tax. At the same time, it is essential to strengthen cooperation between different ministries and social partners and to conduct a comprehensive analysis of cultural processes to promote a better understanding of the contribution of the cultural and creative sectors to the growth of national economy and prosperity and to support evidence-based decision-making.

**Epidemiological Situation**

The year 2020 was particularly challenging for the cultural sector due to the crisis triggered by the COVID-19 infection which highlighted several structural issues in the field of culture, including the social protection of those working in the cultural sector and the differing opportunities of cultural organisations to acquire funding depending on the type of founder and legal form of the organisation. Despite the fact that the State implemented a range of support measures for the cultural and creative sectors in 2020, the situation is still considered critical, and the prolonged epidemiological restrictions aimed at ensuring public safety and health may have a devastating impact on the cultural and creative sectors. Cultural and creative sectors intrinsically related to in-person cultural activities, such as music, theatre, etc., are facing particular risks. If the situation persists where cultural organisations and creative persons are prevented from earning sufficient income to sustain their operation, it will be necessary to find solutions for ensuring the sustainability of the cultural and creative sectors. Meanwhile, in the light of the potential “long-term scenario of the spread of COVID-19 infection” where all national economy sectors will be forced to adapt to operating under epidemiological safety restrictions, it will be necessary to develop new solutions for ensuring the accessibility of cultural services both in-person and in the digital environment. Conversely, the limited possibilities to use in-person cultural services have increased the public interest in the cultural environment of Latvia, thereby opening up new opportunities for promoting the interest of communities in cultural heritage and their engagement in its preservation, and also encouraging the implementation of the principles outlined in the Davos Declaration regarding the contribution of cultural heritage to enhancing quality of life.

**Climate Change**

Over the past few decades, the most rapid climate change in the history of instrumental meteorological observations have been observed. It will impact both society as a whole and various industries and national economy sectors26. Global climate change and related shifts in the environmental policy primarily have an indirect impact on cultural processes; however, it has a tendency to become increasingly significant, especially concerning the preservation of cultural heritage, cultural and historic values, and the cultural environment, and also the organisation of cultural events. Therefore, it is crucial for cultural authorities to be aware of the potential impact of climate change on their field of work and to pay due attention to the environmental and sustainability issues in both everyday work, including by ensuring the preservation of cultural and historic values, and, for instance, in the implementation of infrastructure projects.

Each cultural sub-sector can contribute to the pursuit of the State of achieving climate neutrality and resilience by implementing activities aimed at raising public awareness of climate change and adaptation to climate change and also opportunities for everyone to contribute to addressing issues related to environmental sustainability, for instance, by promoting traditional knowledge and skills, recycling and reuse of materials, traditional agriculture and permaculture, food production, the slow food movement, and cooking as traditions of gastronomic heritage. Cultural and creative sectors hold a great potential to shape public opinion through contemporary art practices by focusing on current environmental issues and emphasising the need to seek climate-friendly solutions in all spheres of life. At the same time, cultural and creative sectors may also directly contribute to addressing environmental issues, for instance, by following the low-carbon development and circular economy principles in the organisation of cultural processes and events (for instance, on 18 January 2021, the Film Service Producers Association of Latvia signed the cooperation memorandum with the Ministry of Environmental Protection and Regional Development regarding the development of a climate-neutral film industry), organising outdoor events with due consideration for climate risks (high temperature, heavy rainfall, wind damage), improving the resilience of cultural infrastructure to climate change, and enhancing energy efficiency when implementing projects aimed at constructing cultural infrastructure and reconstructing cultural and historical buildings.

It is expected that major impetus for these processes will be provided by the European Green Deal and the New European Bauhaus initiative aimed at creating a collaborative space for developing future lifestyle by integrating art, culture, social inclusion, science, and technologies in order to shape a high-quality and sustainable environment for the future, including to create design, architecture, and landscape architecture solutions in line with the objectives of the European Green Deal.

**Globalisation of Cultural Processes**

Cultural processes occurring in Latvia are intrinsically related to global processes in culture and other sectors. The foreign cultural offer directly competes with the offer produced in Latvia, especially in the digital environment, while the sense of belonging to national culture and its values is increasingly being replaced by identification with global pop culture brands, thereby presenting challenges also in the field of social identity. Therefore, one of the most important horizontal tasks of cultural policy is to strengthen national, regional, and local identity, thereby also supporting the implementation of social cohesion policy. The Law on Historical Regions of Latvia27 adopted in 2021 and the action plan developed for its implementation are expected to provide a significant contribution to strengthening cultural identity. Equally significant is the envisaged contribution to strengthening identity from anniversaries related to oral and written heritage which are society-wide and inclusive events, such as the 150th anniversary of the Song and Dance Celebration tradition in 2023 and the 500th anniversary of the Latvian book in 2025.

Conversely, the cultural offer of Latvia also possesses a substantial export capacity and a potential to shape the international image of Latvia. Increasing international mobility opportunities, the development of information technologies, and new cross-border initiatives make it possible to adopt the best foreign practices and strengthen the capacity of the cultural and creative sectors of Latvia, while allowing creative persons to develop their talent in the international arena.

The global accessibility of the international cultural offer presents serious challenges, making it difficult for the cultural offer of Latvia to compete with products and services produced abroad, especially in the audiovisual sector. Recent investments, such as those in the Latvian Centenary Film Programme and Latvian Literature Export Programme, have demonstrated that it is achievable; however, it requires significant, focused, and long-term investments. At the same time, efforts should be made to develop the opportunities of shaping the image and international relations of Latvia through culture which are relatively untapped in Latvia so far.

**3.4. Alignment with National and International Planning Documents**

**3.4.1. National Policy Planning Documents**

**Sustainable Development Strategy of Latvia until 2030**28

The development of the cultural space of Latvia is laid down in the Sustainable Development Strategy of Latvia until 2030 (approved in a plenary session of the *Saeima* of the Republic of Latvia on 10 June 2010) as the first priority. This priority sets an objective of safeguarding and developing the cultural capital of Latvia and promoting the sense of belonging to the cultural space of Latvia by developing a competitive national identity based on the creativity of society and creating a high-quality cultural environment in Latvia.

**National Development Plan for 2021–2027**29

The National Development Plan of Latvia for 2021–2027 (approved in a plenary session of the *Saeima* of the Republic of Latvia on 2 July 2020) was drawn up as the plan for the introduction of the Sustainable Development Strategy of Latvia until 2030 in medium term balanced with the State budget possibilities and foreseeable indicative funding from the EU funds for the 2021**–**2027 planning period. The NDP2027 framework consists of four strategic objectives that outline the policy for the next seven years, along with six priorities encompassing eighteen action directions. The strategic objectives of the NDP2027 are equal opportunities, productivity and income, social trust, and regional development. The following priorities are outlined in the NDP2027: *Strong families, a healthy and active population; Knowledge and skills for personal and national growth; Business competitiveness and material well-being; Quality living environment and territorial development; Culture and sport for an active and fulfilling life; United, safe, and open society.* The objective of the priority *Culture and sport for an active and fulfilling life* is to ensure that everyone has access to a wide range of cultural and sport services which allows to develop talents and shape a powerful image of Latvia all over the world. This priority outlines two action directions – *Public participation in culture and sport activities*, with the objective to ensure that everyone has access to cultural and physical activities, thereby increasing the quality of life of the Latvian population, and *Contribution of culture and sport to sustainable society*, with the objective to ensure that culture and sport promote the economic growth and social development of Latvia by contributing to a creative and sustainable society of Latvia. These action directions define the main tasks and target indicators in the field of cultural policy which have been used to develop the action directions, tasks, and performance-based indicators of the cultural policy guidelines.

**Guidelines for a Cohesive and Civically Active Society 2021–2027**30, with an overarching objective identifying the Latvian cultural space as one of the fundamental elements for existence of national, united, open, and civically active society and with *National identity and sense of belonging* as their first action direction. It emphasises that Latvian language and cultural space form the foundation of national identity and strengthens the sense of belonging to the nation and the Latvian State, and therefore, the preservation and reinforcement of Latvian language and cultural space is a priority for the long-term development of Latvia. The other action directions of the guidelines include *Democracy culture and inclusive citizenship* and *Integration*.

**Regional Policy Guidelines for 2021–2027**31 which emphasise the accessibility of various services, including the cultural services, in the regions and the preservation of cultural heritage in the regions.

**Official Language Policy Guidelines for 2021–2027**32, where the objectives of the official language policy are related to the sustainability of culture in the context of the development of the State. They view the language as part of cultural heritage, for instance, in the context of preserving dialects, emphasise that the Latgalian written language is an integral cultural value of Latvian State, and include measures for ensuring the vitality of the language of the indigenous population of Latvia, the Livs. The guidelines include solutions for expanding the environment for the use of the Latvian language in Braille, developing resources for Latvian sign language and plain language, and for the research and development of the Latgalian written language.

**Science, Technology Development, and Innovation Guidelines 2020–202733** in which it is emphasised that research open to cross-sectoral, inter-institutional, and international cooperation raises deeper awareness of social, economical, cultural, environmental, health-related, and political processes and generate new ideas and solutions, including for the development of creativity and artistic creation. The guidelines aim to strengthen the role of social and human sciences in addressing challenges as a field with horizontal impact and contribution to the development of RIS3 specialisation areas.

**Digital Transformation Guidelines 2020–2027**34 which establish the unified policy for the digital development of public administration, national economy, and society, with objectives related to the preservation and development of cultural heritage in the digital environment, and outline the role of libraries in enhancing the digital skills of the society.

**Education Development Guidelines 2020–2027**35 “Future Skills for Future Society” where the objectives and tasks defined are also relevant to educational institutions within the cultural education system.

**National Industry Policy Guidelines 2021–202736** in which both the contribution of the cultural offer in achieving the tourism policy objectives and the contribution of creative industries to the national economy of Latvia are emphasised. The task “Support for the Development of Small and Medium-Sized Enterprises. Strengthening Internal Market Capacity” outlined in these guidelines is also relevant to the development of enterprises operating in creative industries. Within the framework of these guidelines, the Ministry of Culture has been appointed as the co-responsible ministry for the implementation of the measure “Ensuring Support for Innovation and Technology Development in Latvia by Facilitating the Knowledge Transfer and Commercialisation and Promoting Research, Development, and Innovation Activities in the Strategic Priority Areas of RIS3 Specialisation, and also Fostering Cooperation between Economic Operators and Research Organisations”, taking also into account that design has a horizontal impact on RIS3, as the strengthening of the design component in science and innovation allows to produce more human-centred products and services, thereby enhancing the competitiveness of enterprises and fostering interdisciplinary potential.

**National Energy and Climate Plan of Latvia for 2021–2030**37 in which the set objectives, including in the field of energy efficiency, are also relevant to the cultural sector, for instance, in the implementation of cultural infrastructure projects.

**Social Protection and Labour Market Policy Guidelines 2021–2027**38 the objective of which is to promote social inclusion of inhabitants, including by improving the access to services for persons with disabilities and the low-income population, and also gender equality which are all relevant issues in the context of cultural policy.

**Guidelines on Children, Youth, and Families for 2021–2027**39 (under development). The overarching objective of these guidelines is to ensure child-friendly and family-friendly society that would promote the well-being, healthy development, and equal opportunities of children and youth, and the reduction of poverty risk and social exclusion of families with children which is also relevant in the context of cultural policy, thereby allowing to create a cultural offer for these target groups and assess the role of cultural policy in mitigating these issues.

**3.4.2. International Documents**

The implementation of the tasks outlined in the Guidelines will contribute to achieving the United Nations Sustainable Development Goals40, especially Goal 4 *Ensure inclusive and equitable quality education and promote life-long learning opportunities for all*, Goal 8 *Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all*, and Goal 11 *Make cities and human settlements inclusive, safe, resilient and sustainable*. Meanwhile, it should be noted that the Guidelines were drawn up in line with the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage41, UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property42, Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of their Phonograms43, Convention for the Protection of Cultural Property in the Event of Armed Conflict (Protocol 1)44, Convention for the Safeguarding of Intangible Cultural Heritage45, and UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions46.

The Guidelines were developed, taking into account the most significant political documents of the European Union level in the field of culture, such as the Work Plan for Culture of the Council of Europe 2019–202247 and the priorities outlined therein, namely, sustainability of cultural heritage, cohesion and well-being, an ecosystem supporting artists, employees of the culture field and creative sectors and European content, international cultural relations, as well as the Communication from the European Commission 2018 “A New European Agenda for Culture”48 which emphasises the harnessing the potential of culture to help to build a more inclusive society supporting creativity and sustainable jobs and growth. The New European Agenda for Culture encourages to take into account the possibilities provided by digitisation, promote the integration of art, culture, and creative thinking into formal and non-formal education and training at all levels and in life-long learning, protect and promote Europe’s cultural heritage as a shared resource, improve the accessibility of culture, foster favourable ecosystems for cultural and creative industries by promoting the access to finance and innovation capacity, fair remuneration of authors and creators, and to support culture as an engine for sustainable social and economic development.

At the same time, other international political documents relevant to specific cultural sectors and inter-sectors were taken into account in the development of the cultural policy guidelines, including the Davos Declaration49 signed at the Conference of Ministers for Culture in 2018 to which Latvia has also acceded; the declaration manifests the concept and principles of building culture (*Baukultur*), including by emphasising the central role of culture in the built environment that promotes economic, social, and environmental sustainability and calls for a holistic, culture-centred approach to the built environment with a humanistic view of the living space and the heritage we leave for the next generations.

All international multilateral agreements (conventions) regulating the cultural sector, to which Latvia has acceded and which are relevant in the planning and implementation of cultural policy, are published on the MoC website under *International Cooperation*50.

**3.4.3. Sectoral Strategies**

Alongside the process of developing the Guidelines, work is underway on strategies for specific cultural and creative sectors for 2022–2027 which will outline specific objectives, development directions, and priority tasks for each individual cultural sub-sector underlying the cultural policy objectives and tasks. The strategies are developed as a detailed action plan of each sub-sector for the implementation of the Guidelines, and they are approved by the Minister for Culture. Currently, it is planned to develop the strategies for at least the following cultural sub-sectors and their areas of activity:

– architecture;

– design;

– visual arts;

– film;

– theatre;

– dance;

– music;

– popular music;

– literature and book publishing;

– archives;

– libraries;

– museums;

– intangible cultural heritage (Plan for the Safeguarding and Development of Intangible Cultural Heritage, in accordance with that laid down in the Intangible Cultural Heritage Law51);

– Song and Dance Celebration (Plan for the Safeguarding and Development of the Song and Dance Celebration Tradition, in accordance with that laid down in the Song and Dance Celebration Law52);

– protection of cultural monuments;

– cultural education.

Meanwhile, the MoC, in close cooperation with the cultural and creative sectors, is evaluating the need to develop separate strategies for the operation of culture centres and the cultural events sector, including a new digital cultural heritage strategy.

Specific tasks related to cultural policy objectives are included in the Plan for Working with the Diaspora 2021–202353. It is also expected that the tasks related to cultural policy will be included in the Plan for the Development of Historical Regions and Cultural Spaces of Latvia which is to be developed in accordance with the Law on Historical Regions of Latvia54 and the Law on Administrative Territories and Populated Areas55.

**4. Policy Objectives and Sub-objectives**

Based on the recommendations included in the interim assessment and final assessment56 of cultural policy guidelines for the previous period, conclusions provided in the studies on the impact of cultural consumption and participation conducted by the MoC, the information outlined in the related policy planning documents, and the identified factors of the surrounding environment, the objective of the Cultural Policy Guidelines 2022–2027 is to ensure a **sustainable culture accessible to the public for human growth and the development of a national state**, while addressing issues related to both the accessibility of culture to the public and sustainability of culture and by affirming that culture is a significant resource for both the development of a national state and personal growth of each individual. The main focus of cultural policy lies on ensuring equal opportunities for all Latvian citizens and inhabitants regarding the accessibility of cultural services and opportunities for cultural participation, thereby supporting the growth directions outlined in the NDP202757, such as equal rights for all, the improvement of quality of life, development of a knowledge society, and responsible growth of Latvia. Meanwhile, recognising that the preconditions for high-quality cultural services and opportunities for cultural participation accessible to the public are purposeful and long-term contributions to the preservation of cultural heritage and the development of cultural and creative industries, the cultural policy for 2022–2027 sets out the creation of preconditions for the sustainability and use of cultural heritage and sustainable development of the cultural and creative sectors, and also the strengthening of cultural education as equally significant priorities.

**4.1. Cultural Offer Accessible to the Public**

As referred to in Section 3.2 of these Guidelines, the studies on the impact of cultural consumption and participation conducted by the MoC suggest that the cultural consumption patterns of the population of Latvia are stable; however, they show a slight downward trend. The studies show that the proportion of active cultural consumers has not significantly changed over the past 10 years, which leads to the conclusion that, in quantitative terms, the number of cultural consumers has most likely decreased, as suggested by the demographic trends. Meanwhile, given that the cultural offer accessible to the public has increased, it can be inferred that the current stable (although decreasing) base of cultural service users is using the cultural offer more actively, while the proportion of the part of population that use cultural services has not increased. It arises from the foregoing that the primary task for the future in the field of the accessibility of culture is to expand the base of cultural service users or, in other words, to develop cultural service audiences.

The data from the studies on the impact of cultural consumption and participation indicate that cultural consumption indicators vary across different societal groups which is determined by both the socio-economic profile of audiences and the differing cultural needs and cultural consumption patterns. It follows that there are no universal tools to address issues of meeting the cultural needs of the entire society; therefore, it is necessary to implement a segmented approach by identifying cultural needs specific to different societal groups and the objective obstacles that prevent meeting those needs.

The Guidelines propose to implement a set of measures aimed at reducing obstacles that prevent access to culture, especially in Latvian regions and for specific target groups, including people with functional impairment, members of a diaspora, minorities and immigrants, children and young people, and seniors. At the same time, in order to stimulate cultural consumption, it is necessary to enhance the diversity of cultural content by creating a modern, high-quality, and recognisable content and implementing integrated cultural activity programmes, for instance, within the framework of the European Capital of Culture initiative. In order to promote cultural consumption, it is necessary to improve its communication to reach both the local and international community, including by ensuring the accessibility of information on cultural services for different target groups through the information channels they use, and to enhance the cooperation between cultural organisations in creating a cultural offer, including by supporting the sustainability of the cultural offer and possibilities of reusing cultural values and services.

**4.2. Active Public Participation in Culture**

Involvement of inhabitants in cultural processes is crucial for the vitality and sustainability of cultural processes, primarily in the cultivation of amateur art and intangible cultural heritage values, including the Song and Dance Celebration tradition, thereby strengthening the cultural identity of local communities and preserving and promoting Latvian traditions and folk wisdom. The studies on the impact of cultural consumption and participation conducted by the MoC show that individuals who are active in cultural consumption are also active in participation (and vice versa). However, it is important to note that this correlation holds true only within the target group of the active consumers of the cultural offer. Additionally, that correlation does not imply a causal link, namely, while the data allow to determine a link between both indicators, they do not allow to determine whether the participation in culture contributes to greater cultural consumption or whether cultural consumption contributes to greater participation. Facilitating participation is crucial not only for ensuring the sustainability of amateur art and intangible cultural heritage values but also for promoting contemporary cultural expressions. At the same time, participation in culture contributes significantly to the process of developing a civic and inclusive society, with striking examples including local community activities in the creation of the cultural offer and the growing importance of the non-governmental sector in cultural processes.

The Guidelines provide for a series of measures aimed at activating public participation in cultural processes. The key issue that needs to be addressed is encouraging public participation by both children and young people and adults in the activities of amateur art collectives which, among other things, is also the main precondition for the sustainability of the Song and Dance Celebration tradition, including by strengthening the capacity of leaders and experts of amateur art collectives. Alongside the public engagement in the movement of amateur art, active public engagement in contemporary cultural processes and artistic creation also plays an important role, thereby paving the way to future cultural heritage.

A crucial direction for expanding the participation involves engaging inhabitants and communities in the preservation of tangible and intangible cultural heritage and in strengthening, development, and promotion of the unique cultural traits of the historical regions and cultural spaces of Latvia (including those of Livs, Selonians, Suiti, etc.), thereby preserving the uniqueness and richness of the Latvian cultural space across its diverse aspects. Special focus should be given to the preservation and development of the traits of Latgalian culture, including the Latgalian language, by strengthening the regional distinctiveness of Latgale.

A special role in the preservation of cultural heritage is attributed to heritage communities – individuals who maintain specific cultural heritage values and pass them on to future generations. Therefore, within the scope of widening the participation opportunities, greater emphasis should be placed on actively engaging inhabitants and communities in the identification, preservation, research, and communication of their own heritage to unlock the social impact of cultural heritage by improving the well-being of inhabitants, strengthening mutual connections, reducing social exclusion, and shaping a more inclusive society. Furthermore, more active public engagement in cooperation with cultural heritage organisations, such as libraries, archives, and museums, including by increasing public engagement in genealogy and local history research processes, may simultaneously contribute to forging stronger ties with the cultural and historical regions and cultural spaces of Latvia and reinforcing the regional and local identity.

**4.3. Preservation and Creative Use of Cultural Heritage**

Given that contemporary culture evolves in close connection with cultural heritage by being rooted in it, interpreting it, and sometimes even engaging with it, and also keeping in mind that it is the cultural heritage that paves way to the distinctiveness and identity of Latvian culture, it is necessary to ensure the preservation of the unique cultural heritage of Latvia and promotion of creative use thereof.

An integral part of the cultural space of Latvia are cultural monuments which both preserve historical evidence and stimulate the local cultural, social, and economic life. Contributions to the preservation of cultural monuments also serve as an investment in the development of Latvian regions. Special focus in this area should remain on the preservation of wooden architecture and sacred heritage, including the unlocking of the potential of historic castles and manors, while evaluating the role of the State in maintaining and using the most important cultural monuments of special national significance.

In recent years, the adoption of the Intangible Cultural Heritage Law and creation of the List of National Intangible Cultural Heritage has allowed to significantly strengthen awareness of intangible cultural heritage as one of the cornerstones of the cultural space of Latvia. A special place in the List of Intangible Cultural Heritage is reserved for the so-called “small” cultural spaces of Latvia, including the Suiti cultural space which is inscribed on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding. The adoption of the Law on Historical Regions of Latvia58 and the planned development of the Plan for the Development of Historical Regions and Cultural Spaces of Latvia, and the commencement of implementation thereof will allow to strengthen the presence of intangible heritage in the cultural space of Latvia by developing the sense of identity and belonging of inhabitants and creating preconditions for the development in the so-called “small” cultural spaces. This applies, among other things, to the preservation, development, and sustainability of the culture, language, and identity of the indigenous population of Latvia, the Livs.

The Song and Dance Celebration tradition which is inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity is one of the cornerstones of Latvian identity and folk wisdom and will celebrate its 150th anniversary. Although the Song and Dance Celebration tradition is usually seen as a natural part of Latvian culture, ensuring its sustainability, vitality, and operational quality requires coordinated and targeted efforts of all parties, including by making sure the so-called “inter-celebration process” is ensured.

Important guardians of cultural heritage are the so-called “memory institutions”, such as libraries, archives, and museums that ensure not only the preservation of heritage but also its interpretation and accessibility to the public. In the coming years, it will be important to not only support the efforts of these institutions in building and preserving their holdings but also to work on the research and interpretation of the holdings and their communication to the public by creating innovative services. Keeping in mind the significant role of books and the written word in shaping the awareness of Latvians as a nation, the generation of the idea of a state, societal development, well-being, education, knowledge generation, creativity, and the creation of innovations, celebration of the 500th anniversary of book publishing in Latvia in 2025 has been identified as an important activity during the period of implementing the Guidelines.

**4.4. Sustainable Development of the Cultural and Creative Sectors**

In order to provide high-quality cultural services accessible to inhabitants and to ensure opportunities for the participation in culture, all cultural and creative sectors must address their structural issues without which the abovementioned development directions cannot be implemented. They include issues related to cultural infrastructure, remuneration of culture employee, sectoral research, and also the education and skills of the representatives of the sector. Given the wide range of cultural organisations which implies that State and local government institutions and capital companies, non-governmental organisations, companies, and self-employed creative persons are involved in the creation of the cultural offer, and the variety of cultural sectors, from cultural heritage sectors to creative industries, an equally broad range of policy instruments is required to ensure the sustainability and development of all cultural sub-sectors.

COVID-19 infection has presented new, unexpected, and extremely severe serious challenges for the cultural and creative sectors which may leave a lasting impact on cultural processes. Consequently, one of the most pressing issues that endangers the sustainability of the cultural and creative sectors and must be addressed as soon as possible is related to the resumption of operation by cultural organisations and the restoration of audience flows, while adapting to the provision of cultural services in an epidemiologically safe way and, if necessary, continuing the implementation of support instruments for crisis management in the cultural and creative sectors. These crisis management initiatives in the cultural and creative sectors should provide a new perspective on the sector-wide resilience to crises in general and the related changes in the operation of organisations (including by developing new cooperation models), development of audiences, and understanding of the impact of culture on societal well-being.

In the context of the development of sustainable cultural and creative sectors, a key aspect is also the professional growth of cultural sub-sectors, as it entails seeking and finding new topics of the cultural offer and forms of cultural expression relevant to societal development. Culture often responds to the current social, economic, political, and global developments, while developing critical thinking, documenting the spirit of the times, and leaving behind vivid images of the era for future generations. Contemporary and modern culture of today is a tradition, cultural heritage, and cultural capital of tomorrow. Therefore, focus should be placed on stimulating contemporary culture expressions in professional art, including by promoting forms of interdisciplinary cooperation, awareness of the language of contemporary art, and strengthening the international competitiveness of the process of contemporary culture.

According to Eurostat data from 201759, the cultural and creative sectors in Latvia account for 4.4 % of the GDP. The *Market Analysis of the Cultural and Creative Sectors in Europe*60 study commissioned by the European Investment Fund found that Latvia is among the European leaders in the value added by the cultural and creative sectors (while the average indicator in the European Union is 5.5 %, in Latvia it exceeds 7 %). However, discussions on the development of national economy often still revolve around the stereotype which sees culture as a cost-generating sector rather than a profit-generating one. Therefore, in the years ahead, it is necessary to strengthen the awareness of the cultural and creative sectors in Latvia as a vital field of national economy which has both a direct and indirect impact on economy.

**4.5. Reproduction of Talents and Professional Development of Culture Employees**

In order to ensure the sustainability of Latvian culture, namely, to guarantee that future generations have access to a cultural offer of Latvia of no less scope and quality than today, it is important to strengthen the cultural education system in Latvia, with an aim to ensure the reproduction of talents in Latvian culture. The cornerstone of a cultural education system is vocationally oriented cultural education focused on talent development that involves a large number of learners, thereby allowing to identify and deliberately develop new talents who will continue cultural education at higher levels of education. At the same time, vocationally oriented education should not become excessively “exclusive”, given that vocationally oriented cultural education organically complements the competence-based approach in general education and the offer of interest-based education by allowing all learners involved in education to cultivate skills that are crucial for personal development. To strengthen the vocationally oriented cultural education system, it is necessary to revisit the principles for providing State support by taking into account both the labour market demand and the aspects of regional accessibility of cultural education and quality of education.

In the field of vocational secondary education, it is important to highlight the specific features of vocational education in the field of art within the broader context of vocational education (in the field of music, art, design, dance, and other fields) by monitoring and enhancing the development of vocational education programmes in the field of arts, cooperating with the founders of all educational institutions, strengthening the link between sectoral needs and the labour market demand, and implementing modular programmes, while continuing to develop the infrastructure and material and technical provision of secondary schools, especially in the digital domain.

In the field of higher education, the most important priority is to develop joint professional doctoral study programmes in arts and to create and launch a joint academic doctoral study programme in arts (in doctoral schools). Furthermore, it is important to continue to develop and improve study programmes in line with the needs of the cultural and creative industries, successfully implement the intended higher education reforms, promote the internationalisation of studies, and to strengthen the cultural research and artistic creation processes by facilitating innovations and developing products and services with a high added value. At the same time, equally important is the modernisation of the study environment, including the digitisation and development of infrastructure.

The sustainable development of the cultural and creative sectors relies significantly on fundamental and applied research of sectors. Current research focuses on the direct and indirect impact of the cultural and creative sectors on economy and other fields of national economy, the development of creativity skills in the life-long learning process, and the contribution of the design sector to all fields of national economy. At the same time, the fields of culture and arts in Latvia are still facing many current issues the exploring of which would provide deeper insights into the cultural processes in Latvia and their standing in a world and European context.

Given the rapid changes in the surrounding environment, including the digitisation trends, continuous improvement of qualification of those working in the cultural and creative sectors and the updating of professional skills and knowledge will become increasingly important for those working in cultural heritage authorities, culture centres, and the private sector. Equally important is also the professional preparation of cultural technical workers, especially audiovisual experts. One of the priorities is to ensure the acquisition and development of a professional qualification, and also opportunities for high-quality further education and professional development for those working in the cultural and creative sectors, and also those who seek to undergo retraining.

An educated cultural “consumer” able to appreciate and use the cultural offer is also crucial for a holistic development and societal development in general. It is of particular importance to shape the awareness of culture in the early years of life, making it essential to focus on successful shift to competence-based education where a significant role is attributed to transversal skills, including the creation and creativity. It is organically complemented by the offer of interest-based education in the field of culture, which nurtures lasting interest in culture in children and creates preconditions for future cultural consumption and participation in culture, including by ensuring the continuity of the Song and Dance Celebration tradition. A unique role in educating a cultural “consumer” and raising awareness of culture is attributed to the programme *Latvijas skolas soma* which allows the pupils in Latvia to experience art and cultural activities within the scope of the learning process. As for literacy, it is important to ensure the continuation of the initiatives *Grāmatu starts* [Book Start] and *Bērnu, jauniešu un vecāku žūrija*. The Latvia’s Cultural Canon61 which is a set of the most exceptional and noteworthy works of art and cultural values and allows everyone to establish a basis for cultural experience and sense of belonging to Latvia is important for diverse target audiences. Conversely, the deepening of the awareness of culture among adults relies significantly on a high-quality reflection of culture in mass media, including the professional media for cultural sub-sectors the operation of which should be strengthened.

**5. Policy Results and Performance-based Indicators**

The cultural policy results stem from the set policy objective, namely, a sustainable culture accessible to the public for human growth and the development of a national state, and the targets. The achievable policy results are as follows:

**PR1. Wide accessibility of a high-quality cultural offer has been ensured to the public**

**PR2. Extensive opportunities for public participation in cultural processes have been ensured**

**PR3. Sustainable preservation and creative use of cultural heritage has been ensured**

**PR4. Preconditions for the sustainability and development of the cultural and creative sectors have been ensured**

**PR5. Reproduction of talents and professional growth of those working in the cultural and creative sectors have been ensured**

17 performance-based indicators have been defined to evaluate the implementation of the policy results. The performance-based indicators have been defined in conformity with the indicators and their target values specified in the action directions *Public participation in culture and sport activities* and *Contribution of culture and sport to sustainable society* outlined in the NDP202762 priority *Culture and sport for an active and fulfilling life*. In order to assess the progress in achieving the performance-based indicators of cultural policy, regular monitoring will be ensured, primarily once every two years, by conducting a study on the impact of cultural consumption and participation.

It should be noted that achieving the target values set by the performance-based indicators depends on the amount of funding invested in cultural policy and external factors, including the impact of COVID-19 infection on the cultural and creative sectors.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **No.** | **Performance-based indicator (PBI)** | **Data source** | **Base value (2019)** | **Target value (2024)** | **Target value (2027)** |
| **1. Policy result: Accessibility of a wide high-quality cultural offer has been ensured to the public (NDP2027 [364], [377])** | | | | | |
| PBI1 | Annual attendance of cultural events per 100 inhabitants | MoC data | 255 (2018) | 260 | 265 |
| PBI2 | Household expenditure on culture and leisure from the total household consumption expenditures (%) | CSB | 8.1 | 8.5 (CSB survey is to be conducted in 2026) | 9.0 |
| **2. Policy result: Extensive opportunities for public participation in cultural processes have been ensured (NDP2027 [366])** | | | | | |
| PBI3 | Public participation in culture (%) | Study on the impact of cultural consumption and participation | 31  (2020) | 33 | 35 |
| PBI4 | Number of participants in artistic amateur collectives in culture centres (thousands) | CSB | 62.4 | 68 | 69 |
| **3. Policy result: Sustainable preservation and creative use of cultural heritage has been ensured (NDP2027 [399])** | | | | | |
| PBI5 | Number of in-person visits to cultural heritage authorities, such as libraries, museums, and archives, per 100 inhabitants | MoC data, CSB | 605 | 610 | 615 |
| PBI6 | Number of virtual visits to cultural heritage authorities, such as libraries, museums, and archives, per 100 inhabitants | MoC data, CSB | 389 | 532 | 622 |
| PBI7 | Number of values inscribed on the List of Intangible Cultural Heritage | LNCC data | 17 | 27 | 37 |
| **4. Policy result: Preconditions for the sustainability and development of the cultural and creative sectors have been ensured (NDP2027 [376], [377], [378])** | | | | | |
| PBI8 | Share of the cultural and creative sectors in the GDP (%) | CSB | 3.4 | 3.6 | 3.8 |
| PBI9 | Share of individuals employed in the cultural and creative sectors out of the total number of employees (%) | MoC data | 1.8 | 2.0 | 2.1 |
| PBI10 | Share of exports in the total amount of cultural goods (%) | Eurostat | 1.1 | 1.6 | 2.1 |
| PBI11 | Total expenditure of foreign overnight travellers in Latvia (EUR millions) | CSB | 538 | 530 | 540 |
| **5. Policy result: Reproduction of talents and professional growth of those operating in the cultural and creative sectors has been ensured (NDP2027 [134], [135], [151], [170], [371])** | | | | | |
| PBI12 | Percentage of students in vocationally oriented education programmes compared to the number of students in basic education programmes at general education level | LNCC data | 15.2  (2020) | 15.2 | 15.2 |
| PBI13 | Number of graduates from vocational secondary cultural education programmes in educational institutions founded by the MoC and in vocational secondary education institutions of local governments financed by the MoC | Annual report of the MoC | 393 | 395 | 397 |
| PBI14 | Number of graduates from higher education institutions founded by the MoC | Annual report of the MoC | 577 | 580 | 583 |
| PBI15 | Number of events within the programme *Latvijas skolas soma* | Impact assessment of the implementation of the Programme for the Centenary of the Republic of Latvia, annual report of the MoC | 14 000 | 14 000 | 14 000 |
| PBI16 | Number of individuals who have completed a life-long learning programme, including a further education and vocational in-service training programme | Annual report of the MoC (in total from LNCC, NLL, LAC, LCC, JVLAM, AAL, VECCs of MoC) | 754 | 800 | 850 |
| PBI17 | Number of research and creative artistic projects (per year) undertaken in higher education institutions founded by the MoC | NRIS  (LAC, JVLAM, AAL) | 151 | 160 | 170 |

**6. Action Directions and Tasks**

In conformity with the priorities outlined in the Guidelines, five action directions have been defined for achieving the policy objective and targets: accessibility of the cultural offer to the public, public participation in cultural processes, sustainability of cultural heritage, development of the cultural and creative sectors, and culture and education. Within the scope of each action direction, specific tasks have been defined the implementation of which will allow to achieve the results and performance-based indicators of cultural policy. Meanwhile, specific measures for the implementation of the tasks outlined in the Guidelines in the coming years will be included in the plan for the implementation of the cultural policy guidelines for 2022–2024.

When implementing measures for the execution of tasks in the field of cultural policy, they must be evaluated in the context of the control of aid for commercial activity, while in cases where the allocation of public funding qualifies as aid for commercial activity, the normative provisions of the control of aid for commercial activity must be applied.

**6.1. Accessibility of the Cultural Offer to the Public**

As described in the description of the cultural policy priorities in Chapter 4 of the Guidelines, there are several specific issues to address in the field of the accessibility of the cultural offer concerning both the reduction of obstacles to cultural consumption and the development of audiences to create new cultural consumption patterns. In order to identify the obstacles to cultural consumption and possibilities for the development of audiences, the studies63 conducted by the MoC include an analysis of issues and needs of specific societal groups (young people, families with children, people with functional impairment, etc.) in using the cultural offer, keeping in mind that each societal group that is currently less active in cultural consumption has their own reasons as to why it is less active in cultural consumption; therefore, different solutions for more active engagement of these groups are required.

In a study64 of 2020 conducted by the MoC, it was concluded that inhabitants experience various cultural services in increasingly diverse contexts and do not necessarily associate them with a specific cultural sub-sector or even with the concept of “culture”. With different forms of cultural offer blending with other forms of leisure over time and becoming available online free of charge, it becomes more challenging to measure the actual cultural consumption. At the same time, qualitative research methods allow to identify the potential solutions that may stimulate cultural consumption.

In order to identify solutions for enhancing the accessibility of the cultural offer, it is important to first take into account the socio-demographic profile of groups that are currently less active in cultural consumption. The studies65 conducted by the MoC show that cultural consumption is significantly influenced by material well-being, place of residence, and also age and nationality. Another important factor is the presence of minor children in the family (the attendance of activities related to children increases, while the attendance of other activities decreases). The data from studies show that, in terms of consumption of the cultural offer, the most active groups are people aged 15–34, individuals with higher education, people with higher income, and also those living in cities (mostly in Rīga). Less active are mostly people aged 55–74, people with low income, those living in rural areas, and foreigners. In a study conducted in 2018, it was found that activity in using the cultural offer has decreased among the younger population (especially those aged 25–34), individuals with secondary education, people living alone, and also among the inhabitants of Kurzeme, Zemgale, and Vidzeme. Conversely, the cultural consumption has increased among those aged 45–64, in households with three members, and in the target group with people of Russian nationality.

In a study66 conducted in 2020, it was found that due to the crisis triggered by the COVID-19 infection, cultural consumption was significantly reduced or completely discontinued by people who have already accounted for the lowest consumption so far, while the active cultural consumers have tried to maintain the consumption. A relatively high cultural consumption was identified among young people which should be developed with cultural services tailored for this target group.

Eurofound data67 show that 32 % of Latvian inhabitants find it difficult to use the offer of cinema, theatre, and culture centres due to accessibility, distance, working hours, or other reasons. Although this indicator is lower than the average indicator of European Union countries (36 %), it shows that access to the cultural offer is limited for approximately one in three people in the country. Furthermore, in specific target groups, the indicator for Latvia is considerably high – 41 % in the target group of inhabitants aged 65 and older and 46 % in the low-income target group.

As factors that would encourage broader use of the cultural offer68, the inhabitants most frequently mention more free time (51 %), more financial resources for attending events (48 %), more events free of charge (45 %), more events closer to the place of residence (23 %), having company to attend the events with (23 %), and also more information on the events (16 %). Conversely, surveys of cultural organisations show that the most important reasons as to why inhabitants do not attend cultural activities in Latvia more frequently include laziness to attend the activities (60 %), too many different options for spending free time and too broad selection of cultural activities (56 %), lack of interest in culture (55 %), insufficient resources (51 %), lack of time (51 %), and distance to the cultural activity (49 %).

Although it is not possible to directly influence all factors restricting cultural consumption within the scope of cultural policy implementation (for instance, overall societal well-being, access to public transport, etc.), it is possible to address specific issues related to economic and regional accessibility of the cultural offer and also physical and digital accessibility. In turn, through audience development measures, namely, the development of cultural services tailored to specific audiences, it is possible to change factors restricting cultural consumption, such as lack of interest in culture, lack of time, and excessive diversity of cultural events (namely, creating an offer tailored to the specific audience will increase the interest of the specific audience in using that offer, without taking into consideration the external restricting factors).

**Economic Accessibility of the Cultural Offer**

The economic factor is one of the most important influences on cultural consumption, especially regarding specific forms of culture (opera, theatre, concerts, exhibitions, cinema, literature). The costs associated with the use of the cultural offer include not only the service price but also transportation costs, hotel costs, purchase of tickets for the entire family, and additional babysitting expenses. Data from studies conducted by the MoC suggest that the inhabitants’ expenditure on culture (both the actual and desired one) correlates with their interest in culture; however, it mostly depends on the actual level of income. For instance, data from the study69 conducted in 2020 show that during the crisis triggered by the COVID-19 infection the desire and ability to spend resources on cultural activities also decreased in those societal groups that demonstrate high interest in culture.

Therefore, it can be concluded that the costs related to cultural consumption is an objective obstacle to the accessibility of the cultural offer which cannot be resolved by merely stimulating interest of people in culture; thus, within the scope of cultural policy, it is necessary to address the issue of how to make specific cultural services accessible also for the part of Latvian inhabitants who cannot afford to use them, including people with low income.

**Regional Accessibility of the Cultural Offer**

An objective obstacle to a broader cultural consumption is also the distance from the place of residence of an individual to the location where a cultural service is received. For inhabitants, the most important place where to receive cultural services is the place of residence of the respondents (city or parish). The broadest network of cultural offers are provided by libraries, and also culture centres. Rīga continues to be the most important destination for attending cultural events followed by Jūrmala as the second most popular place. Following the establishment of regional concert halls, the attendance of cultural events in regions has increased, with 57 % of Latvian inhabitants having attended cultural events in the regions at least once in 201870. Access to professional art in the regions is also stimulated by the operation of regional professional theatre and concert organisations of the State and local governments.

Within the scope of the study71 conducted in 2018, it was concluded that the motivation to attend a cultural event of interest decreases when the travel distance exceeds approximately one hour. It implies that individuals will be even less motivated to travel the distance to get to events not particularly interesting for them, making the distance an even more significant factor.

Distance-related obstacles include not only the geographical distance or travel time but also travel expenses, lack of suitable transportation, inconvenient event timing, and also more appealing cultural offer alternatives closer to the place of residence. This suggests that events with limited media or announcement coverage or events not featuring popular artists should take place as close as possible to the inhabitants’ place of residence, while events featuring more popular artists could also take place approximately one hour drive away.

It follows from the abovementioned that one of the solutions for broadening the accessibility of the cultural offer would involve reviewing the concept of the so-called “basked of cultural service” by determining groups of cultural services which should be accessible to inhabitants within a certain distance from the place of residence, including the fields of responsibility of the State and local governments in ensuring access to cultural services. Furthermore, to broaden the accessibility of the cultural offer, it is essential to consider the possibility to efficiently use the possibilities provided by digitisation, including by making use of the fact that culture centres are equipped with modern equipment for demonstration of audiovisual content with the aid of co-funding by the European Union72.

**Accessibility of the Cultural Offer**

Latvia has ratified the UN Convention on the Rights of Persons with Disabilities73 which mandates that the member states commit themselves to ensure and promote that all persons with disabilities can fully enjoy all human rights and fundamental freedoms without any discrimination based on disability, including, where possible, the provision of cultural rights. The study *Apvienoto Nāciju Organizācijas Konvencijas par personu ar invaliditāti tiesībām ieviešanas izvērtējums* [Evalutation of the Implementation of the UN Convention on the Rights of Persons with Disabilities]74 commissioned by the MoW in 2020 found that, when examining situational changes in various spheres of public life compared to 2015, it can be observed that it was the accessibility of cultural services where persons with disabilities most frequently noted improvements.

The priority issues include the possibilities of using cultural infrastructure for people with various functional impairments; in a study75 conducted in 2014, it was found that 30 % of libraries and 29 % of museums are not accessible to people with mobility impairment, while 49 % of libraries, theatres, community centres, and cinemas are not accessible to people with vision impairment. For people with mobility impairment, reading rooms of archives are essentially not accessible at all. Although a greater focus has been placed on these issues in the recent years, some aspects of accessibility have been addressed only minimally, such as regarding the accessibility of theatre performances for people with hearing impairment, museum experience for people with vision impairment, or the cultural offer for people with mental disorders. The planned solutions will also involve the implementation of conditions outlined in the Directive (EU) 2019/882 of the European Parliament and of the Council on the accessibility requirements for products and services76, with a particular focus on the accessibility of e-books and audiovisual media services. Digital technologies also hold a significant potential for adapting the cultural content for people with functional impairment, thereby allowing for the creation of a more user-friendly digital content.

**Development of Audiences**

The study77 conducted in 2020 confirmed that for a part of population a significant obstacle for using a specific cultural offer is the lack of people to attend the cultural events with. That primarily applies to forms of cultural offers such city festivals or a visit to a cultural and historical sites. The study confirmed that both the friends and family are often the main reason why people use a specific cultural offer. Moreover, it was concluded that inhabitants often use a specific cultural offer based on a recommendation from friends, and also to support family or friends (for instance, if they sing in a choir or perform in amateur theatre).

Data from the study suggest that a significant role in leisure activities is attributed to the possibility to socialise, spend time with friends or family, incorporate the use of the cultural offer in other forms of leisure (such as travelling within Latvia, spending time with family, and walks). This allows for the discussion on the roles of cultural organisations in society and their gradual changes, with them becoming not only the places where people receive a specific cultural service (borrow a book, see a performance, enjoy a concert, view an exhibition) but also places for spending time, meet, hold a discussion, collaborate creatively, learn, etc. The interest of inhabitants in various additional activities signals a societal demand for cultural organisations to expand their operation, particularly regarding their social and public role – to contribute to life-long learning, meaningful leisure activities, socialisation, and social integration by developing the life-long learning offer as a form of inclusive education and socialisation. Instead of competing with other forms of leisure, the use of the cultural offer could become a part of active leisure time, with the representatives of cultural organisations and other sectors becoming collaboration partners in creating a joint offer.

Analysis of the data from studies78 allowed to identify several population groups, including those at high risk of social exclusion, who require specific solutions for their cultural consumption to be improved. These groups include people with functional impairment, minorities and immigrants, as well as children and young people.

Studies79 conducted by the MoC found that both Latvian minorities and immigrants (including temporary immigrants who are in Latvia for work or learning purposes) face major challenges in cultural consumption. The study80 conducted in 2015 found that 22 % out of all third-country nationals surveyed within this study attend cultural and entertainment events frequently, while 71 % attend them sometimes, but 7 % do not attend such events. For these population groups, the major obstacle is the Latvian language skills and the lack of an appropriate cultural offer. Addressing these issues could involve both broader dissemination of information on the cultural offer in foreign languages and the development of multilingual cultural services, for instance, by creating multilingual museum audio guides and providing subtitled theatre performances which would simultaneously promote the attraction of foreign audience.

The creation of the cultural offer for minorities mostly falls upon the private cultural sector, with the State engaging only in some activities, such as ensuring the operation of *valsts sabiedrība ar ierobežotu atbildību “Mihaila Čehova Rīgas Krievu teātris”* [the State limited liability company Mikhail Checkhov Rīga Russian Theatre] and supporting the activities of non-governmental cultural organisations for minorities within the scope of the social integration policy. It leads to the conclusion that there is a potential to develop new ways of stimulating the cultural consumption of the population regarding the minorities.

As referred to in the analysis81 of the environmental factors, a significant part of Latvian citizens and inhabitants reside beyond Latvian borders. Data from studies show that only 23 % of diaspora members regularly keep up with the cultural activities in Latvia. At the same time, it was identified that a considerable part of diaspora representatives are interested in professional art created in Latvia, with nearly half of the respondents expressing a desire to view Latvian theatre performances (43 %) and films (42 %) in their country of residence. Following the adoption of the Diaspora Law82, the access to culture for the diaspora members has improved; however, it cannot yet be considered sufficient. Therefore, it is essential to consider opportunities for developing new measures for a broader accessibility of the cultural offer of Latvia in the diaspora and their incorporation in future plans for working with the diaspora.

A comparison of cultural consumption patterns83 between young people and the broader population demonstrates a pronounced trend towards higher levels of cultural engagement among young people, for instance, attending cultural activities is a more popular form of spending leisure time among young people, with a 7 % higher preference rate compared to other age groups, and one in three young people reported attending of cultural events as one of their favourite forms of spending his or her leisure time. At the same time, the current cultural offer does not always meet the needs and demand of young people; while there is a relatively wide cultural offer for children aged 5–10, the offer for adolescents is insufficient.

Data from studies84 show that, when it comes to increasing cultural consumption, the content of the cultural offer is as crucial as the removal of objective obstacles (costs and distance to make use of the offer, accessibility, etc.). Data from the survey85 conducted in 2014 suggest that only one in four inhabitants would allocate more funds for cultural consumption if their financial circumstances improved. Furthermore, the majority of those inhabitants who would be willing to invest additional funds in cultural consumption are already active cultural consumers. In response to the question about reasons for not attending specific cultural activities (such as theatre performances, opera, concerts), respondents most commonly mentioned the lack of interest in the particular event. Consequently, it can be concluded that the primary factor influencing the activity of cultural consumption among the inhabitants is the personal interest in culture and specific cultural expressions. Therefore, it is imperative to foster the public interest in culture as a whole and the attending of specific events in the long term, thereby expanding the part of audience which, with the improvement of their financial circumstances, would be interested in and willing to spend their income on cultural consumption instead of spending it elsewhere. At the same time, attention must be paid to ensuring that the costs of using the cultural offer are commensurate with the financial capacity of consumers, with cultural organisations developing a citizen-friendly pricing policy for cultural services which respects the diverse financial circumstances of different societal groups.

It should be noted that the public interest in different forms of the cultural offer changes, and these changes may not always be directly attributable to specific factors related to the relevant cultural sub-sector. Results of the study conducted in 202086 show that an individual’s perceptions about those cultural sub-sectors which are or are not of interest to him or her do not necessarily allow to anticipate the attitude of this individual towards a specific cultural activity after experiencing it. If a cultural activity is particularly impressive or otherwise successful, those attendees who have been sceptical about the relevant cultural sub-sector or have not thought about it will also be pleased with the attendance. A study shows that the inhabitants in Latvia appreciate personalised, engaging, and story-based cultural activities. These events are engaging not only for those with a great interest in culture but also for those with a moderate interest or no interest at all. The study reveals that people tend to perceive cultural experiences memorable when they involve new, previously unseen methods and modern technical possibilities and where several forms of spending leisure time are combined. This implies that the creation of a cultural offer cannot be guided only by individuals’ perceptions about their own cultural needs and their interest in cultural sub-sectors and forms of the cultural offer they have expressed. The use of personalised, engaging, educational, and innovative cultural offer formats, including within the scope of the programme *Latvijas skolas soma*, holds a significant potential to attract new audiences. Therefore, targeted efforts are necessary to create successful and valuable cultural experiences across various cultural sub-sectors, develop offer of modern culture and contemporary art, and create new topics for the cultural offer and forms of cultural expression relevant to societal development, thereby expanding public awareness of and interest in diverse cultural activities.

The study conducted in 201887 shows that a large part of cultural organisations (77 %) have already implemented certain changes in their work with the audience. The implemented changes are primarily related to the expansion of marketing activities (29 %), changes in ticket prices (20 %), changes in the operational strategy (16 %), increase in the workload (14 %), and a higher level of activity on social media and the internet (13 %).

**European Capitals of Culture**

For a large part of the population, one of the most effective ways to stimulate the consumption of the cultural offer is to organise comprehensive, large-scale, and integrated cultural programmes, such as “Riga 800”, “Centenary of the Republic of Latvia”, and “European Capitals of Culture”. European Capitals of Culture is one of the most significant EU initiatives in the cultural sector which, in accordance with the Decision of the European Parliament and the Council88, is organised each year in two EU countries and every three years in one EU candidate country or potential candidate country. The title of European Capital of Culture was first awarded to a Latvian city in 2014 when Riga held the title. In 2027, another Latvian city will once again become the European Capital of Culture. After the first round of competition, Daugavpils, Jūrmala, Liepāja, and Valmiera are contenders for organising the European Capitals of Culture in 2027.

The initiative is based on a cultural programme specifically designed for the year of the event, highlighting unique cultural values, new creative ideas, and also the diversity of European culture, shared cultural heritage, history, and relevant topics. The broad scope of the initiative significantly impacts the cultural, economic, and social spheres, ensuring wide access to culture for everyone by both involving inhabitants in its preparation and implementation and creating new sustainable opportunities, particularly for young people, volunteers, and marginalised or disadvantaged societal groups. By attracting significant international interest, acquiring the title of European Capital of Culture offers opportunities to develop a sustainable cultural sector development strategy for the city and its surroundings which simultaneously positively impacts the tourism industry and the growth of creative industries89. Thus, acquiring the title of European Capital of Culture in 2027 will become one of the most important drivers for the development of the cultural offer in the second phase of implementing the Guidelines, especially in a regional context.

Upon summarising the abovementioned, in order to promote cultural consumption, a series of tasks must be identified the implementation of which focuses both on reducing the existing obstacles limiting cultural consumption and on implementing audience development measures. Given that it is impossible to strictly distinguish between measures aimed at reducing obstacles to cultural consumption (for instance, the obstacles to the economic and regional accessibility are interconnected) and audience development measures (for instance, a new cultural offer for young people may and even must be created in a manner as to make it economically, regionally, and physically available), the tasks in this action direction are primarily organised according to the target audiences the cultural needs of which they are intended to meet and the methods for expanding the audience.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Action direction 1. Accessibility of the Cultural Offer to the Public** | | | | | |
| **No.** | **Task** | **Term for execution**  **(year)** | **Responsible authority** | **Co-responsible authorities** | **Link-up with the policy result and performance-based indicator** |
| 1.1. | To ensure the accessibility of the cultural offer in the regions (NDP2027 [367], [368], [369], [406]) | 2022–2027 | MoC (LNCC, NCHB, NAL), libraries, museums, culture centres, cultural capital companies | Local governments, NGOs, MoEPRD, founders of museums and libraries | PR1  PBI1  PBI2 |
| 1.2. | To ensure the accessibility of the cultural offer for the diaspora (NDP2027 [367], [368], [406]) | 2022–2027 | MoC | MoFA, NGOs | PR1  PBI1  PBI2 |
| 1.3. | To ensure the cultural offer for children and young people (NDP2027 [367], [368], [406]) | 2022–2027 | MoC (SCCF), libraries, museums, culture centres, cultural capital companies | Local governments, NGOs, founders of museums and libraries | PR1  PBI1  PBI2 |
| 1.4. | To ensure the cultural offer for minorities and foreign citizens (NDP2027 [367], [368], [406]) | 2022–2027 | MoC, NAL, libraries, museums, culture centres, cultural capital companies | Local governments, NGOs, founders of museums and libraries | PR1  PBI1  PBI2 |
| 1.5. | To ensure access to culture for people with functional impairment (NDP2027 [367], [368], [369]) | 2022–2027 | MoC, LLB, NAL, libraries, museums, culture centres, cultural capital companies | Local governments, NGOs, MoW, founders of museums and libraries | PR1  PBI1  PBI2 |
| 1.6. | To ensure the availability and accessibility of the cultural offer in the digital environment (NDP2027 [317], [367], [368]) | 2022–2027 | MoC (NLL, LLB, NAL, CISC), libraries, museums, cultural capital companies | SCCF, MoEPRD, NGOs, local governments, founders of museums and libraries | PR1  PBI1  PBI2 |
| 1.7. | To ensure the promotion of the cultural offer (NDP2027 [368]) | 2022–2027 | MoC (SCCF) | Local governments, NGOs, cultural capital companies | PR1  PBI1  PBI2 |

**6.2. Public Participation in Cultural Processes**

As already mentioned in the description of the cultural policy priorities, active public engagement in cultural processes directly correlates with the activity of cultural consumption, and also significantly contributes to shaping a cohesive and civically active society. Overall, 63 % of inhabitants are socially active in Latvia. 10 % of Latvian inhabitants are engaged in amateur art (choir, stage folk dance ensemble, amateur theatre, etc.), while 28 % are creatively active (photography, filming, artisan practices, crafts, painting, playing musical instruments, etc.) (however, it is important to note that these groups may mutually overlap). 37 % of Latvian inhabitants do not participate in any activities, whether cultural, leisure time, or social which represents a relatively high share of inactive individuals90.

Accordingly, this action direction includes tasks aimed at encouraging greater and more active public engagement in cultural processes, such as promoting the public engagement in amateur art, especially in the Song and Dance Celebration movement, artistic self-expression activities, and the preservation and sustainable use of both tangible and intangible cultural heritage.

**Amateur Art**

Amateur art represents the most traditional form of public participation in cultural processes, with its most notable –though not sole – manifestation being the amateur art collectives engaged in upholding the Song and Dance Celebration tradition, such as choirs, dance groups, vocal ensembles, brass bands, folk theatres, etc. The ongoing Song and Dance Celebration tradition in Latvia is only feasible due to the active and creative engagement of inhabitants of various age groups in the preparation, execution, and intermediate events of the celebration. The survey on engagement in the Song and Dance Celebration movement91 conducted among the inhabitants in the Baltic States in 2017 reveals that, at some point in their lives, 54 % of Latvian inhabitants have engaged in dancing, 43 % in singing, 34 % in artisan practices or crafts, while 24 % have been active in amateur theatre, 24 % have played a musical instrument, and 22 % have been active in the field of visual art. Those inhabitants who have engaged in these activities during preschool and school years, and also at various stages of their lives, tend to be more actively involved in the Song and Dance Celebration movement which is the most significant and extensive form of cultural participation practice in Latvia. Overall, 38 % of Latvian inhabitants are currently active (as participants or organisers) in the Song and Dance Celebration tradition. 29 % of Latvian inhabitants have participated in the Song and Dance Celebration at some point in their lives or are planning to do so in the future, most commonly participating as choir members.

Out of those Latvian inhabitants who have never participated in the Song and Dance Celebration, 37 % of Latvian inhabitants recognise that they would like to participate, but they either lack free time (24 %) or do not have enough time to attend the everyday rehearsals of the collective (18 %). Asked about the obstacles to the participation in the Song and Dance Celebration, Latvian inhabitants mention low income (33 %), the lack of relevant skills and abilities (28 %), and the location of the place of residence (18 %). The advantages of participating in the Song and Dance Celebration mentioned by the inhabitants include a stronger sense of unity with the entire Latvian nation (43 %), powerful emotions not found anywhere else (40 %), a stronger sense of national belonging and a sense of belonging to their own country (26 %), unique experience (15 %), and newly acquired friends and acquaintances (15 %). In order to evaluate the public opinion on the role of the Song and Dance Celebration, the survey sought to analyse the average ratings for several statements on a scale of 5 points, where the statement “The Song and Dance Celebration presents me an opportunity to be with my people” received the highest rating (an average of 4.2 points), followed by the statement “The Song and Dance Celebration allows me to affirm my national belonging” (an average of 4 points) which leads to the conclusion that the Song and Dance Celebration plays a significant role in reinforcing national identity and a sense of belonging to the country.

To ensure ongoing public engagement in amateur art, it is necessary to address issues related to the accessibility to amateur art and quality of amateur art activities, including by reviewing the amount of the co-funding from the State for leaders of amateur art collectives.

**Creative Self-expression**

Forms of amateur art which are not related to the Song and Dance Celebration tradition, such as engaging in collectives of modern dance forms, pop music collectives, individual forms of creative self-expression, such as photography, etc., are growing in importance, especially among young people. So far, the cultural policy has placed a relatively smaller focus on these forms of public participation in culture, despite the fact that they involve a larger part of the population than the Song and Dance Celebration movement. Certain fields of creative self-expression, such as the art of theatre and photography, are characterised by long traditions and good self-organisation skills, and also active engagement of non-governmental organisations, and strong support from the local governments; however, this is not the case for all cultural sub-sectors. Therefore, it is necessary to broaden the opportunities for public participation in these forms of creative self-expression, particularly for adolescents and young people who seek to develop their skills in modern cultural expressions, such as popular music, contemporary dance, theatre, circus, and visual art, especially considering that participation in culture often carries a significant social impact.

**Public Engagement in the Preservation of Intangible and Tangible Cultural Heritage**

Public participation plays an indispensable role in the field of intangible cultural heritage which involves preserving and developing the cultural traits of traditional craft skills, artisan practices, and communities, and also the Song and Dance Celebration tradition as one of the intangible cultural values inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity92. Public engagement in the preservation and sustainability of intangible cultural heritage, including the cultivation of national traditions and Latvian folk wisdom, enriches the regional diversity of the cultural space of Latvia and develops a sense of national, regional, and local belonging. This often gives rise also to new creative business initiatives, such as tourism offers, new products and services that are based on local intangible cultural heritage.

A significant role in this process is attributed to culture centres of the local governments, their cooperation with other cultural authorities and other local government institutions. Thus, it is imperative to finalise the development of the draft law “Law on Culture Centres”93 in the near future and, more broadly, to review the role and functions of culture centres, including in the context of the administrative and territorial reform. Furthermore, the enactment of the Law on Historical Regions of Latvia94 is unthinkable without active public engagement in cultural and societal processes.

In the field of the preservation of cultural monuments, the engagement of heritage communities is important for their preservation and use which contributes to the sustainability of the use of cultural monuments. As local communities become more active, increasingly more relevance to urban issues is given also in the context of culture, while public engagement is critical for the implementation of the measures within the New European Bauhaus initiative in order to shape a high-quality and sustainable environment in the future. Equally important is the public engagement in the compilation, communication, and research of the holding of the National Museum, with a focus on purposefully reaching and engaging the communities. Thus, it is necessary to develop new forms of cooperation with tangible and intangible heritage communities and provide them with the necessary support, including by developing digital participation and co-creation opportunities, such as in local history research.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Action direction 2. Public Participation in Cultural Processes** | | | | | |
| **No.** | **Task** | **Term for execution**  **(year)** | **Responsible authority** | **Co-responsible authorities** | **Link-up with the policy result and performance-based indicator** |
| 2.1. | To encourage public engagement in amateur art (NDP2027 [367], [370], [406]) | 2022–2027 | MoC (LNCC), culture centres | Local governments, NGOs | PR2  PBI4 |
| 2.2. | To encourage the creative self-expression of society (NDP2027 [367], [371]) | 2022–2027 | MoC (LNCC) | Local governments, NGOs | PR2  PBI3 |
| 2.3. | To encourage public engagement in the preservation and sustainability of tangible and intangible cultural heritage (NDP2027 [370]) | 2022–2027 | MoC (LNCC, NCHB, NAL), museums | Local governments, NGOs, UNESCO, LNCC | PR2  PBI3 |

**6.3. Sustainability of Cultural Heritage**

Cultural heritage, such as cultural monuments, heritage values held by the so-called “memory institutions” (libraries, archives, and museums), the intangible cultural heritage, and, more broadly, the Latvian traditions and folk wisdom, forms the foundation of Latvian culture and shapes the contemporary cultural identity of Latvia. The cultural heritage passed down from previous generations holds both an inherent value the preservation of which for the next generation falls upon the State, and a potential for being used for the creation of a new cultural offer, including in the economic activity and development of the regions.

This action direction includes tasks focused on preserving and potentially using the cultural monuments as authentic elements of the cultural environment, ensuring and developing the operation of “memory institutions”, and preserving and promoting the intangible cultural values, with a special focus on the sustainability of the Song and Dance Celebration tradition as a value inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity.

**Preservation of Cultural Monuments and Use of the Potential**

Cultural monuments hold a considerable, often untapped potential for regional development and tourism, enhancing the quality of life in communities, supporting research and education, and strengthening the national, regional, and local identity. Consequently, the Guidelines provide for a series of measures intended for encouraging both the preservation of cultural heritage for the future generations and unlocking the potential of cultural heritage. Certain measures are focused on limiting the illicit trafficking of cultural heritage in the context of globalisation and challenges in the international arena. In attracting European Union funds for the investments aimed at promoting the restoration of cultural monuments and, consequently, strengthening the socio-economic potential of the regions, efforts should be made to ensure that the performed work complies with the quality principles developed by ICOMOS. The programme for financing the preservation of the sacred heritage should ensure predictable continuity of funding. It is necessary to develop support instruments for business projects aimed at assisting the owners of cultural monuments in restoring cultural monuments and develop new services therein (such as restoring manor houses that would house hotels or premises for cultural and social events).

In the coming years, it is important to complete the transformation of the system for the protection of cultural monuments by creating a system with three levels of protection (cultural monuments of local, regional, and national significance), reassess the State responsibility for the maintenance and use of the most significant cultural and historical evidence, carry on the process of digitising the cultural monuments, continue assisting the managers and users of cultural monuments in ensuring high-quality preservation of the values which they have at their disposal, and also prevent activities that degrade the cultural and historical values, and raise public awareness of the significance of the cultural and historical environment of Latvia. It is essential to view the cultural heritage of Latvia as a part of the world cultural heritage by strengthening the representation of the values of Latvia on the UNESCO World Heritage List and in the international register of the Memory of the World Programme in order to promote the protection of these values and recognition of the image of Latvia.

**Preservation and Promotion of Intangible Cultural Heritage Values**

Following the adoption of the Intangible Cultural Heritage Law in 2016 and the creation of the National List of Intangible Cultural Heritage a year later, intangible cultural heritage in Latvia has secured an equal standing with other cultural heritage forms, reinforcing public awareness of its significance and value and ensuring active engagement in the cultivation and promotion of these values. Currently, the National List of Intangible Cultural Heritage comprises 24 values, including the Song and Dance Celebration tradition, and also several cultural spaces, such as the Suiti cultural space, the Liv cultural space, the Rucava traditional cultural space, and the Upīte cultural space. With the adoption of the Law on Historical Regions of Latvia95, the public awareness of the role of the so-called “small” cultural spaces within the cultural space of Latvia will most likely increase, thereby encouraging the identification of other intangible cultural heritage values, their inscription on the National List of Intangible Cultural Heritage, and their cultivation and promotion. A significant role in the implementation of this task will be attributed to the Plan for the Development of Historical Regions and Cultural Spaces which is expected to be developed by 1 July 2022 and may provide a major impetus for the development of cultural spaces and the preservation and promotion of the intangible cultural heritage values characteristic thereto.

**Strengthening of the Song and Dance Celebration Tradition**

The Song and Dance Celebration tradition as a world-significant intangible cultural heritage value inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity is a unique cultural heritage of Latvia that has served as a cornerstone of the Latvian cultural space and one of the most important elements of Latvian identity. In 2023, the Song and Dance Celebration tradition will celebrate its 150th anniversary, thereby making the Song and Dance Celebration of 2023 to be one of the most significant cultural events of national importance during the operational period of the Guidelines. The resilience of the tradition relies significantly on active public engagement in amateur art movement, while ensuring the quality of the tradition requires coordinated action between the State and local governments, particularly between the culture centres of the local governments, where 90 % of the amateur art collectives involved in the Song and Dance Celebration tradition operate, so as to provide these collectives with the required resources, including to strengthen the capacity of the leaders and experts of the collectives and invest in the material and technical provision of the collectives. A significant role in ensuring the vitality of the tradition is also attributed to artistic creation that complements the repertoire of amateur art collectives with high-quality creations. At the same time, it should be emphasised that the Song and Dance Celebration events that unite the entire Latvian society once every five years is only the visible part of the iceberg, as the resilience of the tradition relies significantly on everyday work, including local and regional inter-celebration events which require proper support to be held.

A significant number of amateur art collectives involved in the Song and Dance Celebration tradition also operate outside Latvia, with the majority of these collectives (72 %) not affiliated with the schools, associations, or other public organisations of the diaspora. Overall, according to the data from a survey conducted in 2014, 2 % of the respondents participated in the Song and Dance Celebration movement outside Latvia96. The Song and Dance Celebration tradition also encompasses minority amateur art collectives the participation in the Song and Dance Celebration process of which has been fostered in the implementation period of the Guidelines on National Identity, Civil Society, and Integration Policy 2012–201897, and since 2016, the Festival of Latvian Minorities has been organised. In order to ensure the sustainability of the Song and Dance Celebration tradition, it is necessary to continue providing and, where possible, increasing the support for amateur art collectives of both the diaspora and the minorities engaging in the Song and Dance Celebration process.

**Holdings and Services of Cultural Heritage Authorities**

A significant contribution to the preservation of cultural heritage and its communication to the public is provided by the so-called “memory institutions”, such as archives, libraries, and museums, that both accumulate cultural heritage values and conduct their research and ensure their promotion, thereby creating diverse heritage-based services and initiatives which not only contribute to the preservation of specific cultural heritage elements but also create tools and approaches for addressing environmental, economic, and social inclusion challenges through modern interpretation and communication.

Each of these sectors has significant tasks to address during the operational period of the Guidelines which are related to both the creation of holdings, including the increasing incorporation of digital materials in the holdings, and the development of services. The issues to be addressed include developing sectoral ICT core activity systems, continuing the digitisation of holdings, long-term retention of digital materials, and the development of digital services. In the area of the communication of holdings, it is necessary to develop an offer of heritage authorities for the public by both creating new exhibitions, displays, and educational programmes and seeking out topics and forms of communication relevant to society, including by highlighting the significance of Latvian language, including the written word, in the cultural history of Latvia and in ensuring its sustainability.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Action direction 3. Sustainability of Cultural Heritage** | | | | | |
| **No.** | **Task** | **Term for execution**  **(year)** | **Responsible authority** | **Co-responsible authorities** | **Link-up with the policy result and performance-based indicator** |
| 3.1. | To ensure the preservation, restoration, and sustainable use of cultural monuments (NDP2027 [369], [370]) | 2022–2027 | MoC (NCHB) | Local governments, MoF (VNĪ) | PR3  PBI11 |
| 3.2. | To ensure the preservation and promotion of intangible cultural heritage values (NDP2027 [370]) | 2022–2027 | MoC (LNCC) | Local governments, NGOs, UNESCO, LNCC | PR3  PBI7 |
| 3.3. | To strengthen the Song and Dance Celebration tradition (NDP2027 [367], [370], [406]) | 2022–2027 | MoC (LNCC) | Local governments, NGOs | PR3  PBI4 |
| 3.4. | To ensure the operation of cultural heritage authorities and the development of their services (NDP2027 [369], [370]) | 2022–2027 | MoC (NLL, NAL, museums) | Local governments, MoH | PR3  PBI5  PBI6 |

**6.4. Development of the Cultural and Creative Sectors**

In order for the cultural and creative sectors to be able to implement other tasks outlined in the action directions, they require a provision for their sustainable operation, including a high-quality infrastructure, such as buildings and the material and technical provision, including qualified employees.

It is important to consider that the creation of a cultural offer involves State and local government institutions, capital companies, non-governmental organisations, enterprises, and self-employed creative persons, each with distinct needs for ensuring their sustainable operation. Each cultural sub-sector presents distinct specific approaches to creating a cultural offer which determine diverse requirements for the necessary material and technical provision, qualification and remuneration of the staff. However, despite the differences between the sectors, the quality of each cultural service directly depends on the amount of financial resources invested in the development of the service, the material and technical provision used for its development, and the skills, knowledge, energy, and talent of the attracted staff.

The efforts of cultural organisations in achieving the objectives of culture are often simultaneously related to the economic activity. Although in certain cultural sub-sectors the cultural services are fully or partially funded by State and local government grants, thereby ensuring their economic accessibility to the public, in many cultural sub-sectors, the recipients of cultural services – the attendees of cultural activities – are required to cover a substantial portion of the costs of developing and providing the service, thus making these services less economically accessible. Consequently, for many cultural organisations, including creative persons, involved in the provision of cultural services, it is necessary to ensure opportunities to conduct the economic activity, and also to attract private funding which allows them to develop and provide high-quality cultural services, while operating succeeding in a market economy.

The cultural and creative sectors also provide cultural services beyond the borders of Latvia, at the same time both shaping the image of Latvia in the international arena and exporting cultural services. Therefore, this action direction outlines a separate task, namely, increasing the international competitiveness of cultural products and services of Latvia and measures to support their export capacity.

**Cultural Infrastructure**

Although a number of significant projects for the development and improvement of cultural infrastructure, including the renovation of the Latvian National Art Museum, the Daugava Stadium, and the Mežaparks Open-Air Stage, the construction of the complex of museum holdings at Pulka iela, etc., have been implemented in the recent years by acquiring both the European Union funds98 and the funding from the State and local governments, many cultural infrastructure objects still await for solution. The most significant projects the implementation of which has been set as a priority in the coming years include a national acoustic concert hall and a contemporary art museum. In the field of cultural heritage, the main priority is the infrastructure of the National Archives of Latvia the improvement programme of which has been approved by the CoM through the approval of the conceptual report “On the Critical Condition of the Buildings of the National Archives of Latvia and Further Actions”99. In the cultural education sector, it is important to implement infrastructure projects that were already initiated in the previous planning periods and are focused on achieving excellence in artistic creation, developing and preserving the cultural capital, and fostering innovations in conformity with the needs of the cultural and creative industries100.

Currently, a number of initiated projects for the construction or renovation of the infrastructure of cultural organisations and cultural education institutions of national significance are pending completion, including the third phase of the open-air stages for the Song Festival in Mežaparks, the Tobacco Factory Quarter (the infrastructure of the LAC and creative industries incubator), and projects for the renovation of the Rīga Circus, the New Riga Theatre, the Daile Theatre, the Valmiera Drama Theatre and Latvian Puppet Theatre, the Latvian National Opera and Ballet, the exhibition hall *Arsenāls*, the vocational education competence centre National School of Arts, and the new premises of AAL at Kronvalda bulvāris 4. In 2021, for the implementation of some cultural infrastructure projects, EUR 22.5 million was allocated from funds designated for high-readiness projects related to overcoming the COVID-19 crisis and economic recovery101. Indicatively, EUR 23 956 million from the Recovery Fund allocation to Latvia102 will be used within the Energy Efficiency Improvement Programme to enhance the energy efficiency of State-owned buildings with cultural functions, with potential support also available for historically significant State-owned buildings. The implementation of other cultural infrastructure projects is planned within the framework of the implementation of the EU long-term budget, mostly under the specific objective 5.1.1 “Promote integrated social, economic, and environmental development of local area, as well as cultural heritage, tourism, and safety in urban functional areas”103. Given the considerable amount of the planned investments and the critical role of cultural infrastructure in providing a high-quality cultural offer, the improvement of cultural infrastructure is set as a separate task for strengthening the operation of the cultural and creative sectors.

**Material and Technical Provision**

No less important than having adequate premises for the implementation of cultural and cultural education processes is a high-quality material and technical provision, as performing arts cannot thrive without modern stage and audiovisual equipment, just like concert organisations (and musical education institutions) cannot operate without high-quality musical instruments. For sectoral cultural heritage authorities to be able to fulfil their functions, they require adequate technological equipment for the secure long-term preservation of heritage values, including their digitisation and restoration. In turn, the effective operation of all cultural and creative sectors rely on information technologies, especially when developing a cultural offer in the digital environment which gives rise to the need for investments in both the ICT infrastructure and the core activity systems and support systems required for ensuring the operation of the sectors. Therefore, this action direction brings forward the task of strengthening the capacity of cultural organisations and cultural education institutions by making the necessary investments in their material and technical provision, thereby improving the quality and competitiveness of the provided cultural services, especially in the digital environment.

**Remuneration of Individuals Employed in the Cultural and Creative Sectors**

In recent years, the MoC has achieved a significant increase in the remuneration of employees in cultural institutions and capital companies managed by the State; however, it still lags behind the average remuneration in the public sector. Consequently, the MoC plans to continue gradually increasing the remuneration of individuals employed in cultural organisations of the public sector. At the same time, the issue of remuneration for employees in the cultural institutions of local governments remains unresolved for an extended period of time, namely, not all local governments have managed to keep up with the State sector initiative to increase the remuneration of employees in cultural organisations, while the remuneration of experts with the same qualification in different local governments, including local government museums, libraries, and culture centres, can vary significantly, generally lagging behind the average remuneration in the public sector. In addressing this issue, the implementation of the administrative and territorial reform may present both a positive and a negative impact. In cooperation with the MoES, it is necessary to continue introducing the model for increasing the remuneration of educators and instructors, and also implementing the planned reform of teacher workload calculation to ensure a competitive remuneration and fair conditions for calculating the remuneration for those working in the cultural education system, in comparison to those working in other educational institutions.

The crisis in the cultural and creative sectors triggered by the COVID-19 infection which severely affected the income of individuals employed in the cultural and creative sectors, along with discussions with the representatives of the cultural and creative sectors about the changes in the income tax and social insurance legislation made in 2020 highlighted income-related challenges faced by those creative persons who conduct the economic activity as self-employed persons or micro-enterprise taxpayers, or who receive royalties, including their poor social protection. The real impact of changes in tax legislation on the income of the individuals employed in the cultural and creative sectors will only become apparent in 2022; nevertheless, it is essential to continue seeking sustainable structural solutions to ensure competitive remuneration and social protection for those employed in these sectors by providing creative persons with opportunities to earn from their creative activity and ensure dignified living conditions, thereby enhancing the prestige of cultural and creative persons and, consequently, the prestige of cultural education which, in turn, helps attract new talents to the cultural sector. At the same time, particular focus should be placed on the gender pay gap in the cultural and creative sectors, considering that the CSB data for the first quarter of 2020 show a difference of 18.8 % between the remuneration of men and women in the art, entertainment, and leisure services sector.

Given that the income from intellectual property account for a large part of the income of creative persons, the improvement of copyright legislation needs to be continued in the coming years, including by transposing the EU Directive 2019/790 on copyright and related rights in the Digital Single Market104. It is imperative to continue deepening the public awareness of copyright issues, including by implementing educational measures and integrating intellectual property issues into the curriculum of general education, and also to continue educating the authors about the application of intellectual property rights in protecting their rights, considering that as suggested by recent studies105 intellectual property creators still lack knowledge about the processes of ensuring the intellectual property protection to safeguard their investments in research and development and increase the growth capital. The Analytical Report of Criminal Intelligence by the Law Enforcement Institutions for 2020 shows that the number of copyright and related rights infringements in Latvia has remained virtually unchanged; therefore, it is necessary to continue actively combating copyright infringements to ensure that authors receive fair compensation for the use of their works.

**Circulation of Cultural Information**

The high-quality development of the cultural and creative sectors is strongly driven by reflection on the processes occurring in the cultural and creative sectors and insightful criticism on cultural activities. In contrast, promoting cultural consumption relies heavily on informing the public about the cultural developments. These considerations give rise to the need for strengthening the capacity of the specialised professional media in the cultural and creative sectors, including by exploring the possibilities to support the creation of new cultural media in those cultural sub-sectors where no such media currently exist, thereby providing high-quality incentives for both developing the cultural and creative sectors and improving the access to high-quality information covering all cultural sub-sectors to the broader public, including by exploring the possibilities for more extensive inclusion of the cultural content in the public order. At the same time, it should be pointed out that media, especially public media, and their digital platforms play a significant role in creating the cultural offer, ensuring broader access to the cultural content and cultural events, documenting the evidence of the era, and cooperating with many creative sectors.

**Operation of Non-governmental Organisations**

Recently, in many cultural sub-sectors, the non-governmental organisations have become significant players by operating both as creators of cultural activities and as organisations advocating for the interests of cultural sub-sectors. In several cultural sub-sectors, such as contemporary visual art and dance, and also in various interdisciplinary initiatives and the organisation of cultural festivals, it is the NGO sector that forms the central axis in the absence of State cultural organisations in these sub-sectors. A significant role is attributed to those NGOs that operate in the field of intangible cultural heritage. NGOs often operate as generators of new ideas and innovation laboratories which approve new approaches and new event formats, as well as bring socially relevant issues to the forefront. A unique niche for the NGOs is the development of cultural initiatives that allow reaching key segments of the cultural policy target audience (pupils, minorities, diaspora, socially marginalised groups, seniors) and ensuring their integration into cultural processes. In turn, advocacy NGOs are important partners of the MoC in developing and implementing the cultural policy, while the Council of Creative Unions of Latvia plays especially significant role, having been granted a formal role in implementing the support programme for creative persons. NGOs of the cultural and creative sectors have the opportunity to apply for the SCCF funding for ensuring their principal activity. The MoC has delegated the execution of certain State functions to several NGOs. However, in general terms, the State support for the NGO sector cannot currently be considered systematic and sufficient.

A study conducted by the MoC in 2018106 suggests that out of all currently registered NGOs in Latvia (23 008 in 2018), 3397 non-governmental organisations are related to the cultural and creative sectors. At the same time, the study leads to the conclusion that 38 % of NGOs in the cultural and creative sectors that submitted the annual report had not acquired funding or conducted any activities in 2017, while 27 % of NGOs had neither employees nor income which implies that one quarter of NGOs cannot be considered active. The number of employees in NGOs in the cultural and creative sectors accounts for 25 % of the total workforce in the non-governmental sector, indicating a proportionally large workforce within this sector. In 2017, the total revenue from all 3397 NGOs in the cultural and creative sectors amounted to EUR 74.6 million or 17 % of the total revenue in the NGO sector; however, only 5 % of the NGOs in the cultural and creative sectors had revenues exceeding EUR 100 001 which implies that only a small number of NGOs in the cultural and creative sector are able to acquire significant funding to achieve their organisational objectives.

Therefore, in order to strengthen the sector of NGOs of the cultural and creative sectors, it is necessary to provide adequate support instruments that would ensure the sustainability of the most important NGOs, providing guarantees for their long-term development. The most critical support element in supporting the NGOs is the investment in the employees of NGOs, considering that for many NGOs the lack of paid workforce (having at least one paid employee within the organisation) prevents them from high-quality development of their operation, forcing them to seek short-term solutions for the remuneration of their employees through the implementation of projects which essentially means that each implemented project is also used to pre-finance future projects. It is also necessary to continue discussing limitations of economic activities in the NGO sector, explore broader opportunities for the acquisition of funding, and also evaluate the practice of involving NGOs in the implementation of the delegated public administration tasks and participation agreements which is one of the methods for decentralising the implementation of cultural policy.

**Export Capacity and International Cooperation in Culture**

Although the primary target audience for the cultural offer is Latvian citizens and inhabitants, there is also a significant international dimension to cultural offer. By increasing the recognition of national culture on an international scale, both economic benefits are generated and contributions are made to shaping the image of Latvia in the global arena and advancing cultural diplomacy. Certain cultural sub-sectors where language plays a less significant role as a medium of expression, especially music, visual art, film, design and architecture, hold a high export potential, as evidenced by international success in the academic music and film sector of Latvia. In recent years, significant progress has also been made in increasing the international competitiveness of other cultural sub-sectors, such as literature. In other fields, such as the theatre and dance sector, the potential for international competitiveness has been used less so far. In contrast, the cultural heritage sectors hold a significant tourism potential, with certain cultural heritage objects already being among the most popular attractions in Latvia. Therefore, it is essential to address both issues related to support for international competitiveness of the cultural products and services of Latvia, including by supporting the participation of the cultural organisations and authorities of Latvia in international cultural forums, and the use of Latvian cultural resources in developing a tourism offer.

Apart from increasing the cultural export capacity, it is also important to deepen the awareness of the culture of Latvia as a historically rooted part of the European culture, strengthen the professionalism of cultural sector professionals in international cooperation formats, and improve the capacity of cultural authorities by engaging in the work of international organisations. Keeping in mind that the development of culture also occurs through interaction with the international environment, it is necessary to promote cross-border cultural exchanges, the mobility of culture employees and organisations, co-production and cooperation project initiatives at the Baltic, Nordic, European, and global levels, including by implementing the concluded intergovernmental agreements on cooperation in culture and exploring the opportunity to expand the range of countries with which cooperation agreements are concluded. At the same time, it is essential to develop and strengthen the cooperation between Latvia and UNESCO, including by providing the necessary support for nominations brought forward by Latvia to the UNESCO World Heritage List and the UNESCO Representative List of Intangible Cultural Heritage of Humanity which in case of positive decisions from UNESCO could enhance the international recognition of Latvia and attract tourism. It is also necessary to evaluate the potential for more active engagement of Latvia in UNESCO intergovernmental bodies and the possibility of acceding those UNESCO conventions in the field of culture which Latvia has not yet acceded.

The potential contribution of Latvian cultural and creative sector professionals of the diaspora for the development of the culture of Latvia has been scarcely used so far. According to the findings from the study presented by Ilze Upatniece, a doctoral candidate at the Latvian Academy of Culture, during the creative diaspora collaboration forum *#radiLV* held on 3 December 2019, where 177 Latvian creative persons from 31 countries were surveyed, only 18 % of the respondents plan to return to live in Latvia in the next five years, while nearly 87 % of the respondents found it important to engage in Latvian cultural processes to maintain ties with Latvia (33 %), to be useful to the emerging musicians, artists, and other creative persons with their knowledge and experience (23 %), and to develop creatively (20%). 89 % of the respondents showed interest in informal networking with other creative persons from Latvia living abroad. Therefore, it is necessary to explore ways to support the engagement of the creative diaspora in Latvian cultural processes and the cooperation with the cultural organisations of Latvia, and also the self-organisation of creative persons and their engagement in promoting Latvian culture abroad, including by evaluating the possibility of implementing the initiative “Cultural Ambassadors” which aims at engaging the diaspora representatives in achieving the objectives of public diplomacy.

**Development of the Creative Industries**

Creative industries are a specific group of cultural sub-sectors the operating result of which is based on individual or collective creative activity and which generate products and services with a high added-value by using intellectual property, and which are characterised by functionality, innovation, and potential for creating new jobs and ensuring societal well-being. In terms of cultural policy, the creative industries are those cultural sub-sectors and allied industries which primarily use business models in their operation and simultaneously provide a significant economic contribution to the national economy alongside cultural capital.

Before the crisis triggered by the COVID-19 infection, the economic growth of the cultural and creative sectors of Latvia showed an upward trend. According to the CSB data, in 2016, the number of creative businesses in the country had reached 12 900, while in 2019, their number had increased by 0.2 %, excluding the related sectors. Since 2016, the total turnover has increased by 0.4 %. In 2016, the export of goods and services in the cultural and creative sectors and the related sectors accounted for 5.82 % of the total national export volume, while in 2019, it had already reached 14.62 %.

Given the impact of the COVID-19 infection on the operation of the creative industries107, the following challenges and action directions are crucial for their development: support for innovations (technological and non-technological innovations), strengthening of competitiveness and supporting export, stimulating the beneficial crossover effects of the cultural and creative sectors on other industries and promoting closer inter-sectoral collaboration to generate innovative solutions, development of a culture of experimentation, support mechanisms for the members of the ecosystem, access to information and networking opportunities, contribution of the creative industries to the recovery from the crisis triggered by the COVID-19 infection, and also promotion of life-long learning for sectoral professionals. During the 2021–2027 planning period of European Union funds, it is essential to continue the previously successful support for the creative industries business incubator108.

In the context of the Guidelines, design should be seen both as an independent sub-sector within the group of creative industries and as a strategic and tactical cross-sectoral tool focused on addressing user needs and issues. Given the challenges presented by the era of uncertainty and unpredictability, design is characterised by its interdisciplinary impact and ability to act as a catalyst and driving force for strategic change in the national economy, education, science and research, public administration, social sectors, including healthcare, epidemiological safety, and welfare, the addressing of environmental and climate crisis issues, and other areas; therefore, it is necessary to encourage broader application of design across all sectors of the national economy.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Action direction 4. Development of the Cultural and Creative Sectors** | | | | | |
| **No.** | **Task** | **Term for execution**  **(year)** | **Responsible authority** | **Co-responsible authorities** | **Link-up with the policy result and performance-based indicator** |
| 4.1. | Create preconditions for the development of professional art (NDP2027 [382]) | 2022–2027 | MoC (SCCF) | Local governments, NGOs | PR4  PBI8  PBI9  PBI10 |
| 4.2. | To make investments in the infrastructure of the cultural and creative sectors (NDP2027 [282], [369], [380]) | 2022–2027 | MoC | MoF (VNĪ), MoE, MoH, local governments | PR4  PBI8  PBI11 |
| 4.3. | Invest in the material and technical provision of the cultural and creative sectors (NDP2027 [369], [380]) | 2022–2027 | MoC | MoEPRD, local governments | PR4  PBI8 |
| 4.4. | To increase the remuneration and income of those employed in the cultural and creative sectors (NDP2027 [223], [225], [382]) | 2022–2027 | MoC | MoF, MoH, SCCF, local governments, NGOs | PR4  PBI9 |
| 4.5. | To strengthen the cultural information space (NDP2027 [368], [409]) | 2022–2027 | MoC (SCCF) |  | PR4  PBI8 |
| 4.6. | To support the operation of NGOs in the cultural and creative sectors (NDP2027 [381], [383]) | 2022–2027 | MoC (SCCF) | Local governments, SIF | PR4  PBI9 |
| 4.7. | To strengthen the export capacity and international recognition of the cultural and creative sectors in shaping the image of Latvia (NDP2027 [243], [383], [384]) | 2022–2027 | MoC | MoE (IDAL), NGOs | PR4  PBI10 |
| 4.8. | To promote the development of creative industries (NDP2027 [383], [384]) | 2022–2027 | MoC | MoE (IDAL) | PR4  PBI10 |

**6.5. Culture and Education**

Cultural and educational processes are intrinsically related, given that specific education requirements are often a precondition for professional activity in many cultural and creative sectors, and also that the presence of culture and arts across all levels of education significantly impacts the holistic development of an individual.

Cultural education, encompassing a set of educational programmes in the fields of cultural and creative industries across three levels of education, from vocationally oriented education to higher education, and also research in the fields of culture and arts, is a vital resource for the development of the cultural and creative sectors. Whether or not qualified human resources which will ensure the creation and consumption of the future cultural offer will be available in Latvia in the coming decades, depends on the successful operation of cultural education system which prepares professionals, experts, and educators in diverse fields of culture, including visual plastic art, audiovisual art, and media art, music and performing art.

One key factor characteristic to cultural education is that the educating of future talents in many cultural and creative sectors must begin at an early age and without the guarantee that the educatee will fully use his or her potential. In several cultural and creative sectors, a significant precondition for successful higher education studies is having previously acquired advanced knowledge and skills which in Latvia are provided by vocationally oriented education programmes and vocational secondary education programmes. This implies that it may take up to fifteen years of focused work at all three levels of education within the cultural education system to cultivate exceptional talents in the field of arts (for instance, in music, classical dance, and other arts)109. Therefore, to ensure that educatees acquire education in higher education programmes in the amount required for the development of the cultural and creative sectors, a significant number of educatees should be engaged at the initial education levels to identify potential talents early on. At the same time, it should be noted that each educatee unlocks his or her potential individually, and a significant proportion of students may discontinue their studies or not continue to the next level of education due to changing interests or loss of motivation, given the high complexity of artistic professions. Therefore, it is important to create favourable preconditions for artistically gifted children (and their parents) to choose to pursue career in the field of arts.

It should also be pointed out that State and local government investments in music and arts education for those educatees who have not participated in all three levels of cultural education are certainly not wasteful. Investments in cultural education are significant, as, firstly, the activities in the cultural and creative sectors require not only international and national stars but also concertmasters, répétiteurs, music teachers, leaders of amateur art collectives, and many other sectoral professionals who ensure the continuity of cultural processes and whose professionalism impacts the quality of these processes. Secondly, those educatees who do not pursue their career in the fields of culture become the future consumers of the cultural offer who are able to appreciate the quality and diversity of the offer by guaranteeing an audience for the future cultural offer. Thirdly, given the interdisciplinary and cross-sectoral character of cultural education, many graduates who have acquired cultural education choose to continue their studies and develop their professional careers in the fields that require both advanced creativity and high precision and discipline by applying the acquired competencies in both their speciality and in related fields and other specialities, thereby contributing significantly to the overall development of societal intellectual capital.

Cultural education aimed at training experts in the cultural and creative sectors with very specific skills and knowledge is both strongly focused on the sector and provides comprehensive, advanced interdisciplinary knowledge. Consequently, graduates of cultural education institutions have broad opportunities to choose their future career path based on their interests. Graduates of cultural education institutions often choose different forms of employment due to the specific employment structure in the cultural and creative sectors. They also earn income as self-employed persons and recipients of royalties while working multiple part-time jobs or participating in projects by NGOs that operate in the cultural and creative sectors which significantly complicates the collection of information on the employment and income of graduates within the cultural education system110. For this reason, labour market and employment indicators cannot be the sole indicators for anticipating the labour market demand for educatees in the cultural and creative sectors and for planning the State budget allocations, considering that cultural education also contributes to enhancing the knowledge of children and young people in the fields of art and culture, promotes the development of excellence and innovation, creative thinking, and holistic personal development, preservation and development of cultural capital and cultural heritage, as well as the continuity and sustainability of the Song and Dance Celebration process111.

It is important to continue developing vocational education competence centres that provide cultural education into centres of excellence so that they could fully fulfil their functions, and also to develop regional art and music secondary schools by promoting the development of talents, modernising and digitising the learning process and the environment, and also enhancing the prestige of the teaching profession. In cooperation with the MoES, the criteria and methodology for granting and maintaining the status of a vocational education competence centre need to be evaluated, considering the specific features of the vocational education competence centres that provide cultural education to ensure the operation of existing vocational education competence centres that provide cultural education and evaluate the possibility of expanding the network of vocational education competence centres that provide cultural education. At the same time, it is necessary to clarify the methodological work directions of vocational secondary education institutions established by the MoC and to promote cooperation with the vocational secondary education institutions that are established by the MoES and operate in the field of cultural education which should be overseen methodologically by the LNCC and the Cultural Education Council, thereby ensuring a unified development of the field.

Many significant tasks need to be addressed in the field of higher education, including by ensuring the transition to a new model for the management and financing of higher education institutions, implementing a competitive cultural and arts education process focused on the development of human resources, developing professional and academic doctoral study programmes, fostering artistic creation and research, and also encouraging the internationalisation of education and its conformity with the needs of the cultural and creative sectors. The most crucial role in achieving the objectives of cultural policy in higher education is attributed to the higher education institutions of the Ministry of Culture – Latvian Academy of Culture, the Art Academy of Latvia, and the Jāzeps Vītols Latvian Academy of Music. At the same time, in certain cultural sub-sectors, higher education programmes are also implemented in other higher education institutions, making successful cooperation between the MoC and the MoES crucial for planning and implementing the higher education policy.

In order to manage the development of the cultural education system, it is essential to continuously analyse the needs of the cultural and creative sectors and, if necessary, make appropriate adjustments to the organisation of the cultural education system and the offer of the educational service. At the same time, it is critically important to make sure the implemented changes take place consistently across all levels of education (vocationally oriented education, vocational secondary education, and higher education) to avoid disruptions in any stage of education. It is equally important to facilitate the development of modern teaching resources, including the digital ones. For the development of modern education, it is essential to gradually review and, if necessary, update or develop new standards for cultural and creative professions or professional qualification requirements in conformity with the revised qualification structure of the cultural and creative industries sector. For coordinated management of the cultural education system, after the planned changes in the regulatory framework, it is intended to determine functions of a sectoral expert council for the Cultural Education Council of the MoC the operation of which is coordinated by the LNCC in order to systematically improve the development of the State order in the field of cultural education and conformity of education with the requirements of the cultural sector and labour market.

The research potential of the higher education institutions and bodies of the MoC is demonstrated by the results of the International Evaluation of Scientific Institutions Activity in Latvia published in 2021112. Out of the five highest-rated scientific institutions in humanitarian and art sciences, three were scientific institutions founded by the MoC, namely, LAC, AAL, and NLL which received a very good rating, while JVLAM received a good rating. Therefore, it is important to continue strengthening research in the fields of culture and arts, including by implementing interdisciplinary national research programmes and other researches on the history of Latvian art and culture history, contemporary cultural and artistic processes, trends in cultural consumption, the social and economic impact and sustainability of culture, and other fields. Research issues related to a deeper understanding of the conditions for the development of the cultural and creative sectors and the accumulation of data for planning the sectoral development are of particular relevance.

Ensuring the quality of processes in the cultural and creative sectors relies significantly on the life-long learning opportunities accessible to those employed in these fields, namely, the ability to continually improve their professional skills and knowledge, including digital skills, leadership skills, and skills in working with various target audiences of cultural services. Currently, the opportunities for the professional development and further education of sectoral experts in various cultural sub-sectors are varied and fragmented, therefore it is necessary to expand access to the possibilities of further education, acquisition of vocational qualifications, professional development, and retraining by cooperating with higher education institutions, vocational education competence centres, cultural organisations, and the NGO sector. It is particularly important to ensure that experts operating in the cultural and creative sectors are able to acquire and develop teaching competences, thereby facilitating broader engagement of sectoral experts in the cultural education work. The qualification of experts and artisans in the field of restoration has a significant role in preserving cultural heritage.

Beyond the cultural education system, the cultural component in the general education process is essential in the comprehensive development of children and adolescents, as it provides knowledge and skills in the field of arts and culture (including music, art, dance, design, and other fields), fosters the awareness of culture and self-expression in art, encourages creative thinking, and supports the holistic development of personality, including the development of STEAM (Science, Technology, Engineering, Arts, and Mathematics) skills. A significant contribution to enhancing the talents and cultural competence of children and young people is provided by the interest-based education system, including the engagement in vocal and instrumental music, dance and theatre art collectives, folklore ensembles, and visual and visual plastic arts clubs which also ensures the engagement of the new generation in maintaining and ensuring the sustainability of the Song and Dance Celebration tradition.

Meanwhile, the programme *Latvijas skolas soma* contributes to broadening learning experiences, developing the awareness of culture and artistic self-expression skills, and fostering civic participation within the framework of general and vocational education. Through these activities, children and adolescents develop understanding of their interests and talents, creativity, and cultural diversity. This programme complements the curriculum and the effective implementation of a competency-based approach, with a special focus on interdisciplinarity, including in the STEAM fields, and transversal skills, with an emphasis on the role of culture and art in shaping the national identity and generating products and services with a high added-value. It is also important to continue reading promotion programmes which have not only a significant role in the context of cultural policy but also a substantial impact on general education and its quality, namely, without good reading skills successful implementation of any educational programme is not possible113. Efforts should also be made to develop measures related to the Latvia’s Cultural Canon by providing insights into the world of Latvian culture through diverse values that encompass various cultural sectors.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Action direction 5. Culture and Education** | | | | | |
| **No.** | **Task** | **Term for execution**  **(year)** | **Responsible authority** | **Co-responsible authorities** | **Link-up with the policy result and performance-based indicator** |
| 5.1. | To strengthen vocationally oriented education (NDP2027 [385]) | 2022–2027 | MoC (LNCC) | Local governments, MoES | PR5  PBI12 |
| 5.2. | To strengthen vocational secondary education (NDP2027 [166], [385]) | 2022–2027 | MoC (LNCC) | Local governments,  MoES | PR5  PBI13 |
| 5.3. | To strengthen higher education and research (NDP2027 [156], [371], [385]) | 2022–2027 | MoC (LAC, LCC, JVLAM, AAL) | MoES | PR5  PBI14  PBI17 |
| 5.4. | To ensure opportunities for the professional development, acquisition of qualification , and further education for those employed in the cultural and creative sectors (NDP2027 [371], [172]) | 2022–2027 | MoC (LNCC, NLL, LAC, LCC, JVLAM, AAL) | MoES | PR5  PBI16 |
| 5.5. | To contribute to the general education process for the development of cultural awareness and self-expression in art (NDP2027 [153]) | 2022–2027 | MoC (LNCC) | MoES | PR5  PBI15 |

**7. Territorial Perspective of Cultural Policy**

The regional aspects of cultural policy are integrated across all five action directions of the Guidelines; firstly, by stimulating the regional accessibility of a diverse cultural offer; secondly, by encouraging participation in cultural processes throughout Latvia; thirdly, by promoting the preservation and use of cultural heritage for the development of the regions of Latvia; fourthly, by stimulating the development of the cultural and creative sectors in the regions, and fifthly, by ensuring regional accessibility of cultural education. In the regional context, it is essential to develop both the accessibility of professional art in the regions and the balanced use of cultural heritage, along with equal opportunities to use digital cultural services and initiatives of the creative industries based on the local cultural environment.

The cultural policy should be implemented by ensuring the alignment with that laid down in the Regional Policy Guidelines 2021–2027114 and the development programmes of planning regions and local governments. The biggest challenge in implementing cultural policy throughout Latvia is associated with the outcomes of the administrative and territorial reform the impact of which on the accessibility of cultural offer in regions cannot yet be fully assessed. From the cultural policy perspective, it is critically important to use the best endeavours to preserve and further develop the network of cultural organisations which has been established historically in Latvia and developed through the purposeful implementation of previous cultural policy and to ensure the accessibility of services provided by museums, libraries, culture centres, and cultural education institutions to all inhabitants of Latvia by developing both the cultural infrastructure and the content of services, and also the accessibility of cultural offer. In its turn, the accessibility of professional art in regions relies significantly on the further high-quality operation of regional concert halls.

The current network of cultural organisations has a significant socio-economic impact on the development of regions, the quality of living environment, and societal well-being. With the changes in the administrative and territorial structure and the creation of larger territorial units which in most cases implies an increase in the distance between the places of residence and the centres of the administrative and territorial units, cultural organisations have the potential to evolve into local community centres, exceeding the limits of the functions of the cultural sector only determined for them so far. At the same time, these centres also have the opportunity to enhance civic engagement among inhabitants of the local governments by creating conditions for the development of social entrepreneurship within the administrative territory and strengthening local patriotism through activities focused on local history research.

Equally important is the preservation and development of the Song and Dance Celebration tradition, ensuring its balanced growth throughout Latvia, and also the preservation of intangible cultural heritage, particularly in smaller cultural spaces by reinforcing the uniqueness of the traditions in each region. In this context, special emphasis should be placed on attracting regional cultural experts, such as leaders of amateur art collectives and experts of culture centres, libraries, and museums, for work in the regions, their qualification and motivation, including by addressing the remuneration issues to ensure the possibilities for cultural and creative sector experts to receive equal remuneration for their work in various regions of Latvia.

In the context of the administrative and territorial reform, to maintain the opportunities for cultural accessibility and participation, the principle of the minimum basket of cultural services outlined in the cultural policy guidelines for the previous period which provides for a specific range of cultural services in the local government based on the size of the administrative territory needs to be continued. According to the concept of the basket of cultural services, at the level of a rural territory, the inhabitants must have access to library services, opportunities to engage in cultural education, artistic creation, cultural events, and opportunities to spend leisure time, access to cultural and historical heritage, and the opportunities to engage in the Song and Dance Celebration process and creative entrepreneurship. At the level of a municipality, the basket of services is complemented by the accessibility of vocationally oriented art and music education, vocational cultural education and museum services, but at the level of state cities – the services of archives, the accessibility of professional art (acoustic concert hall, contemporary art museum, exhibition halls, theatres, opera, multi-functional culture centres), the accessibility of cinema, and also an advanced range of museum services and opportunities to acquire higher education in the field of culture.

1Cultural Policy Guidelines 2014–2020 “Creative Latvia” (approved by the Cabinet Order No. 401 of 29 July 2014). Hereinafter – the Creative Latvia. Available: https://www.km.gov.lv/uploads/ckeditor/files/KM\_dokumenti/Radosa\_Latvija.pdf

2Cabinet Order No. 95 of 4 March 2020, Regarding the Sectoral Policy Guidelines for the Planning Period 2021–2027. Available: https://likumi.lv/ta/id/313037-par-nozaru-politiku-pamatnostadnem-2021-2027-gada-planosanas-periodam

3Cabinet Regulation No. 241 of 29 April 2003, By-laws of the Ministry of Culture. Available: https://likumi.lv/doc.php?id=74750

4The Constitution of the Republic of Latvia (in the wording of the Law of 19 June 2014 which comes into force on 22 July 2014). Available: https://likumi.lv/ta/id/57980-latvijas-republikas-satversme

5Sustainable Development Strategy of Latvia until 2030 (adopted by the *Saeima* on 10 June 2010). Hereinafter – the Strategy2030. Available: https://www.pkc.gov.lv/sites/default/files/inline-files/Latvija\_2030\_6.pdf

6National Development Plan of Latvia for 2021–2027 (approved by the decision of the *Saeima* of 2 July 2020). Hereinafter – the NDP2027. Available: https://www.pkc.gov.lv/sites/default/files/inline-files/NAP2027\_apstiprin%C4%81ts%20Saeim%C4%81\_1.pdf

7The Constitution of the Republic of Latvia (in the wording of the Law of 19 June 2014 which comes into force on 22 July 2014). Available: https://likumi.lv/ta/id/57980-latvijas-republikas-satversme

8Creative Latvia. Available: https://www.km.gov.lv/uploads/ckeditor/files/KM\_dokumenti/Radosa\_Latvija.pdf

9Informative Report *Par valsts kultūrpolitikas pamatnostādņu “Radošā Latvija” (2014–2020) starpposma ietekmes izvērtējumu par periodu no 2014. līdz 2016.gadam*. Available: https://www.km.gov.lv/uploads/ckeditor/files/kultura\_timekli/KMZin\_210817\_RL\_starpposms.pdf

10LAC (2021). *Kultūrpolitikas pamatnostādņu “Radošā Latvija” (2014–2020) īstenošanas gala novērtējums.* Available: https://www.km.gov.lv/lv/media/17831/download

11LAC, *SIA Analītisko pētījumu un stratēģiju laboratorija*, *SIA SKDS* (2020). *Kultūras patēriņa un līdzdalības ietekmes pētījums* (hereinafter – the Cultural Consumption Study 2020). Available: https://www.km.gov.lv/lv/media/11801/download

12It should be noted that the study includes data on cultural consumption from October 2019 to October 2020.

13LAC, research Centre *SKDS*, association *Culturelab* (2018). *Kultūras patēriņa un līdzdalības ietekmes pētījums* (hereinafter – the Cultural Consumption Study 2018). Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf

14Central Statistics Bureau (hereinafter – the CSB) (2020). *Mājsaimniecību patēriņa tendences Latvijā 2019.gadā*. Available: https://www.csb.gov.lv/sites/default/files/publication/2020-10/Nr\_10\_Majsaimniecibu\_%20paterina\_tendences\_Latvija\_2019\_gada\_%2820\_00%29\_LV.pdf

15CSB. Size of population, its changes, and key indicators of natural dynamics. Available: https://data.stat.gov.lv/pxweb/lv/OSP\_PUB/START\_\_POP\_\_IR\_\_IRS/IRS010

16Eurostat (2020). Population on 1st January by age, sex and type of projection. Available: https://ec.europa.eu/eurostat/databrowser/bookmark/2176a9e3-33b7-46de-ab31-d7116d2e334c?lang=en

17Cultural Consumption Study 2018. Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf

18CSB. Immigration, emigration, and balance. Available: https://stat.gov.lv/lv/statistikas-temas/iedzivotaji/migracija

19MoFA (2021). Diaspora Policy in Latvia. Available: https://www.mfa.gov.lv/arpolitika/diasporas-politika/diasporas-politika-latvija

20Plan for Working with the Diaspora 2021–2023 (approved by the Cabinet Order No. 33 of 19 January 2021). Available: https://likumi.lv/ta/id/320368-par-planu-darbam-ar-diasporu-20212023-gadam

21Cultural Consumption Study 2020. Available: https://www.km.gov.lv/lv/media/11801/download

22It should be noted that the study does not allow to identify the proportion of legally and illegally consumed content.

23Enterprise Income Tax Law, adopted by the *Saeima* on 28 July 2017, in force from 1 January 2018. Available: https://likumi.lv/ta/id/292700-uznemumu-ienakuma-nodokla-likums

24Law On Personal Income Tax, adopted by the *Saeima* on 11 May 1993, in force from 1 January 1994. Available: https://likumi.lv/ta/id/56880-par-iedzivotaju-ienakuma-nodoklii

25Law On State Social Insurance, adopted by the *Saeima* on 1 October 1997, in force from 1 January 1998. Available: https://likumi.lv/ta/id/45466-par-valsts-socialo-apdrosinasanu

26In order to help Latvia to better adapt to the ongoing climate changes, on 17 July 2019, the Cabinet adopted the Order No. 380, Plan for the Adaptation of Latvia to Climate Change for the Period until 2030 (hereinafter – the Plan) according to which the Strategic Goal 4 of the Plan is as follows: “4. The natural and cultural and historical values of Latvia are preserved and the negative impact of climate change on them is reduced”, while Annex 1 to the Plan “Measures for the Implementation of the Action Directions Identified in the Plan” also includes measures related to protecting cultural and historical values from the effects of climate change, thereby reducing the resulting damage. Available: http://tap.mk.gov.lv/lv/mk/tap/?pid=40467308

27Law on Historical Regions of Latvia, adopted by the *Saeima* on 16 June 2021, in force from 1 July 2021. Available: https://likumi.lv/ta/id/324253-latviesu-vesturisko-zemju-likums

28Strategy2030. Available: https://www.pkc.gov.lv/sites/default/files/inline-files/Latvija\_2030\_7.pdf

29NDP2027. Available: https://www.pkc.gov.lv/sites/default/files/inline-files/20121220\_NAP2020%20apstiprinats%20Saeima\_4.pdf

30Guidelines for a Cohesive and Civically Active Society 2021–2027 (approved by the Cabinet Order No. 72 of 5 February 2021). Available: http://tap.mk.gov.lv/lv/mk/tap/?pid=40490048

31Regional Policy Guidelines 2021–2027 (approved by the Cabinet Order No. 587 of 26 November 2019 (Minutes No. 54 §63). Available: http://tap.mk.gov.lv/lv/mk/tap/?pid=40477211

32Official Language Policy Guidelines 2021–2027 (approved by the Cabinet Order No. 601 of 25 August 2021). Available: http://tap.mk.gov.lv/lv/mk/tap/?pid=40492920

33Science, Technology Development, and Innovation Guidelines for 2020–2027 (approved by the Cabinet Order No. 246 of 13 April 2021). Available: https://likumi.lv/ta/id/322468-par-zinatnes-tehnologijas-attistibas-un-inovacijas-pamatnostadnem-20212027-gadam

34Digital Transformation Guidelines for 2020–2027 (approved by the Cabinet Order No. 490 of 7 July 2021). Available: https://likumi.lv/ta/id/324715-par-digitalas-transformacijas-pamatnostadnem-2021-2027-gadam

35Education Development Guidelines for 2021–2027 “Future Skills for Future Society” (approved by the Cabinet Order No. 436 of 22 June 2021). Available: https://likumi.lv/ta/id/324332-par-izglitibas-attistibas-pamatnostadnem-2021-2027-gadam

36National Industry Policy Guidelines for 2021–2027 (approved by the Cabinet Order No. 93 of 16 February 2021). Available: https://likumi.lv/ta/id/321037-par-nacionalas-industrialas-politikas-pamatnostadnem-20212027-gadam

37National Energy and Climate Plan of Latvia for 2021–2030 (approved by the Cabinet Order No. 46 of 4 February 2020). Available: https://likumi.lv/ta/id/312423-par-latvijas-nacionalo-energetikas-un-klimata-planu-20212030-gadam

38Social Protection and Labour Market Policy Guidelines for 2021–2027 (approved by the Cabinet Order No. 616 of 1 September 2021). Available: https://likumi.lv/ta/id/325828-par-socialas-aizsardzibas-un-darba-tirgus-politikas-pamatnostadnem-2021-2027-gadam

39Guidelines for Children, Youth, and Families 2021–2027 (under development). Available: https://www.lm.gov.lv/lv/bernu-jaunatnes-un-gimenes-pamatnostadnes-2021-2027-gadam

40UN Sustainable Development Goals. Available: https://www.pkc.gov.lv/lv/attistibas-planosana-latvija/ano-ilgtspejigas-attistibas-merki

41UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (the *Saeima* of the Republic of Latvia acceded the convention on 10 January 1995). Available: https://likumi.lv/ta/lv/starptautiskie-ligumi/id/766

42UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (the *Saeima* of the Republic of Latvia acceded the convention on 21 January 2019). Available: https://likumi.lv/ta/lv/starptautiskie-ligumi/id/1858

43Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of their Phonograms (the *Saeima* of Republic of Latvia acceded the convention on 21 January 2019). Available: https://likumi.lv/ta/id/42845-par-konvenciju-par-fonogrammu-producentu-aizsardzibu-pret-neatlautu-vinu-fonogrammu-pavairosanu

44Convention for the Protection of Cultural Property in the Event of Armed Conflict (Protocol 1) (the *Saeima* of Republic of Latvia acceded the convention on 21 November 2003). Available: https://likumi.lv/ta/id/81259-par-konvenciju-par-kulturas-vertibu-aizsardzibu-brunota-konflikta-gadijuma-un-tas-protokolu

45UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (the *Saeima* of the Republic of Latvia acceded the convention on 14 January 2005). Available: https://likumi.lv/ta/lv/starptautiskie-ligumi/id/1533

46UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (the *Saeima* of the Republic of Latvia acceded the convention on 24 May 2007). Available: https://likumi.lv/ta/id/157644-par-konvenciju-par-kulturas-izpausmju-daudzveidibas-aizsardzibu-un-veicinasanu

47Council Conclusions on the Work Plan for Culture 2019–2022. Available: https://eur-lex.europa.eu/legal-content/LV/TXT/PDF/?uri=CELEX:52018XG1221(01)&from=EN

48Communication from the European Commission 2018 “A New European Agenda for Culture”. Available: https://eur-lex.europa.eu/legal-content/LV/TXT/PDF/?uri=CELEX:52018DC0267&from=EN

49Davos Declaration 2018. Available: https://davosdeclaration2018.ch/media/Davos\_Declaration\_2018-23.01.2018\_lv.pdf

50Conventions. Available: https://www.km.gov.lv/lv/konvencijas

51Intangible Cultural Heritage Law, adopted by the *Saeima* on 29 September 2016, in force from 1 December 2020. Available: https://likumi.lv/ta/id/285526-nemateriala-kulturas-mantojuma-likums

52Song and Dance Celebration Law, adopted by the *Saeima* on 16 June 2005, in force from 1 July 2005. Available: https://likumi.lv/ta/id/111203-dziesmu-un-deju-svetku-likums

53Plan for Working with the Diaspora 2021–2023 (approved by the Cabinet Order No. 33 of 19 January 2021). Available: https://likumi.lv/ta/id/320368-par-planu-darbam-ar-diasporu-20212023-gadam

54Law on Historical Regions of Latvia, adopted by the *Saeima* on 16 June 2021, in force from 1 July 2021. Available: https://likumi.lv/ta/id/324253-latviesu-vesturisko-zemju-likums

55Law on Administrative Territories and Populated Areas, adopted by the *Saeima* on 10 June 2020, in force from 23 June 2020. Available: https://likumi.lv/ta/id/315654-administrativo-teritoriju-un-apdzivoto-vietu-likums

56Informative Report *Par valsts kultūrpolitikas pamatnostādņu “Radošā Latvija” (2014–2020) starpposma ietekmes izvērtējumu par periodu no 2014. līdz 2016.gadam*. Available: https://www.km.gov.lv/uploads/ckeditor/files/kultura\_timekli/KMZin\_210817\_RL\_starpposms.pdf

57NDP2027. Available: https://www.pkc.gov.lv/sites/default/files/inline-files/20121220\_NAP2020%20apstiprinats%20Saeima\_4.pdf

58Law on Historical Regions of Latvia, adopted by the *Saeima* on 16 June 2021, in force from 1 July 2021. Available: https://likumi.lv/ta/id/324253-latviesu-vesturisko-zemju-likums

59Eurostat (2017). Share of cultural enterprises in the total number of enterprises in the non-financial business economy. Available: https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\_statistics\_-\_cultural\_enterprises

60KEA European Affairs (2020), Market Analysis of the Cultural and Creative Sectors in Europe. Available: https://keanet.eu/new-market-analysis-of-the-cultural-and-creative-sectors-in-europe

61Available: https://kulturaskanons.lv/

62NDP2027. Available: https://www.pkc.gov.lv/sites/default/files/inline-files/20121220\_NAP2020%20apstiprinats%20Saeima\_4.pdf

63Studies on the Impact of Cultural Consumption and Participation of 2018 and 2020, study *Kultūras pieejamība Latvijā: faktori un iespējamie risinājumi* (2020). Available: https://www.km.gov.lv/lv/petijumi

64Association *Laikmetīgās kultūras nevalstisko organizāciju asociācija*, think tank *Providus*, association *Ascendum* (2020). *Kultūras pieejamība Latvijā: faktori un iespējamie risinājumi* (hereinafter – the Study on the Accessibility of Culture in Latvia). Available: https://www.km.gov.lv/sites/km/files/media\_file/kulturas20pieejamiba20latvija20-20faktori20un20iespejamie20risinajumi1.pdf

65Studies on the Impact of Cultural Consumption and Participation of 2018 and 2020. Available: https://www.km.gov.lv/lv/petijumi

66Cultural Consumption Study 2020. Available: https://www.km.gov.lv/lv/media/11801/download

67Eurofound. European Quality of Life Survey – data visualisation. Available: https://www.eurofound.europa.eu/lv/data/european-quality-of-life-survey?locale=LV&dataSource=EQLS2017NC&media=png&width=740&question=Y16\_Q56c&plot=crossCountry&countryGroup=linear&subset=Y16\_HH2a&subsetValue=All&country=LV&countryB=EuropeanUnion

68 Cultural Consumption Study of 2018. Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf

69Cultural Consumption Study 2020. Available: https://www.km.gov.lv/lv/media/11801/download

70Cultural Consumption Study of 2018. Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf

71Cultural Consumption Study 2018. Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf.

72EU funds’ operational programme “Growth and Employment” for the 2014–2020 planning period, the Specific Objective 2.2.1 “To ensure the increase in the reuse of public data and effective interaction between the public administration and the private sector”. Available: https://www.varam.gov.lv/lv/221-nodrosinat-publisko-datu-atkalizmantosanas-pieaugumu-un-efektivu-publiskas-parvaldes-un-privata-sektora-mijiedarbibu

73UN Convention on the Rights of Persons with Disabilities (the *Saeima* of the Republic of Latvia acceded the convention on 1 March 2010). Available: https://likumi.lv/ta/lv/starptautiskie-ligumi/id/1630

74Study *Apvienoto Nāciju Organizācijas Konvencijas par personu ar invaliditāti tiesībām ieviešanas izvērtējums*. Available: http://petijumi.mk.gov.lv/node/3249

75Foundation *Baltic Institute of Social Sciences* (2015). *ANO konvencijas par personu ar invaliditāti tiesībām monitorings 2010–2014.* *Pašvaldību aptaujas rezultāti.* Available: https://www.tiesibsargs.lv/uploads/content/legacy/ANO\_invaliditates\_konvencija\_Latvijas\_pasvaldibu\_aptauja\_2015.pdf

76Directive (EU) 2019/882 of the European Parliament and of the Council of 17 April 2019 on the accessibility requirements for products and services. Available: https://eur-lex.europa.eu/eli/dir/2019/882/oj?locale=lv

77Study on the Accessibility of Culture in Latvia. Available: https://www.km.gov.lv/sites/km/files/media\_file/kulturas20pieejamiba20latvija20-20faktori20un20iespejamie20risinajumi1.pdf

78Studies on the Impact of Cultural Consumption and Participation of 2018 and 2020. Available: https://www.km.gov.lv/lv/petijumi

79Ibid.

80Kļave, E., Šūpule, I., Zepa, B. (2015). *Trešo valstu pilsoņu portrets Latvijā*. Available: https://www.sif.gov.lv/images/files/SIF/tres-valst-pils-port/Gramata\_pilsonu\_290615\_web.pdf

81MoFA (2015). Latvian Diaspora in the World. Available: https://www.mfa.gov.lv/tautiesiem-arzemes/latvijas-diaspora-pasaule

82Diaspora Law, adopted by the *Saeima* on 1 November 2018, in force from 1 January 2019. Available: https://likumi.lv/ta/id/302998-diasporas-likums

83Cultural Consumption Study 2018. Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf

84Studies on the Impact Cultural Consumption and Participation of 2018 and 2020. Available: https://www.km.gov.lv/lv/petijumi

85Association *Culturelab* (2014). *Latvijas iedzīvotāju kultūras patēriņš un līdzdalība kultūras aktivitātēs 2007-2014:* *Pētījumu dati un statistika*. Available: https://culturelablv.files.wordpress.com/2014/12/kulturas-paterins-web-versija-3-decembris.pdf

86Study on the Accessibility of Culture in Latvia. Available: https://www.km.gov.lv/sites/km/files/media\_file/kulturas20pieejamiba20latvija20-20faktori20un20iespejamie20risinajumi1.pdf

87Cultural Consumption Study 2018. Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf

88Decision No 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC. Available: https://eur-lex.europa.eu/legal-content/LV/TXT/?uri=celex:32014D0445

89European Capitals of Culture: Success Strategies and Long-Term Effects. Study. Available: https://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL-CULT\_ET(2013)513985\_EN.pdf

90Cultural Consumption Study 2018. Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf

91LAC Scientific Research Centre (2017). Study Report *Baltijas valstu iedzīvotāju aptauja par Dziesmu un deju svētkiem*. Available: https://static.lka.edu.lv/media/cms\_page\_media/152/Iedzivotaju\_aptauja\_Dziesmu\_svetki\_2017\_5YzpeC1.pdf

92UNESCO Representative List of Intangible Cultural Heritage of Humanity. Available: https://latvijasdargumi.unesco.lv/lv/informacija-par-objektu/starptautiski-atziti-objekti/

93Draft law “Law on Culture Centres”, No. 1296, p. 12. Available: https://titania.saeima.lv/LIVS13/saeimalivs13.nsf/0/779801874C0276D3C225835200467331?OpenDocument

94Law on Historical Regions of Latvia, adopted by the *Saeima* on 16 June 2021, in force from 1 July 2021. Available: https://likumi.lv/ta/id/324253-latviesu-vesturisko-zemju-likums

95Law on Historical Regions of Latvia, adopted by the *Saeima* on 16 June 2021, in force from 1 July 2021. Available: https://likumi.lv/ta/id/324253-latviesu-vesturisko-zemju-likums

96Cultural Consumption Study 2018. Available: https://www.km.gov.lv/sites/km/files/lka20zpc\_kulturas20paterins20un20lidzdaliba2020181.pdf

97On the Guidelines on National Identity, Civil Society, and Integration Policy 2012–2018. Available: https://likumi.lv/ta/id/238195-par-nacionalas-identitates-pilsoniskas-sabiedribas-un-integracijas-politikas-pamatnostadnem-2012-2018-gadam

98Operational programme of the EU funds “Growth and Employment” for the 2014–2020 planning period, the Specific Objectives 5.5.1 “To preserve, protect, and develop significant cultural and natural heritage, as well as to develop related services” and 5.6.1 “To promote the revitalisation of the city of Rīga by ensuring effective socio-economic use of the territory”.

99Conceptual report *Par Latvijas Nacionālā arhīva ēku kritisko stāvokli un turpmāko rīcību* approved by the Cabinet Order No. 737 of 4 December 2020. Available: https://likumi.lv/ta/id/319265-par-konceptualo-zinojumu-par-latvijas-nacionala-arhiva-eku-kritisko-stavokli-un-turpmako-ricibu

100*SIA CSE COE* (2020). *Eiropas Savienības fondu ieguldījumu ietekmes efektivitātes izvērtējums kultūrizglītības sektorā Kultūras ministrijas un Izglītības un zinātnes ministrijas finansētajās profesionālās vidējās izglītības iestādēs un Kultūras ministrijas finansētajās augstākās izglītības iestādēs*. Available: https://www.km.gov.lv/lv/media/6284/download.

101Informative report *Par augstas gatavības projektiem, kas saistīti ar Covid-19 krīzes pārvarēšanu un ekonomikas atlabšanu* (approved in the Cabinet session of 18 March 2021, minutes No. 28, § 42). Available: http://tap.mk.gov.lv/lv/mk/tap/?pid=40499551&mode=mk&date=2021-03-18

102Recovery and Resilience Facility Plan of Latvia (approved by the Cabinet Order No. 292 of 28 April 2021). Available: https://likumi.lv/ta/id/322858-par-latvijas-atveselosanas-un-noturibas-mehanisma-planu

103Operational Programme for Latvia 2021–2027 (draft). Available: https://www.esfondi.lv/upload/Planosana/fmprog\_29042021\_dp-3.docx

104Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC. Available: https://eur-lex.europa.eu/legal-content/LV/TXT/?uri=CELEX%3A32019L0790

105Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. An SME Strategy for a sustainable and digital Europe. Available: https://eur-lex.europa.eu/legal-content/LV/TXT/HTML/?uri=CELEX:52020DC0103&from=EN

106LAC (2018). *Pētījums par kultūras jomas nevalstisko organizāciju sociāli ekonomisko ietekmi*. Available: https://www.km.gov.lv/uploads/ckeditor/files/kultura\_timekli/petijumi/ZIN%CC%A7OJUMS\_NVO\_final.pdf

107CSB (2020). *Impact of COVID-19: Creative Industries*. Available: https://stat.gov.lv/lv/statistikas-temas/valsts-ekonomika/covid/7495-covid-19-ietekme-radosas-industrijas?themeCode=COVID

108European Union Fund 2021–2027 Planning Period Measure 1.2.3.1 “Support for the Development of Innovative Entrepreneurship for SMEs”

109Scientific Research Centre of the Latvian Academy of Culture (2017). *Pētījums par kultūrizglītības īstenošanas pēctecību profesionālās ievirzes, profesionālās vidējās izglītības, augstākās izglītības programmās un sagatavoto speciālistu skaita atbilstību kultūras nozares un radošo industriju darba tirgus prasībām*. Available: https://www.km.gov.lv/sites/km/files/kulturizglitibas\_petijums\_1\_karta\_20171.pdf

110*SIA Analītisko pētījumu un stratēģiju laboratorija* (2018). *Kultūrizglītība Latvijā: pieejamība, pieprasījums, kvalitāte*. Available: https://www.km.gov.lv/sites/km/files/kulturizglitibas\_petijums\_2\_karta\_20181.pdf

111*SIA CSE COE* (2020). *Eiropas Savienības fondu ieguldījumu ietekmes efektivitātes izvērtējums kultūrizglītības sektorā Kultūras ministrijas un Izglītības un zinātnes ministrijas finansētajās profesionālās vidējās izglītības iestādēs un Kultūras ministrijas finansētajās augstākās izglītības iestādēs*. Available: https://www.km.gov.lv/lv/media/6284/download

112Technopolis Group (2021). *International Evaluation of Scientific Institutions Activity. Panel Report: Humanities*. Available: https://www.izm.gov.lv/lv/media/10719/download

113PIRLS study, 2016. Target audience – 4th grade (10-year-old) Latvian students evaluate themselves as poor readers and rank 46th out of 50 countries. It has been found that there is a lack of motivation to read. Available: http://timssandpirls.bc.edu/pirls2016/international-results/pirls/student-engagement-and-attitudes/students-like-reading/

PISA study 2018, target audience – 9th grade (15-year-old) students: 38 % of students admit they cannot understand complex texts; 30 % do not read fluently; 37 % need to read a text several times to understand it; 22 % find it difficult to answer questions about the text; 4.8 % have good reading skills; the reading achievements of boys are significantly lower than those of girls.

Available: https://www.oecd.org/education/pisa-2018-results-volume-i-5f07c754-en.htm

114Regional Policy Guidelines for 2021–2027 (approved by the Cabinet Order No. 587 of 26 November 2019. Available: https://likumi.lv/ta/id/310954-par-regionalas-politikas-pamatnostadnem-2021-2027-gadam

Minister for Culture N. Puntulis

**Annex 1**

Cultural Policy Guidelines 2022–2027

“Cultural State”

**STATISTICAL INDICATORS CHARACTERISING THE CULTURAL SECTOR**

Figure 1\*

**Structure of Household Consumption Expenditure for Leisure and Culture, %**

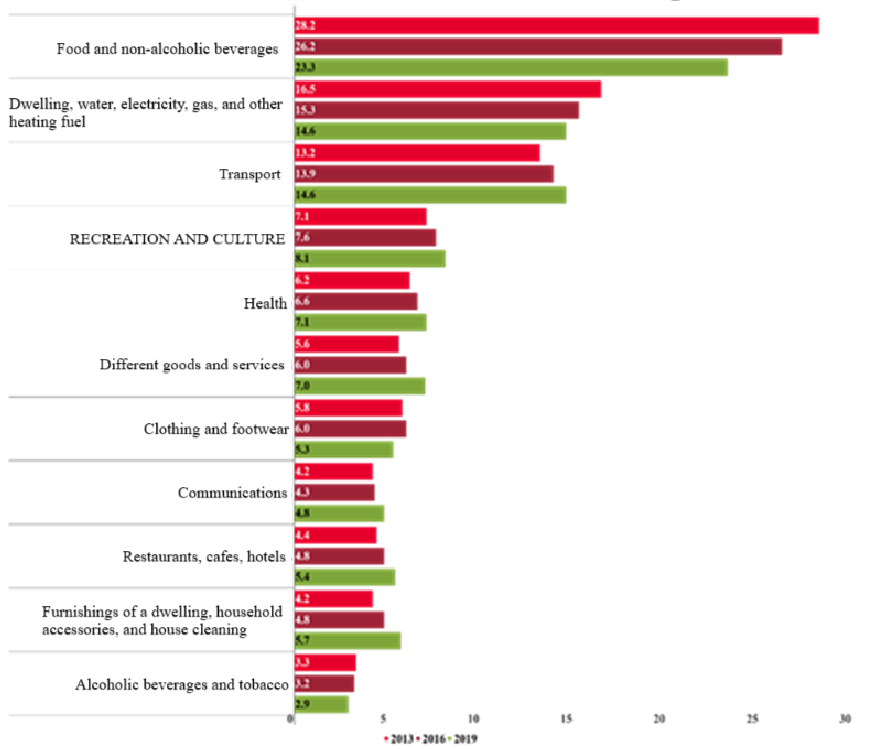
A green square with numbers

Description automatically generated

Data: CSB

Figure 2\*

**Structure of Household Consumption Expenditure, %**



Data: CSB

\* In 2017 and 2018, the Household Budget Survey was not conducted.

Figure 3

**Number of Visits to the National Archives of Latvia, thousands**

A graph of a bar chart

Description automatically generated with medium confidence

Data: MoC

Figure 4

**Number of Items Accepted for Storage at the National Archives of Latvia, thousands**

A graph of a graph with different colored squares

Description automatically generated with medium confidence

Data: MoC

Figure 5

**Number of On-site Visits to Libraries, thousands**

**A bar graph with numbers and a number of people

Description automatically generated with medium confidence**

Data: NLL

Figure 6

**Number of On-site Visits to Local Government Public Libraries by Regions, thousands**

A graph with numbers and text

Description automatically generated with medium confidence

Data: MoC

Figure 7

**Number of Virtual Visits to Libraries, thousands**

A graph of different colored bars

Description automatically generated

Data: NLL

Figure 8

**Number of Virtual Visits to Local Government Public Libraries by Regions, thousands**

A graph of numbers and a number of people

Description automatically generated with medium confidence

Data: MoC

Figure 9

**Lending by the National Library of Latvia, thousand**

A graph of a number of red bars

Description automatically generated with medium confidence

Data: NLL

\* The loan of electronic holdings has been recorded in statistics since 2016.

Figure 10

**Physical Lending by Accredited Libraries by Regions, thousands**

A graph of numbers and a number of people

Description automatically generated with medium confidence

Data: NLL

Figure 11

**Lending of Electronic Resources by Accredited Libraries by Region, thousands**

A graph of numbers and a number of people

Description automatically generated with medium confidence

Data: NLL

\* The loan of electronic holdings has been recorded in statistics since 2016.

Figure 12

**Number of Documents in Library Holdings at the End of the Year, thousands**

A graph with red squares and numbers

Description automatically generated

Data: NLL

Figure 13

**Number of Documents in the Holdings of Local Government Public Libraries at the End of the Year by Regions, thousands**

A graph of numbers and a number of people

Description automatically generated with medium confidence

Data: NLL

**Number of Visits to Accredited State and Local Government Museums, thousands**

**A graph of numbers and a number of people

Description automatically generated with medium confidence**

Data: MoC

Figure 14

**Number of Visits to Local Government Museums by Region, thousands**

A graph of numbers and a number of people

Description automatically generated with medium confidence

Data: MoC

Figure 15

**Replenishment of Museum Holdings, thousand units**

A graph of a number of people

Description automatically generated

Data: MoC

Figure 16

**Replenishment of Holdings of Local Government Museums by Region, thousand units**

A graph of numbers and colors

Description automatically generated with medium confidence

Data: MoC

Figure 17

**Total Expenditure of Foreign Overnight Travellers in Latvia, EUR millions**

A graph of different colored rectangles

Description automatically generated

Data: CSB

Figure 18

**Number of Original Literature Publications Issued in Latvia Compared to the Total Number of Literature Publications**

A graph of red bars

Description automatically generated with medium confidence

Data: NLL

Figure 19

**Number of Enterprises in the Sectors of Creative Industries and Related Sectors Thereof, thousands**

A graph of a number of different sizes and colors

Description automatically generated with medium confidence

Data: CSB

Figure 20

**Number of Individuals Employed in the Sectors of Creative Industries and Related Sectors Thereof, thousands**

A graph of green and red bars

Description automatically generated

Data: CSB

Figure 21\*

**Turnover of Sectors of Creative Industries and Related Sectors Thereof, EUR millions**

A graph of green and red bars

Description automatically generated

Data: CSB

Figure 22

**Added Value of Sectors of Creative Industries and Related Sectors Thereof, EUR millions**

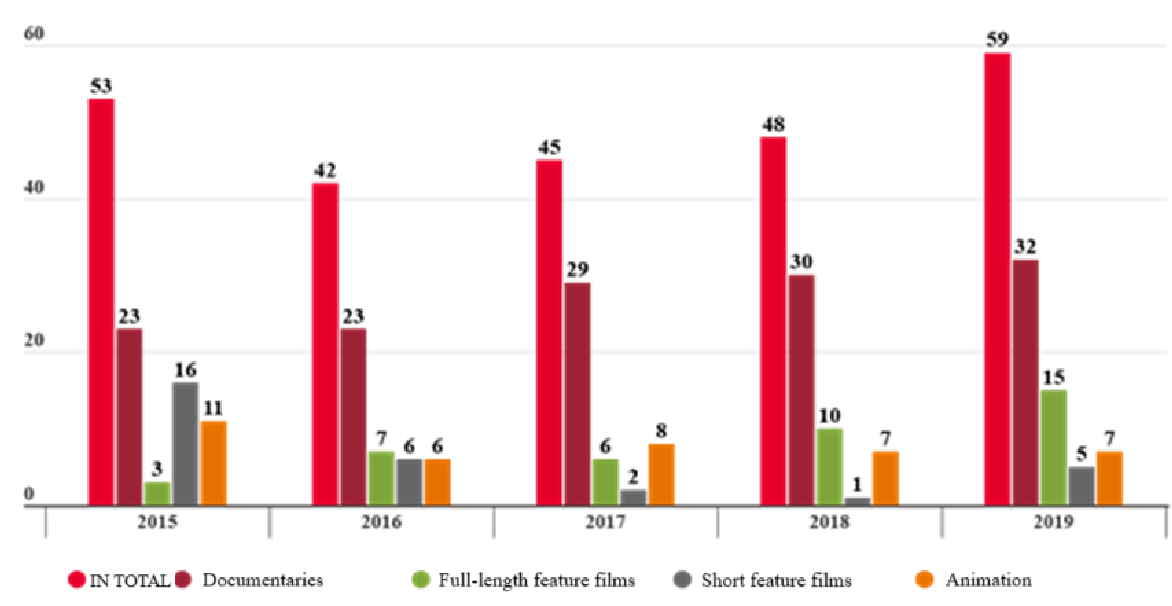
A graph of a number of bars

Description automatically generated with medium confidence

Data: CSB

Figure 23

**Number of Films Produced in Latvia**



Data: NFC

Figure 24

**Number of Film Premieres (Latvian, European, USA, Other Countries)**

A graph of a number of people

Description automatically generated with medium confidence

Data: NFC

Figure 25

**Statistics on Attendance of National Films, thousands**

A graph of a number of red squares

Description automatically generated with medium confidence

Data: NFC

Figure 26

**Attendance of Events at the LNOB and Concert Organisations, thousands**

A graph of blue and orange bars

Description automatically generated

Data: MoC

Figure 27

**Number of Concerts and Performances at the LNOB and State Concert Organisations**

A graph of numbers and a number of people

Description automatically generated with medium confidence

Data: MoC

\* State concert organisations: Latvian National Symphony Orchestra, Liepāja Symphony Orchestra, State Academic Choir “Latvija”, KREMERata Baltica, Latvian Concerts

Figure 28

**Attendance at State Theatres and Rīga Circus, thousands**

A graph of different colored bars

Description automatically generated

A graph of different colored bars

Description automatically generated

Data: MoC

Figure 29

**Number of Performances at State Theatres and Rīga Circus**

A graph of different colored bars

Description automatically generated

A graph of different colored bars

Description automatically generated

Data: MoC

Figure 30

**Number of Students in Cultural Education Institutions, thousands**

A graph of the number of students

Description automatically generated

Data: SEIS, MoC

\* The indicator reflects data on programmes financed by the MoC.

Figure 31

**Number of Students in Vocationally Oriented Cultural Education Institutions by Region**

A graph with numbers and text

Description automatically generated with medium confidence

Data: SEIS

\* The indicator reflects data on programmes financed by the MoC.

Figure 32

**Number of Artistic Collectives**

A graph of red columns

Description automatically generated with medium confidence

Data: MoC

Figure 33

**Number of Participants of Amateur Collectives per 100 Inhabitants**

A graph with orange rectangles

Description automatically generated

Data: MoC

Figure 34

**Attendance of Professional and Amateur Art Events in Culture Centres, thousands**

A graph with red and green rectangles

Description automatically generated

Data: MoC

Figure 35

**Annual Attendance of Cultural Events per 100 Inhabitants\***

A graph with green rectangles

Description automatically generated

Data: MoC, CSB

\* The total number of cultural event attendances includes data on the attendance of events in culture centres, cultural administration authorities of the local governments, theatres, the Rīga Circus, Latvian National Opera and Ballet, State concert organisations, the attendance of national films, and the attendance of the Song Celebration.

Figure 36

**Total Number of Employees at State and Local Government Cultural Institutions**

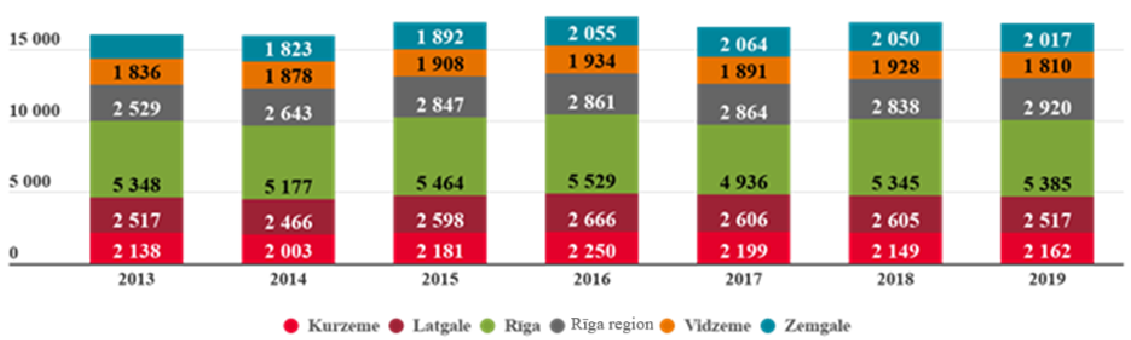
A red rectangles on a black background

Description automatically generated

Data: MoC

Figure 37

**Number of Employees at State and Local Government Cultural Institutions by Region**



Data: MoC

Figure 38

**Budget Expenditures of the Ministry of Culture with Earmarked Grants, EUR thousands**

A graph of blue rectangles

Description automatically generated

Data: MoC

Figure 39

**Budget Expenditures of the Ministry of Culture in Relation to GDP, %)**

A graph with green squares

Description automatically generated

Data: MoC, CSB

**Annex 2**

Cultural Policy Guidelines 2022–2027

“Cultural State”

**Explanation of Terms Used in the Guidelines**

**Amateur art** – cultural processes and the resulting cultural offer created by natural persons – authors or performers – who are not considered to be creative persons and their associations. Those involved in amateur art usually engage out of enthusiasm, during their free time, often under the guidance of a creative persons and most often without receiving remuneration for the creative activity.

**Documentary cultural heritage** – cultural heritage that encompasses information about the human, cultural, and linguistic diversity, and historical experiences recorded in written, illustrated, engraved, or otherwise documented forms on any possible medium.

**Culture** – an aggregate of distinctive spiritual, material, intellectual, and emotional features that characterise a society or societal group and in addition to the results of human creativity encompasses ways of life and coexistence, value systems, traditions, and beliefs.

**Culture sub-sectors** – individual sectors that fall within the cultural and creative sectors.

**Cultural heritage** – an aggregate of resources inherited from the past which individuals and society identify, independently of ownership, as a reflection and expression of their values, beliefs, knowledge, and traditions; it also includes the environment resulting from the interaction between people and places, and also skills, values, and behavioural models that contribute to a shared memory, while simultaneously serving as the source of understanding, identity, unity, and creativity.

**Cultural activities** (in the researches of cultural consumption and participation also **“cultural events”**) – public events available to the public (within the meaning of the Law on the Safety of Public Entertainment and Festivity Events) through which the cultural values or cultural heritage is communicated to the public.

**Cultural organisation** – legal entity (institution or capital company of the State or a local government, non-governmental organisation, undertaking) that operates in the cultural and creative sectors by implementing cultural processes and contributing to the preservation, development, and communication of culture.

**Cultural services** – services of the cultural and creative sectors for the public, including cultural activities through which the cultural values or cultural heritage is made accessible or communicated to the public.

**Cultural consumption** – the use of the cultural offer accessible to the public.

**Cultural offer** – an aggregate of cultural heritage accessible to the public, cultural values, and services based on them.

**Cultural accessibility** – opportunities for the public to use a diverse cultural offer encompassing the aspects of physical accessibility (of the infrastructure), digital accessibility, economic accessibility, functional accessibility (service design, including the accessibility of the content for people with special needs and people who do not speak the language in which the service is provided), and substantive accessibility (conformity of a service with the cultural needs of an individual).

**Cultural monuments** – cultural heritage encompassing cultural and historical landscapes and territories (ancient burial sites, cemeteries, parks, locations of historical events, and places of activity of significant figures), groups of buildings and individual buildings, and also works of art, equipment, and items with historical, scientific, artistic, or other cultural value.

**Cultural processes** – activities implemented by the cultural and creative sectors, including the creative activity that generates new cultural values and services, or evaluated, interpreted, or reused cultural values and cultural heritage generated so far.

**Cultural and creative sectors** – an aggregate of the areas of human activity where the primary resources are cultural heritage, cultural values, and expressions of individual or collective creativity; the cultural and creative sectors preserve cultural heritage and cultural values by ensuring their continuity and use, create new cultural values, and develop and provide cultural offers, thereby developing and communicating the cultural offer to the public, and also in interaction with other sectors of national economy engaging in addressing issues related to sustainability, education, social inclusion, social cohesion, security, and other issues.

**Cultural values** – results of artistic, industrial, or craft-related creative activities that hold not only potential commercial value but also symbolic significance and cultural value and which contribute to or may contribute to intellectual property, regardless of whether they are protected by current intellectual property legislation.

**Cultural education** (or **education in the cultural and creative sectors**) – an aggregate of educational programmes in the cultural and creative sectors which encompasses programmes in the thematic field “Arts” implemented by accredited educational institutions at the level of vocationally oriented education, vocational education, and higher education. In a broader sense, education in the cultural and creative sectors also covers professional development programmes for cultural sector experts, interest-based education and informal education programmes, subjects related to cultural topics in formal education, and also education of individuals in the field of culture within the framework of life-long learning.

**Cultural-historical region**, also **cultural space** – a historically developed territory distinguished from others by its unique cultural identity which manifests as the cultural heritage characteristic of that territory.

**Cultural environment** – environment shaped by human activity that preserves the traces of that activity and encompasses both cultural monuments and intangible cultural values.

**Cultural site** – a public place, either indoors or outdoors, where cultural services are provided or cultural activities are carried out.

**Intangible cultural heritage** – a part of cultural heritage which represents the cultural traditions and consists of the knowledge, skills, values and behaviour models passed down from generation to generation, defined by the surrounding environment and developed by interaction with history, nature and creativity, including oral traditions and expressions, performing arts, social practices, rituals, festive events, knowledge concerning nature and the universe, traditional artisan practices, and also instruments, items, artefacts and cultural spaces associated therewith.

**Professional art** – cultural processes and the resulting cultural offer accessible to the public which is created by organisations and creative persons.

**Creative activity** – a cultural process through which cultural values are created or communicated.

**Creative person** – a natural person who is an author or performer and who engages in professional creative activity in cultural and creative sectors by creating and communicating cultural values and contributing to the development of culture; creative persons typically have an education and skills relevant to the specific creative activity and they receive remuneration for the creative activity.

**Creative industries** – cultural and creative sectors that produce such products and services which, apart from the cultural value, possess a high added economic and innovation value or potential, and also functionality and applicability in other national economy sectors, including by creating added cultural value for products and services in other national economy sectors.

**Funding of the Guidelines**

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Task | Planned funding | | | Necessary additional funding52 | | | | | | Source of the additional funding |
| 2022 | 2023 | 2024 | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 |  |
| **Total funding** | **154 583 306** | **145 310 062** | **169 414 571** | **7 468 559** | **79 494 363** | **104 034 688** | **93 364 342** | **101 239 748** | **100 941 515** |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | **154 583 306** | **145 310 062** | **169 414 571** | **7 468 559** | **79 494 363** | **104 034 688** | **93 364 342** | **101 239 748** | **100 941 515** |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 153 808 267 | 145 295 830 | 140 737 774 | 0 | 63 545 642 | 87 954 790 | 77 456 717 | 85 332 123 | 90 033 890 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 775 039 | 14 232 | 28 676 797 | 7 468 559 | 15 948 721 | 16 079 898 | 15 907 625 | 15 907 625 | 10 907 625 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 154 583 306 | 145 310 062 | 169 414 571 | 7 468 559 | 79 494 363 | 104 034 688 | 93 364 342 | 101 239 748 | 100 941 515 |
| – implementation of the core functions of the state | 153 808 267 | 145 295 830 | 140 737 774 | 0 | 63 545 642 | 87 954 790 | 77 456 717 | 85 332 123 | 90 033 890 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 775 039 | 14 232 | 28 676 797 | 7 468 559 | 15 948 721 | 16 079 898 | 15 907 625 | 15 907 625 | 10 907 625 |
| 22. Ministry of Culture | 154 583 306 | 145 310 062 | 169 414 571 | 7 468 559 | 79 494 363 | 104 034 688 | 93 364 342 | 101 239 748 | 100 941 515 |
| – implementation of the core functions of the state | 153 808 267 | 145 295 830 | 140 737 774 | 0 | 63 545 642 | 87 954 790 | 77 456 717 | 85 332 123 | 90 033 890 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 775 039 | 14 232 | 28 676 797 | 7 468 559 | 15 948 721 | 16 079 898 | 15 907 625 | 15 907 625 | 10 907 625 |
| **1. Action Direction. Accessibility of cultural offer for the public (NAP2027 [364], [377])** | | | | | | | | | | |
| **Total funding** | **11 800 031** | **10 786 018** | **10 792 958** | **2 968 559** | **4 860 476** | **1 874 061** | **2 701 788** | **5 701 788** | **6 701 788** |  |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 11 800 031 | 10 786 018 | 10 792 958 | 2 968 559 | 4 860 476 | 1 874 061 | 2 701 788 | 5 701 788 | 6 701 788 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 11 039 915 | 10 771 786 | 10 771 786 | 0 | 2 621 880 | 1 701 788 | 2 701 788 | 5 701 788 | 6 701 788 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 760 116 | 14 232 | 21 172 | 2 968 559 | 2 238 596 | 172 273 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 11 800 031 | 10 786 018 | 10 792 958 | 2 968 559 | 4 860 476 | 1 874 061 | 2 701 788 | 5 701 788 | 6 701 788 |
| – implementation of the core functions of the state | 11 039 915 | 10 771 786 | 10 771 786 | 0 | 2 621 880 | 1 701 788 | 2 701 788 | 5 701 788 | 6 701 788 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 760 116 | 14 232 | 21 172 | 2 968 559 | 2 238 596 | 172 273 | 0 | 0 | 0 |
| 22. Ministry of Culture | 11 800 031 | 10 786 018 | 10 792 958 | 2 968 559 | 4 860 476 | 1 874 061 | 2 701 788 | 5 701 788 | 6 701 788 |
| – implementation of the core functions of the state | 11 039 915 | 10 771 786 | 10 771 786 | 0 | 2 621 880 | 1 701 788 | 2 701 788 | 5 701 788 | 6 701 788 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 760 116 | 14 232 | 21 172 | 2 968 559 | 2 238 596 | 172 273 | 0 | 0 | 0 |
| **Task 1.1. To ensure the accessibility of cultural offer in the regions (NDP2027 [367], [368])** | | | | | | | | | | REACT-EU (Specific Objective 13.1.4) – EUR 300 000  SBF |
| **Total funding** | 4 818 687 | 4 818 687 | 4 818 687 | 1 500 000 | 1 750 000 | 250 000 | 1 250 000 | 4 250 000 | 5 250 000 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 4 818 687 | 4 818 687 | 4 818 687 | 1 500 000 | 1 750 000 | 250 000 | 1 250 000 | 4 250 000 | 5 250 000 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 4 818 687 | 4 818 687 | 4 818 687 | 0 | 250 000 | 250 000 | 1 250 000 | 4 250 000 | 5 250 000 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 4 818 687 | 4 818 687 | 4 818 687 | 1 500 000 | 1 750 000 | 250 000 | 1 250 000 | 4 250 000 | 5 250 000 |
| – implementation of the core functions of the state | 4 818 687 | 4 818 687 | 4 818 687 | 0 | 250 000 | 250 000 | 1 250 000 | 4 250 000 | 5 250 000 |
| – implementation of the projects and measures co-financed by the EU policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 4 818 687 | 4 818 687 | 4 818 687 | 1 500 000 | 1 750 000 | 250 000 | 1 250 000 | 4 250 000 | 5 250 000 |
| – implementation of the core functions of the state | 4 818 687 | 4 818 687 | 4 818 687 | 0 | 250 000 | 250 000 | 1 250 000 | 4 250 000 | 5 250 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| **Task 1.2. To ensure the accessibility of cultural offer for the diaspora (NDP2027 [367], [368])** | | | | | | | | | | NDP 268 – within the framework of the Diaspora Action Plan |
| **Total funding** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 1.3. To ensure the accessibility of cultural offer for children and young people (NDP2027 [367], [368])** | | | | | | | | | | NDP 309 – EEA programme “Regional Development and Culture” – EUR 3 192 353  SBF |
| **Total funding** | 705 879 | 705 879 | 705 879 | 1 468 559 | 938 596 | 372 273 | 200 000 | 200 000 | 200 000 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 705 879 | 705 879 | 705 879 | 1 468 559 | 938 596 | 372 273 | 200 000 | 200 000 | 200 000 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 705 879 | 705 879 | 705 879 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 468 559 | 738 596 | 172 273 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 705 879 | 705 879 | 705 879 | 1 468 559 | 938 596 | 372 273 | 200 000 | 200 000 | 200 000 |
| – implementation of the core functions of the state | 705 879 | 705 879 | 705 879 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 468 559 | 738 596 | 172 273 | 0 | 0 | 0 |
| 22. Ministry of Culture | 705 879 | 705 879 | 705 879 | 1 468 559 | 938 596 | 372 273 | 200 000 | 200 000 | 200 000 |
| – implementation of the core functions of the state | 705 879 | 705 879 | 705 879 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 468 559 | 738 596 | 172 273 | 0 | 0 | 0 |
| **Task 1.4. To ensure the accessibility of cultural offer for minorities and foreign citizens (NDP2027 [367], [368])** | | | | | | | | | |  |
| **Total funding** | 1 833 920 | 1 833 920 | 1 833 920 | 0 | 0 | 0 | 0 | 0 | 0 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 1 833 920 | 1 833 920 | 1 833 920 | 0 | 0 | 0 | 0 | 0 | 0 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 1 833 920 | 1 833 920 | 1 833 920 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 1 833 920 | 1 833 920 | 1 833 920 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 1 833 920 | 1 833 920 | 1 833 920 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 1 833 920 | 1 833 920 | 1 833 920 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 1 833 920 | 1 833 920 | 1 833 920 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 1.5. To ensure the accessibility of cultural offer for people with functional disorders (NDP2027 [367], [368])** | | | | | | | | | | SBF |
| **Total funding** | 106 299 | 106 299 | 106 299 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 106 299 | 106 299 | 106 299 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 106 299 | 106 299 | 106 299 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 106 299 | 106 299 | 106 299 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| – implementation of the core functions of the state | 106 299 | 106 299 | 106 299 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 106 299 | 106 299 | 106 299 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| – implementation of the core functions of the state | 106 299 | 106 299 | 106 299 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 200 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 1.6. To ensure the accessibility of the cultural offer in the digital environment (NDP2027 [317], [367], [368])** | | | | | | | | | | NDP 261 – 1 550 000, SBF |
| **Total funding** | 4 275 246 | 3 261 233 | 3 268 173 | 0 | 1 971 880 | 1 051 788 | 1 051 788 | 1 051 788 | 1 051 788 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 4 275 246 | 3 261 233 | 3 268 173 | 0 | 1 971 880 | 1 051 788 | 1 051 788 | 1 051 788 | 1 051 788 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 3 515 130 | 3 247 001 | 3 247 001 | 0 | 1 971 880 | 1 051 788 | 1 051 788 | 1 051 788 | 1 051 788 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 760 116 | 14 232 | 21 172 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 4 275 246 | 3 261 233 | 3 268 173 | 0 | 1 971 880 | 1 051 788 | 1 051 788 | 1 051 788 | 1 051 788 |
| – implementation of the core functions of the state | 3 515 130 | 3 247 001 | 3 247 001 | 0 | 1 971 880 | 1 051 788 | 1 051 788 | 1 051 788 | 1 051 788 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 760 116 | 14 232 | 21 172 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 4 275 246 | 3 261 233 | 3 268 173 | 0 | 1 971 880 | 1 051 788 | 1 051 788 | 1 051 788 | 1 051 788 |
| – implementation of the core functions of the state | 3 515 130 | 3 247 001 | 3 247 001 | 0 | 1 971 880 | 1 051 788 | 1 051 788 | 1 051 788 | 1 051 788 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 760 116 | 14 232 | 21 172 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 1.7. To ensure the promotion of the cultural offer (NDP2027 [368])** | | | | | | | | | | SBF |
| **Total funding** | 60 000 | 60 000 | 60 000 | 0 | 0 | 0 | 0 | 0 | 0 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 60 000 | 60 000 | 60 000 | 0 | 0 | 0 | 0 | 0 | 0 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 60 000 | 60 000 | 60 000 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 60 000 | 60 000 | 60 000 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 60 000 | 60 000 | 60 000 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 60 000 | 60 000 | 60 000 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 60 000 | 60 000 | 60 000 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **2. Action Direction. Public participation in cultural processes (NDP2027 [366])** | | | | | | | | | | |
| **Total funding** | **2 695 380** | **1 195 380** | **1 195 380** | **0** | **7 651 395** | **11 348 895** | **11 348 895** | **11 348 895** | **11 348 895** |  |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 11 348 895 | 11 348 895 | 11 348 895 | 11 348 895 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 11 348 895 | 11 348 895 | 11 348 895 | 11 348 895 |
| – implementation of the core functions of the state | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| 22. Ministry of Culture | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 11 348 895 | 11 348 895 | 11 348 895 | 11 348 895 |
| – implementation of the core functions of the state | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| **Task 2.1. To encourage engagement of the public in amateur art (NDP2027 [367], [370])** | | | | | | | | | | NDP 257 – it was planned ESF EUR 5 000 000, outlined in the operational programme ESF, Specific Objective 4.3.2, EUR 20 040 102 |
| **Total funding** | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the EU policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| 22. Ministry of Culture | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 3 697 500 | 3 697 500 | 3 697 500 | 3 697 500 |
| **Task 2.2. To encourage the creative self-expression of the public (NDP2027 [367])** | | | | | | | | | |  |
| **Total funding** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 2.3. To encourage public engagement in the preservation and sustainability of tangible and intangible cultural heritage (NDP2027 [370])** | | | | | | | | | | SBF |
| **Total funding** | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| – implementation of the core functions of the state | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| – implementation of the core functions of the state | 2 695 380 | 1 195 380 | 1 195 380 | 0 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 | 7 651 395 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **3. Action Direction. Sustainability of cultural heritage (NDP2027 [370])** | | | | | | | | | | |
| **Total funding** | **28 723 501** | **29 237 700** | **22 509 541** | **0** | **7 227 284** | **6 995 764** | **6 910 502** | **6 910 502** | **9 210 502** |  |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 28 723 501 | 29 237 700 | 22 509 541 | 0 | 7 227 284 | 6 995 764 | 6 910 502 | 6 910 502 | 9 210 502 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 28 723 501 | 29 237 700 | 22 509 541 | 0 | 5 748 284 | 5 516 764 | 5 431 502 | 5 431 502 | 7 731 502 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 0 | 0 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 28 723 501 | 29 237 700 | 22 509 541 | 0 | 7 227 284 | 6 995 764 | 6 910 502 | 6 910 502 | 9 210 502 |
| – implementation of the core functions of the state | 28 723 501 | 29 237 700 | 22 509 541 | 0 | 5 748 284 | 5 516 764 | 5 431 502 | 5 431 502 | 7 731 502 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 0 | 0 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 |
| 22. Ministry of Culture | 28 723 501 | 29 237 700 | 22 509 541 | 0 | 7 227 284 | 6 995 764 | 6 910 502 | 6 910 502 | 9 210 502 |
| – implementation of the core functions of the state | 28 723 501 | 29 237 700 | 22 509 541 | 0 | 5 748 284 | 5 516 764 | 5 431 502 | 5 431 502 | 7 731 502 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 0 | 0 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 |
| **Task 3.1. To ensure the preservation, restoration, and sustainable use of cultural monuments (NDP2027 [245], [369], [370])** | | | | | | | | | | NDP 245 – ERDF, Specific Objective 5.1.1, EUR 7 395 000  NDP 72  SBF |
| **Total funding** | 4 909 286 | 1 578 824 | 1 578 824 | 0 | 5 247 595 | 4 927 595 | 4 842 333 | 4 842 333 | 6 642 333 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 4 909 286 | 1 578 824 | 1 578 824 | 0 | 5 247 595 | 4 927 595 | 4 842 333 | 4 842 333 | 6 642 333 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 4 909 286 | 1 578 824 | 1 578 824 | 0 | 3 768 595 | 3 448 595 | 3 363 333 | 3 363 333 | 5 163 333 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 4 909 286 | 1 578 824 | 1 578 824 | 0 | 5 247 595 | 4 927 595 | 4 842 333 | 4 842 333 | 6 642 333 |
| – implementation of the core functions of the state | 4 909 286 | 1 578 824 | 1 578 824 | 0 | 3 768 595 | 3 448 595 | 3 363 333 | 3 363 333 | 5 163 333 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 |
| 22. Ministry of Culture | 4 909 286 | 1 578 824 | 1 578 824 | 0 | 5 247 595 | 4 927 595 | 4 842 333 | 4 842 333 | 6 642 333 |
| – implementation of the core functions of the state | 4 909 286 | 1 578 824 | 1 578 824 | 0 | 3 768 595 | 3 448 595 | 3 363 333 | 3 363 333 | 5 163 333 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 | 1 479 000 |
| **Task 3.2. To ensure the preservation and promotion of intangible cultural heritage values (NDP2027 [370])** | | | | | | | | | | SBF |
| **Total funding** | 265 653 | 174 173 | 180 173 | 0 | 20 000 | 28 526 | 28 526 | 28 526 | 28 526 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 265 653 | 174 173 | 180 173 | 0 | 20 000 | 28 526 | 28 526 | 28 526 | 28 526 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 265 653 | 174 173 | 180 173 | 0 | 20 000 | 28 526 | 28 526 | 28 526 | 28 526 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 265 653 | 174 173 | 180 173 | 0 | 20 000 | 28 526 | 28 526 | 28 526 | 28 526 |
| – implementation of the core functions of the state | 265 653 | 174 173 | 180 173 | 0 | 20 000 | 28 526 | 28 526 | 28 526 | 28 526 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 265 653 | 174 173 | 180 173 | 0 | 20 000 | 28 526 | 28 526 | 28 526 | 28 526 |
| – implementation of the core functions of the state | 265 653 | 174 173 | 180 173 | 0 | 20 000 | 28 526 | 28 526 | 28 526 | 28 526 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 3.3. To strengthen the Song and Dance Celebration tradition (NDP2027 [367], [370])** | | | | | | | | | | NDP 264 – SBF, 7 500 000 |
| **Total funding** | 2 763 427 | 7 537 588 | 914 596 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 700 000 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 2 763 427 | 7 537 588 | 914 596 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 700 000 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 2 763 427 | 7 537 588 | 914 596 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 700 000 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 2 763 427 | 7 537 588 | 914 596 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 700 000 |
| – implementation of the core functions of the state | 2 763 427 | 7 537 588 | 914 596 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 700 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 2 763 427 | 7 537 588 | 914 596 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 700 000 |
| – implementation of the core functions of the state | 2 763 427 | 7 537 588 | 914 596 | 0 | 200 000 | 200 000 | 200 000 | 200 000 | 700 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 3.4. To ensure the operation of cultural heritage authorities and the development of their services (NDP2027 [369], [370])** | | | | | | | | | | NDP 286, 390, 440, 603  SBF |
| **Total funding** | 19 132 823 | 18 888 343 | 18 888 343 | 0 | 1 759 689 | 1 839 643 | 1 839 643 | 1 839 643 | 1 839 643 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 19 132 823 | 18 888 343 | 18 888 343 | 0 | 1 759 689 | 1 839 643 | 1 839 643 | 1 839 643 | 1 839 643 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 19 132 823 | 18 888 343 | 18 888 343 | 0 | 1 759 689 | 1 839 643 | 1 839 643 | 1 839 643 | 1 839 643 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 19 132 823 | 18 888 343 | 18 888 343 | 0 | 1 759 689 | 1 839 643 | 1 839 643 | 1 839 643 | 1 839 643 |
| – implementation of the core functions of the state | 19 132 823 | 18 888 343 | 18 888 343 | 0 | 1 759 689 | 1 839 643 | 1 839 643 | 1 839 643 | 1 839 643 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 20 785 135 | 19 947 115 | 19 835 948 | 0 | 1 759 689 | 1 839 643 | 1 839 643 | 1 839 643 | 1 839 643 |
| – implementation of the core functions of the state | 20 785 135 | 19 947 115 | 19 835 948 | 0 | 1 759 689 | 1 839 643 | 1 839 643 | 1 839 643 | 1 839 643 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 |  | 0 | 0 | 0 | 0 | 0 | 0 |
| **4. Action Direction. Development of the cultural and creative sectors (NDP2027 [376], [377], [378])** | | | | | | | | | | |
| **Total funding** | **102 716 380** | **98 949 165** | **129 774 893** | **4 500 000** | **53 545 984** | **73 051 817** | **62 457 158** | **67 107 117** | **68 280 221** |  |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 102 716 380 | 98 949 165 | 129 774 893 | 4 500 000 | 53 545 984 | 73 051 817 | 62 457 158 | 67 107 117 | 68 280 221 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 102 716 380 | 98 949 165 | 101 119 268 | 0 | 41 314 859 | 67 320 692 | 56 726 033 | 61 375 992 | 62 549 096 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 28 655 625 | 4 500 000 | 12 231 125 | 5 731 125 | 5 731 125 | 5 731 125 | 5 731 125 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 102 716 380 | 98 949 165 | 129 774 893 | 4 500 000 | 53 545 984 | 73 051 817 | 62 457 158 | 67 107 117 | 68 280 221 |
| – implementation of the core functions of the state | 102 716 380 | 98 949 165 | 101 119 268 | 0 | 41 314 859 | 67 320 692 | 56 726 033 | 61 375 992 | 62 549 096 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 28 655 625 | 4 500 000 | 12 231 125 | 5 731 125 | 5 731 125 | 5 731 125 | 5 731 125 |
| 22. Ministry of Culture | 102 716 380 | 98 949 165 | 129 774 893 | 4 500 000 | 53 545 984 | 73 051 817 | 62 457 158 | 67 107 117 | 68 280 221 |
| – implementation of the core functions of the state | 102 716 380 | 98 949 165 | 101 119 268 | 0 | 41 314 859 | 67 320 692 | 56 726 033 | 61 375 992 | 62 549 096 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 0 | 0 | 28 655 625 | 4 500 000 | 12 231 125 | 5 731 125 | 5 731 125 | 5 731 125 | 5 731 125 |
| **Task 4.1. Create preconditions for the development of professional art (NDP2027 [382])** | | | | | | | | | | NDP 262 – SBF 8 600 000  React-EU, Specific Objective 13.1.4 |
| **Total funding** | 41 981 903 | 38 606 551 | 40 866 651 | 3 000 000 | 8 358 926 | 5 558 926 | 9 508 926 | 9 508 926 | 9 508 926 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 41 981 903 | 38 606 551 | 40 866 651 | 3 000 000 | 8 358 926 | 5 558 926 | 9 508 926 | 9 508 926 | 9 508 926 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 41 981 903 | 38 606 551 | 40 866 651 | 0 | 5 358 926 | 5 558 926 | 9 508 926 | 9 508 926 | 9 508 926 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 3 000 000 | 3 000 000 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 41 981 903 | 38 606 551 | 40 866 651 | 3 000 000 | 8 358 926 | 5 558 926 | 9 508 926 | 9 508 926 | 9 508 926 |
| – implementation of the core functions of the state | 41 981 903 | 38 606 551 | 40 866 651 | 0 | 5 358 926 | 5 558 926 | 9 508 926 | 9 508 926 | 9 508 926 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 3 000 000 | 3 000 000 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 41 981 903 | 38 606 551 | 40 866 651 | 3 000 000 | 8 358 926 | 5 558 926 | 9 508 926 | 9 508 926 | 9 508 926 |
| – implementation of the core functions of the state | 41 981 903 | 38 606 551 | 40 866 651 | 0 | 5 358 926 | 5 558 926 | 9 508 926 | 9 508 926 | 9 508 926 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 |  | 3 000 000 | 3 000 000 | 0 | 0 | 0 | 0 |
| **Task 4.2. Invest in the development of cultural infrastructure (NDP2027 [281], [369], [380])** | | | | | | | | | | NDP 249 – planned EUR 38 750 000; provided by ERDF in accordance with the Specific Objective 5.1.1, EUR 28 000 000  NDP 244 – planned EUR 20 000 000; provided by ERDF in accordance with the Specific Objective 5.1.1, EUR 14 790 000, NDP 243 – SBF EUR 50 000 000  SBF |
| **Total funding** | 626 067 | 753 574 | 29 409 199 | 0 | 28 758 433 | 45 112 294 | 27 838 105 | 32 838 105 | 32 838 105 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 626 067 | 753 574 | 29 409 199 | 0 | 28 758 433 | 45 112 294 | 27 838 105 | 32 838 105 | 32 838 105 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 626 067 | 753 574 | 753 574 | 0 | 21 027 308 | 39 381 169 | 22 106 980 | 27 106 980 | 27 106 980 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 28 655 625 | 0 | 7 731 125 | 5 731 125 | 5 731 125 | 5 731 125 | 5 731 125 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 626 067 | 753 574 | 29 409 199 | 0 | 28 758 433 | 45 112 294 | 27 838 105 | 32 838 105 | 32 838 105 |
| – implementation of the core functions of the state | 626 067 | 753 574 | 753 574 | 0 | 21 027 308 | 39 381 169 | 22 106 980 | 27 106 980 | 27 106 980 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 28 655 625 | 0 | 7 731 125 | 5 731 125 | 5 731 125 | 5 731 125 | 5 731 125 |
| 22. Ministry of Culture | 626 067 | 753 574 | 29 409 199 | 0 | 28 758 433 | 45 112 294 | 27 838 105 | 32 838 105 | 32 838 105 |
| – implementation of the core functions of the state | 626 067 | 753 574 | 753 574 | 0 | 21 027 308 | 39 381 169 | 22 106 980 | 27 106 980 | 27 106 980 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 28 655 625 | 0 | 7 731 125 | 5 731 125 | 5 731 125 | 5 731 125 | 5 731 125 |
| **Task 4.3. Invest in the material and technical provision of cultural and creative sectors (NDP2027 [369], [380])** | | | | | | | | | | SBF |
| **Total funding** | 0 | 0 | 0 | 0 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 0 | 0 | 0 | 0 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 0 | 0 | 0 | 0 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 0 | 0 | 0 | 0 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 0 | 0 | 0 | 0 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 | 1 000 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 4.4. To increase the remuneration and revenues of those employed in the cultural and creative sectors (NDP2027 [223], [225], [382])** | | | | | | | | | | SBF |
| **Total funding** | 59 226 835 | 59 007 465 | 58 917 468 | 0 | 12 368 681 | 18 687 803 | 20 474 583 | 22 440 042 | 24 602 046 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 59 226 835 | 59 007 465 | 58 917 468 | 0 | 12 368 681 | 18 687 803 | 20 474 583 | 22 440 042 | 24 602 046 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 59 226 835 | 59 007 465 | 58 917 468 | 0 | 12 368 681 | 18 687 803 | 20 474 583 | 22 440 042 | 24 602 046 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 59 226 835 | 59 007 465 | 58 917 468 | 0 | 12 368 681 | 18 687 803 | 20 474 583 | 22 440 042 | 24 602 046 |
| – implementation of the core functions of the state | 59 226 835 | 59 007 465 | 58 917 468 | 0 | 12 368 681 | 18 687 803 | 20 474 583 | 22 440 042 | 24 602 046 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 59 226 835 | 59 007 465 | 58 917 468 | 0 | 12 368 681 | 18 687 803 | 20 474 583 | 22 440 042 | 24 602 046 |
| – implementation of the core functions of the state | 59 226 835 | 59 007 465 | 58 917 468 | 0 | 12 368 681 | 18 687 803 | 20 474 583 | 22 440 042 | 24 602 046 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 |  | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 4.5. To strengthen the cultural information space (NDP2027 [368])** | | | | | | | | | | SBF |
| **Total funding** | 71 144 | 71 144 | 71 144 | 0 | 71 144 | 71 144 | 71 144 | 71 144 | 71 144 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 71 144 | 71 144 | 71 144 | 0 | 71 144 | 71 144 | 71 144 | 71 144 | 71 144 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 71 144 | 71 144 | 71 144 | 0 | 71 144 | 71 144 | 71 144 | 71 144 | 71 144 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 71 144 | 71 144 | 71 144 | 0 | 71 144 | 71 144 | 71 144 | 71 144 | 71 144 |
| – implementation of the core functions of the state | 71 144 | 71 144 | 71 144 | 0 | 71 144 | 71 144 | 71 144 | 71 144 | 71 144 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 71 144 | 71 144 | 71 144 | 0 | 71 144 | 71 144 | 71 144 | 71 144 | 71 144 |
| – implementation of the core functions of the state | 71 144 | 71 144 | 71 144 | 0 | 71 144 | 71 144 | 71 144 | 71 144 | 71 144 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 4.6. To support the operation of NGOs in the cultural and creative sectors (NDP2027 [381], [383])** | | | | | | | | | | REACT-EU, Specific Objective 13.1.4 – EUR 3 000 000  SBF |
| **Total funding** | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 0 | 0 | 0 |  |  |  |  |  |  |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 1 500 000 | 1 500 000 | 0 | 0 | 0 | 0 |
| **Task 4.7. To strengthen the export capacity and international recognition of the cultural and creative sectors in shaping the image of Latvia (NDP2027 [243], [383], [384])** | | | | | | | | | | SBF |
| **Total funding** | 675 511 | 375 511 | 375 511 | 0 | 1 428 800 | 2 561 650 | 3 504 400 | 1 188 900 | 200 000 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 675 511 | 375 511 | 375 511 | 0 | 1 428 800 | 2 561 650 | 3 504 400 | 1 188 900 | 200 000 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 675 511 | 375 511 | 375 511 | 0 | 1 428 800 | 2 561 650 | 3 504 400 | 1 188 900 | 200 000 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 675 511 | 375 511 | 375 511 | 0 | 1 428 800 | 2 561 650 | 3 504 400 | 1 188 900 | 200 000 |
| – implementation of the core functions of the state | 675 511 | 375 511 | 375 511 | 0 | 1 428 800 | 2 561 650 | 3 504 400 | 1 188 900 | 200 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 675 511 | 375 511 | 375 511 | 0 | 1 428 800 | 2 561 650 | 3 504 400 | 1 188 900 | 200 000 |
| – implementation of the core functions of the state | 675 511 | 375 511 | 375 511 | 0 | 1 428 800 | 2 561 650 | 3 504 400 | 1 188 900 | 200 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 |  | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 4.8. To promote the development of creative industries (NDP2027 [383], [384])** | | | | | | | | | | NDP 256  NDP 71  SBF |
| **Total funding** | 134 920 | 134 920 | 134 920 | 0 | 60 000 | 60 000 | 60 000 | 60 000 | 60 000 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 134 920 | 134 920 | 134 920 | 0 | 60 000 | 60 000 | 60 000 | 60 000 | 60 000 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 134 920 | 134 920 | 134 920 | 0 | 60 000 | 60 000 | 60 000 | 60 000 | 60 000 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 134 920 | 134 920 | 134 920 | 0 | 60 000 | 60 000 | 60 000 | 60 000 | 60 000 |
| – implementation of the core functions of the state | 134 920 | 134 920 | 134 920 | 0 | 60 000 | 60 000 | 60 000 | 60 000 | 60 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 134 920 | 134 920 | 134 920 | 0 | 60 000 | 60 000 | 60 000 | 60 000 | 60 000 |
| – implementation of the core functions of the state | 134 920 | 134 920 | 134 920 | 0 | 60 000 | 60 000 | 60 000 | 60 000 | 60 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 |  |  |  |  |  |
| **5. Action Direction. Culture and education (NDP2027 [134], [135], [151], [371])** | | | | | | | | | | |
| **Total funding** | **8 648 014** | **5 141 799** | **5 141 799** | **0** | **6 209 224** | **10 764 151** | **9 945 999** | **10 171 446** | **5 400 109** |  |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 8 648 014 | 5 141 799 | 5 141 799 | 0 | 6 209 224 | 10 764 151 | 9 945 999 | 10 171 446 | 5 400 109 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 8 633 091 | 5 141 799 | 5 141 799 | 0 | 6 209 224 | 5 764 151 | 4 945 999 | 5 171 446 | 5 400 109 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 14 923 | 0 | 0 | 0 | 0 | 5 000 000 | 5 000 000 | 5 000 000 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 8 648 014 | 5 141 799 | 5 141 799 | 0 | 6 209 224 | 10 764 151 | 9 945 999 | 10 171 446 | 5 400 109 |
| – implementation of the core functions of the state | 8 633 091 | 5 141 799 | 5 141 799 | 0 | 6 209 224 | 5 764 151 | 4 945 999 | 5 171 446 | 5 400 109 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 14 923 | 0 | 0 | 0 | 0 | 5 000 000 | 5 000 000 | 5 000 000 | 0 |
| 22. Ministry of Culture | 8 648 014 | 5 141 799 | 5 141 799 | 0 | 6 209 224 | 10 764 151 | 9 945 999 | 10 171 446 | 5 400 109 |
| – implementation of the core functions of the state | 8 633 091 | 5 141 799 | 5 141 799 | 0 | 6 209 224 | 5 764 151 | 4 945 999 | 5 171 446 | 5 400 109 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance\*\* | 14 923 | 0 | 0 | 0 | 0 | 5 000 000 | 5 000 000 | 5 000 000 | 0 |
| **Task 5.1. To strengthen vocationally oriented education (NDP2027 [385])** | | | | | | | | | |  |
| **Total funding** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| – implementation of the core functions of the state |  |  | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 5.2. To strengthen vocational secondary education (NDP2027 [166], [385])** | | | | | | | | | | NDP 247, 396, 397, 398, 414, 415, 417  SBF |
| **Total funding** | 7 895 354 | 4 647 664 | 4 647 664 | 0 | 1 379 882 | 1 437 927 | 1 498 873 | 1 562 858 | 1 630 059 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 7 895 354 | 4 647 664 | 4 647 664 | 0 | 1 379 882 | 1 437 927 | 1 498 873 | 1 562 858 | 1 630 059 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 7 880 431 | 4 647 664 | 4 647 664 | 0 | 1 379 882 | 1 437 927 | 1 498 873 | 1 562 858 | 1 630 059 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 14 923 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 7 895 354 | 4 647 664 | 4 647 664 | 0 | 1 379 882 | 1 437 927 | 1 498 873 | 1 562 858 | 1 630 059 |
| – implementation of the core functions of the state | 7 880 431 | 4 647 664 | 4 647 664 | 0 | 1 379 882 | 1 437 927 | 1 498 873 | 1 562 858 | 1 630 059 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 14 923 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 7 895 354 | 4 647 664 | 4 647 664 | 0 | 1 379 882 | 1 437 927 | 1 498 873 | 1 562 858 | 1 630 059 |
| – implementation of the core functions of the state | 7 880 431 | 4 647 664 | 4 647 664 | 0 | 1 379 882 | 1 437 927 | 1 498 873 | 1 562 858 | 1 630 059 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 14 923 | 0 |  | 0 |  |  |  |  |  |
| **Task 5.3. To strengthen higher education and research (NDP2027 [156], [371], [385])** | | | | | | | | | | NDP 374, 375, 376, 377, 378, 379, 386, 404, 406, 409, 411, 412, 413  ERDF – Specific Objective 4.2.1 “Improving equal access to inclusive and quality services in education, training and life-long learning through developing accessible infrastructure, including by fostering resilience for distance and on-line education and training”  SBF |
| **Total funding** | 434 935 | 434 935 | 434 935 | 0 | 4 277 405 | 8 774 287 | 7 895 189 | 8 056 651 | 3 218 113 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 434 935 | 434 935 | 434 935 | 0 | 4 277 405 | 8 774 287 | 7 895 189 | 8 056 651 | 3 218 113 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 434 935 | 434 935 | 434 935 | 0 | 4 277 405 | 3 774 287 | 2 895 189 | 3 056 651 | 3 218 113 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 5 000 000 | 5 000 000 | 5 000 000 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 434 935 | 434 935 | 434 935 | 0 | 4 277 405 | 8 774 287 | 7 895 189 | 8 056 651 | 3 218 113 |
| – implementation of the core functions of the state | 434 935 | 434 935 | 434 935 | 0 | 4 277 405 | 3 774 287 | 2 895 189 | 3 056 651 | 3 218 113 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 5 000 000 | 5 000 000 | 5 000 000 | 0 |
| 22. Ministry of Culture | 434 935 | 434 935 | 434 935 | 0 | 4 277 405 | 8 774 287 | 7 895 189 | 8 056 651 | 3 218 113 |
| – implementation of the core functions of the state | 434 935 | 434 935 | 434 935 | 0 | 4 277 405 | 3 774 287 | 2 895 189 | 3 056 651 | 3 218 113 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 5 000 000 | 5 000 000 | 5 000 000 | 0 |
| **Task 5.4. To provide opportunities for professional development, acquisition of qualifications, and further education for those employed in the cultural and creative sectors (NDP2027 [371])** | | | | | | | | | | NDP 420  SBF |
| **Total funding** | 72 725 | 14 200 | 14 200 | 0 | 151 937 | 151 937 | 151 937 | 151 937 | 151 937 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 72 725 | 14 200 | 14 200 | 0 | 151 937 | 151 937 | 151 937 | 151 937 | 151 937 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 72 725 | 14 200 | 14 200 | 0 | 151 937 | 151 937 | 151 937 | 151 937 | 151 937 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 72 725 | 14 200 | 14 200 | 0 | 151 937 | 151 937 | 151 937 | 151 937 | 151 937 |
| – implementation of the core functions of the state | 72 725 | 14 200 | 14 200 | 0 | 151 937 | 151 937 | 151 937 | 151 937 | 151 937 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 72 725 | 14 200 | 14 200 | 0 | 151 937 | 151 937 | 151 937 | 151 937 | 151 937 |
| – implementation of the core functions of the state | 72 725 | 14 200 | 14 200 | 0 | 151 937 | 151 937 | 151 937 | 151 937 | 151 937 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Task 5.5. To contribute to the general education process for the development of cultural awareness and self-expression in art (NDP2027 [153])** | | | | | | | | | | SBF  The funding for ensuring the sustainability of the initiative *Latvijas skolas soma* is included in the budget outlined in the Education Development Guidelines |
| **Total funding** | 245 000 | 45 000 | 45 000 | 0 | 400 000 | 400 000 | 400 000 | 400 000 | 400 000 |
| Budget of local governments |  |  |  |  |  |  |  |  |  |
| Private sector |  |  |  |  |  |  |  |  |  |
| Budget of derived public entities (excluding local governments) |  |  |  |  |  |  |  |  |  |
| **Medium-term Budget Framework Law, in total** | 245 000 | 45 000 | 45 000 | 0 | 400 000 | 400 000 | 400 000 | 400 000 | 400 000 |
| including\*: |  |  |  |  |  |  |  |  |  |
| implementation of the core functions of the state | 245 000 | 45 000 | 45 000 | 0 | 400 000 | 400 000 | 400 000 | 400 000 | 400 000 |
| Implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Informative part** |  |  |  |  |  |  |  |  |  |
| Breakdown by budget units |  |  |  |  |  |  |  |  |  |
| IN TOTAL: | 245 000 | 45 000 | 45 000 | 0 | 400 000 | 400 000 | 400 000 | 400 000 | 400 000 |
| – implementation of the core functions of the state | 245 000 | 45 000 | 45 000 | 0 | 400 000 | 400 000 | 400 000 | 400 000 | 400 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 22. Ministry of Culture | 245 000 | 45 000 | 45 000 | 0 | 400 000 | 400 000 | 400 000 | 400 000 | 400 000 |
| – implementation of the core functions of the state | 245 000 | 45 000 | 45 000 | 0 | 400 000 | 400 000 | 400 000 | 400 000 | 400 000 |
| – implementation of the projects and measures co-financed by the European Union policy instruments and other foreign financial assistance | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

The additionally required funding is not included in the law On the Medium-term Budget Framework for 2021, 2022, and 2023; tasks may be implemented if the application for priority measures submitted by the Ministry of Culture is supported during the process for the preparation of the State budget.

The funding from the European Union Structural Funds and the Cohesion Fund (hereinafter – the EU funds) for the 2021–2027 planning period and the Recovery and Resilience Facility (hereinafter – the RRF) as the source of the funding required for the implementation of the tasks specified in the draft Guidelines, and the amount thereof may change, as the conceptual agreement with the European Commission and the European Council which will approve the RRF plan has not yet been reached for the planned investments from EU funds and the RRF.