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HUMANITĀRO ZINĀTŅU FAKULTĀTE

**FOLKLORAS FESTIVĀLA „BALTICA” PUBLISKĀ KOMUNIKĀCIJA LATVIJĀ  
NO 2006. LĪDZ 2015.GADAM**

MAĢISTRA DARBS

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**PUBLIC COMMUNICATION OF „BALTICA” FOLKLORE  
FESTIVAL IN LATVIA IN 2006–2015**

MASTER'S THESIS

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## **Anotācija**

Maģistra darba “Folkloras festivāla „Baltica” publiskā komunikācija Latvijā no 2006. līdz 2015. gadam” mērķis ir iegūt padziļinātu ieskatu starptautiskā folkloras festivāla “Baltica” publiskajā komunikācijā un noskaidrot, vai tā publiskās komunikācijas organizācija kā būtisks festivāla Baltica popularizēšanas instruments kopš 2006.gada atbilst veiksmīgas un daudzpusīgas komunikācijas kampaņas organizācijai.

Šī darba teorētiskajā daļā īpaša uzmanība tikusi pievērsta tādiem jēdzieniem kā kultūra un radošums kā cilvēku tradicionālās kultūras izpausmju pamats, kultūras un radošās industrijas kā kultūras mantojuma realizētājs mūsdienās, mantojuma jēdziens un tā tipi, kā arī publiskās komunikācijas kampaņas, to nozīme un organizācija.

Lai sasniegtu pētījuma mērķi, tika izmantotas trīs pētījuma metodes: padziļinātās intervijas, lai iegūtu informāciju par festivāla Baltica vēsturi, tā pozīciju, pieredzi un problēmām tieši publiskās komunikācijas aspektā, SVID analīzi (Stiprās, vājās puses, iespējas un draudi), kas balstīta uz padziļinātajās intervijās iegūto informāciju, kā arī anketēšana Internetā, kurā tika iegūta informācija par iedzīvotāju informētību par festivālu Baltica un to potenciālo interesi festivālā un tā apmeklēšanā.

Pētījuma rezultāti liecina, ka publiskās komunikācijas plānošanas un realizācijas process katrā no pētāmajiem festivāla Baltica gadiem daļēji atbilst kvalitatīvas un daudzpusīgas publiskās komunikācijas organizācijai. Festivāls Baltica ir būtiski atkarīgs no notikumiem valsts pārvaldē un to spēcīgi ietekmē dažādas sociāli politiskas un ekonomiskas problēmas valstī, kas attiecīgi ietekmē festivāla publiskās komunikācijas rezultātus un tādējādi arī festivāla popularitāti iedzīvotāju vidū. Neraugoties uz to, festivālam Baltica ir nozīmīgs potenciāls nākotnē, jo cilvēki ir ieinteresēti festivāla konceptā un to labprāt apmeklētu, ja sastādītā programma tiem liktos saistoša.

## **Annotation**

The aim of this Master thesis “Public Communication Of „Baltica” Folklore Festival In Latvia In 2006–2015” is to get a deep insight into the public communication of international folklore festival Baltica and find out, whether the public communication management as a crucial organizational tool for promoting the folklore festival Baltica since year 2006 meets the practice of successful and proper communication campaign management. In the theoretical part of this thesis a special attention has been paid to concepts such as notions of culture and creativity as the basis of traditional cultural expressions of humankind, cultural and creative industries as carrier of the cultural heritage in the modern society as well as concept and types of heritage and public communication campaigns – meaning and planning.

To achieve the aim of thesis three type of research methods have been used: in-depth interviewing to gain information about the history of festival Baltica, situation, experience and issues specifically of public communication of festival, Baltica SWOT (Strengths, weaknesses, opportunities and threats) analysis based on the information received in in-depth interviews and Internet survey on people’s awareness of the festival Baltica and potential interest.

The results of the research show that the public communication organization process of each of the research year of festival Baltica partially meets the model of wholesome and qualitative public communication organization. Festival Baltica is crucially dependent on the governmental affairs and is strongly influenced by the socio-political and economical issues in the country, which eventually affects the success of public communication of the festival, thus its popularity amongst people. There is a strong potential in the future of the festival Baltica, as people are interested in the concept of the festival Baltica and they would like to attend it if the programme would be appealing.

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## Introduction

In year 2003 United Nations general conference of organization of education, science and culture took place in Paris. During this conference parties agreed on development of convention on Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003). This convention includes promotion of traditional knowledge and intangible cultural heritage and all the necessary actions to support its wellbeing and development. In 2005 Latvia joined the convention and on 20. April in 2006 the convention of Safeguarding the Intangible Cultural Heritage was officially ratified in Latvian law system. (Convention of Safeguarding the Intangible Cultural Heritage, 2004) As per the convention, one of its main aims is to create understanding of the meaning of intangible cultural heritage and providing its mutual recognition on local, national and international level. (Convention of Safeguarding the Intangible Cultural Heritage, 2004)

This convention was one of the first official international agreements Latvia has ratified that emphasizes the true value and importance of non-material cultural heritage. Even though Latvia has created the conception of safeguarding and maintaining Latvian intangible cultural heritage, the official law is still in the process of making. (Vilcāne, 2014)

One of the government-funded events, which unite all the expressions of intangible heritage and Latvian traditional culture as such, is international folklore festival Baltica, which unites all three Baltic countries in the common goal to maintain intangible heritage of each of the nations, promote and maintain the spirituality and cultural self-esteem. The first folklore festival Baltica took place in Lithuania, in 1987 while Baltic States were part of the Soviet Union. Since then, festival has been held every year without exceptions in one of three Baltic States. Even though a lot have changed in the concept of the festival and it has experienced its ups and downs, it is still a strong tradition, which has to be cherished and maintained. In the press conference of the festival Baltica 2015, Minister of Culture of the Republic of Latvia – Dace Melbarde, said: “Today we are experiencing an anti-globalization wave, when people are tired of standards and uniformity. They have understood that the real value is in the singularity and are trying to find their own sense of belonging – it provides with the stability in this fast pace, uncertain environment”. (Laviņa, 2015) On the Ministry level, the importance of the festival has been defined, however, due to the facts that since 1987 the government has changed rapidly, also the support for the festival has been ambiguous. Because festival Baltica is state-funded cultural event, all the public affairs also affect the festival, its organizers and organizational units. Planning of such and event with several thousand participants is difficult and requires a good organizational skills, experience

and professionalism. Aside the necessary wholesome knowledge to plan a qualitative and extensive art programme and technical issues, festival also requires a strong and timely communication campaign, which would address the target audience and stakeholders on any necessary matter, and build and maintain a long-term relationship with the target audience. As Tom Duncan states: “Communication is the human activity that links people together and creates relationships. It is at the heart of meaning-making activities not only in marketing, but also in a wide range of political, social, economic, and psychological areas. It serves as a way to develop, organize, and disseminate knowledge.” (Duncan, Moriarty, 1998: 2) In fact, communication about the festival Baltica is what makes the festival actually present – starting from billboards on streets and publications on media to people discussing it at their local culture centres and more. It is not only stakeholders – folklore groups, artists and musicians that Baltica is created for. It is for all the folks and their culture, because what is present in the festival Baltica is directly related to everyone, their ancestors and identity. Due to the aim of UNESCO and Latvia as well as the whole Baltics – to safeguard and maintain the intangible cultural heritage, the public communication of the festival Baltica should be the process in which significant amount of resources and attention are invested. This is also widely stated in the convention of Safeguarding and maintenance of Intangible heritage, specifically the article no.14, which includes: “member country should inform the society about the threats of the intangible heritage and activities that are being held to carry out the convention.” (Convention of Safeguarding the Intangible Cultural Heritage, 2004) Festival Baltica is the central activity aimed to cherish the non-material heritage, therefore fully complies the aims of convention.

This year, in July 2015, Latvia for the 10<sup>th</sup> time will host the folklore festival Baltica. The theme of the festival this year is “Heritage” and directly refers to the meaning of folklore itself. This year is also significant because it will reach the highest number of participant ever – 3500 participants. (Information about Baltica announced during the press conference, 2015) Due to the Latvia being a Presidency of the Council of the European Union in 2015 it gives additional opportunities to demonstrate everyone that even though Latvia is comparatively small country, folks of Latvia are unique and bold and are carriers of a strong cultural heritage. Every country is investing resources to attract tourists and attention from other countries, demonstrating the values of each of the country. Festival Baltica is value of Baltic States and therefore requires to be communicated as such.

Festival Baltica is important cultural event on pan-Baltic level, therefore the awareness of the festival on local, regional and international level is important. Since the first Baltica in 1987 there have not been any researches or simple surveys carried that would somehow measure the success of the festival and its results. By saying that before the 10<sup>th</sup>

anniversary of Baltica in Latvia, it is essential to assess whether and how people are informed about the festival and how the previous public communication have been proceeded.

**The aim** of the research is to get a deep insight into the public communication planning and execution of international folklore festival Baltica and find out, whether the public communication management as a crucial organizational tool for promoting the folklore festival Baltica since year 2006 meets the practice of successful and proper communication campaign management.

**The questions of this research are following:**

1. Does the communication organization of each of the research year meet the model of wholesome public communication campaign organization?
2. What issues and threats have been affecting the planning and implementation of public communication campaign?
3. Are Latvian people aware of the international festival Baltica?
4. Are Latvian people interested in the international festival Baltica?

**To achieve the aim, following tasks will be followed:**

1. To view and summarize the available academic literature, online publications and Internet resources about concept of culture and creativity, cultural and creative industries, concept and types of heritage as well as public communication campaigns. These topics are chosen because they are directly related to the festival Baltica, its meaning and message of value of traditional culture
2. To carry out a SWOT analysis for festival Baltica in 2006, 2009, 2012 and 2015 to analyse what kind of internal and external strengths, opportunities, weaknesses and threats of the festival Baltica has met throughout the years and how it had and could have affected the public communication of the festival.
3. To carry out five in-depth interviews with: the chairman of the board of the Association of the Folklore Andris Kapusts, organizer of folklore festival Baltica 2012 and 2015 Gita Lancere, public relations manager of Latvian National Center of Culture and festival Baltica 2012 and 2015 Inga Bika, former public relations manager of festival Baltica 2006 Inta Šoriņa and also a former public relations manager of festival Baltica 2009 Rita Garnaka. Objectives of in-depth interviews are to gain information about the festival Baltica throughout the time – its history and development, as well as to get an insight in the public communication planning of the festival and communication related issues.

4. To carry out an Internet survey to obtain the awareness of people about the folklore festival Baltica, understand the reasons of awareness and whether people would be interested to attend the festival if they would have information about it.
5. To congregate the results, draw conclusions about the public communication of the festival Baltica since 2006 and offer proposals for improvement of the public communication.

To achieve the aim of the research and answer research questions, theoretical part was divided in numerous chapters where concept of culture and creativity, cultural and creative industries, concept and types of heritage as well as public communication importance and models are analysed.

# **1. Notions of Culture and Creativity as Basics of the Cultural and Creative Industries**

To speak about subject that is creative, concerns cultural heritage and happenings and may be both private and state governed requires a special classification. There has been and still is a difficulty to clearly distinguish what can and what cannot be considered a part of cultural industries and whether the traditional culture is the part of cultural industries. There is a thin line between various expressions and in this fast developing era it has been even harder to draw any lines between disciplines. Students, scholars, professionals are going further and understanding that they can do more than their profession and knowledge requires. There have never been more grey zones than now, therefore cultural industries as a term includes various spheres and activities.

## **1.1. Concept of Culture**

When speaking about industries, it directly links to manufacturing, industrial production of goods. But when placed together with concept of culture, contradictions may appear as culture has always been presumed as something broad but still related to social values and happenings that are directly linked to people and their principles of living, traditions and more – artistic expressions.

The notion of culture is probably the most discussed issue that is still on the table of scholars of cultural studies. Niklas Luhmann describes concept of culture as one of the most detrimental concepts ever invented. Similarly to Luhmann, Adam Kuper, somewhat continuing Luhmanns view notes that the notion culture should be abandoned in favour of a range of more specific terms, such as belief, art, custom and tradition. (Bennett, 2013:7) What Kuper is suggesting is simply avoiding the broad notion of culture in order to look into the specific edges of culture that may not solve the problem of extremely comprehensive term, but in praxis may lead to at least understanding the numerous aspects of it and perceiving its content as something diverse and equally important.

Due to the generalization of the concept of culture, there are still various definitions made and they diverse by the different perspectives. Michael Foucault, one of the most controversial French philosophes and social theorists describes culture as “a hierarchical organization of values, accessible to everybody, but at the same time the occasion of a mechanism of selection and exclusion” (O'Farrel, 2007). How Foucault explains his approach

is that at very basis there has to be a set of values that each society has, with as he describes, “a minimum degree of coordination, subordination and hierarchy, [values] given both as universal but also as only accessible to a few” that would therefore produce “a mechanism of selection and exclusion.” Another condition by Foucault is that there is a “number of precise and regular forms of conduct that are necessary for individuals to be able to reach these values” and this conduct may be executed in case there are “regular techniques and procedures that have been developed, validated, transmitted, and taught, and that are also associated with a whole set of notions, concepts, and theories ” (Foucault: 2005:179) Foucault’s concept of culture, which highlights the people’s selection and exclusion links back to what has been said by the Minister of Culture of the Republic of Latvia – Dace Melbarde, that people now try to find their sense of belonging, because it gives them the stability in nowadays globalization. (Laviņa, 2015) It means that people now – in the rapid development globalization feel the necessity to return to their traditional culture and thus marks the potential uplift of the evaluation of cultural heritage.

Description of concept of culture in Baltic region scientific literature is much less related to the regime and social discourse that is related to social classes than it is seen in French and German theoretical approach. It takes more practical methodology and describes culture in various, but generalized ways: 1. Everything that society has created in physical and spiritual way or the common sphere of people’s social morals and spiritual life. 2. Set of archaeological objects and monuments in the specific historical timeframe. 3. The criteria of quality and completeness – culture of behaviour, work, language, etc. 4. Historically evolutionary set of abilities, methods and acknowledgments of humans. (Prieditis, 2006:18) The notion culture has historically always related to the concept of civilization. This approach initially comes from French culture whereas in Germany as on opposition to French culture they do not use the term civilization. Civilization and culture in France and Germany moreover means the same, however, in each of the country – not. France, for example do not use the term culture, but Germans put the term civilization even as the process of degradation of the culture. (Prieditis, 2006:16) It is possible to assume that even though there are many similarities between concepts: civilization and culture, civilization is a higher level of culture, or in other words a culture that has gained a significance among various cultures in the world and could be considered as a strong, highly developed culture.

## 1.2. Concept of Creativity

When speaking about culture, its meaning and importance in the context of culture, also concept of creativity should be included. First of all because the cultural expressions of people are also triggered by the creativity and second, because the reproduction and maintaining of the cultural expressions primarily requires the creative thinking.

In some sense creativity is related to something extraordinary and different from average that is already seen before, however, the meaning of creative hides much more in itself. The creativity as a field has been studied since 1930 more actively in 1950s. The roots of the concept of creativity, however, can be found hundreds of years ago. To create means to make, to produce, which is a significant part of the creativity – whether what created is objects, thoughts/ideas, and words – anything that can be created. As per Oxford dictionary, the term creative is being related with the use of imagination or original ideas to create something. (Oxford dictionary definition of Creative, 2015). Indeed the imagination is the strongest tool to create some one of a kind and creative ideas, however, there have been negotiations of the importance of originality in it. As states Mark A. Runco and Garrett J. Jaeger, without any doubt, originality plays an important role in the creativity, however, it is not possible to put an equation sign between originality and creativity. A truly random process will often generate something that is merely original. (Runco and Jaeger, 2012: 92) What both scholars stresses out is that something to be creative it has to be both – original and most importantly effective. In this sense the effectiveness is the aspect that makes the original idea valuable. (Runco and Jaeger, 2012: 92)

## **2. Cultural industries vs. Creative industries – Differences and Similarities**

Cultural heritage and its maintenance has always been an issue, at the same time the activities related to traditional culture have as well been constantly present. Traditional culture and its expressions are part of the industry as well – concerts, festivals, exhibitions, markets, feasts – they all are part of industry that organizes these events. To understand where does the intangible heritage and traditional culture as such stands, both most commonly used titles of industries are further analysed.

The discussion about cultural industries and creative industries, its definitions and difference have been on-going since decades, however, in 2006 it was an important topic in European Union when the plan of the economy of culture in Europe was developed. (KEA,2006:3)

There are various cultural economy policies, strategies and models that support them. Each of the region in the global map deals with cultural economy in its own best way, however, two of those models author found to be the most appropriate for the Baltic Sea region and therefore will be further acknowledged and analysed.

Concepts of culture and creativity were discussed in the previous section, however, when defining and comparing cultural and creative industries it is possible to stress out again these two concepts. To simplify culture is more concerning groups of people, mass and nations. Culture is born from the collective values and actions of people and throughout each of the members of the group the culture is being cherished and expressed. Creativity, however, is the subject of individuality and individual's imagination and use of imagination in order to create. The creativity begins with person and in its core the singularity, originality and the opposition of collective values is crucial. Based on this it may seem quite simple to differentiate cultural industries from creative industries. However, it is not definite.

“The cultural industries have usually been thought of as those institutions (mainly profit-making companies, but also state organisations and non-profit organisations) that are most directly involved in the production of social meaning. Nearly all definitions of the cultural industries would include television, radio, cinema, newspaper, magazine and book publishing, the music recording and publishing industries, advertising and the performing arts.” (Hesmondhalgh, 2007:12)

Hesmondhalgh in his definition speak about cultural industries as industries that creates and sell aspects that somehow express the culture and common values of the exact culture. The radio plays music and DJ speaks about topics and values that are relevant to the culture, TV broadcasts TV shows and events that expresses the culture of audience, newspapers publish information that is important for readers and satisfies their needs. Official UNESCO definition of cultural industries is narrower and highlights the purpose of cultural expression in the process of industries:

“Cultural industries produce and distribute cultural goods or services which, at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have”. (UNESCO, 2005: 5) After looking into two above-mentioned definitions there are still no clear comprehensions how creative industries may be different from cultural as also creative industry can express a culture. Hesmondhalgh comments on the use of cultural vs. creative by assuming that cultural industries are the same creative industries with some amendments. In some other countries also the title entertainment industries is being observed. (Hesmondhalgh, 2007:15). These differences does not only confuse scholars, students and others interested in the field, but has importantly complicated the analysis, researches and other procedures of policy making process. There is no common system nor globally nor in Europe of defining and managing the cultural industries. In 1980s collection of statistics initiated by UNESCO begun, but the main issue to do so was the diversity of the data and different ways how the cultural industry worked. (Towse R., 2000: 109)

“From the diversity of data that emerged from this process, it became obvious that one country's 'cultural industry' was another's 'subsidised art' sector. Every attempt to compile internationally comparable statistics required expert knowledge of each participating country's cultural perceptions and policies; [...] Different countries took different views about how much and for which reasons they subsidised their cultural industries, if at all.” (Towse R., 2000: 109)

It is a common belief that media plays a crucial role in globalization as well as shaping identities thus building values and interests in peoples' lives. Hesmondhalgh also speaks about cultural industries as a significant party in the identity shaping process. As per the scholar, “cultural industries draw and help to constitute our inner, private lives and our public selves: our fantasies, emotions and identities.” (Hesmondhalgh, 2007:3). One of identities in the context of traditional culture is our national identity and belonging to a specific group, sharing a common cultural heritage. “They contribute strongly to our sense of who we are, of what it means to be a woman or a man, an Africa or Arab, A Canadian or a New Yorker,

straight or gay. For these reasons alone, the products of the cultural industries are more than just a way of passing time – a mere diversion from other, more important things.” (Hesmondhalgh, 2007:3) Here again meets the meaning of culture in everyday lives of people and the fact that the whole culture is a set of various cultures of everyday affair. What we do also defines some edge of people’s personality, simply to say – what we do defines who we are, therefore gives as another level of identity. To summarize, cultural industries may be considered as a set of different spheres that produce the cultural good and services and thus works as a group of individual channels through which the cultural heritage and actual cultural values and interests to specific audience is being transmitted.

Max Horkheimer and Theodor W. Adorno were two representatives of Frankfurt school of philosophy that emphasized the role of industrial dimension in characterization of culture in 1980s society. (ANO, 1982: 9) As per Horkheimer and Adorno, 1940s may be considered as the beginning of modern culture and true to that, since then the technological and social development have taken the spin faster than ever before. (ANO, 1982: 9) World War II was an important impulse of the rapid development of the most up to date technologies, mostly for military reasons. The technological achievements gained, soon were transformed into everyday used commodities. It all has been developed and is now being used as the hardware and the medium of cultural content. Knowing this, the cultural industries have become extremely important and are the central content provider that co-exists with technological updates and new possibilities. Also UNESCO in its general conference in Paris 1980 stressed out the crucial role of modern communication technologies and its development in the operation of cultural industries and its accessibility to people. It was already then emphasized that due to the fast development it has also given a possibility for cost reduction thus provided more possibilities for people from various economic backgrounds to access the content of cultural goods and services. (ANO, 1982: 10) The accessibility plays a crucial role in cultural industries where also the wealth of country, social level and physical abilities are important factors. Even though there are numerous types of cultural activities and it is not possible to say that all of them are accessible, because it is not rational to compare television and live performance, the accessibility has never been as diverse as now.

As mentioned previously, cultural industries most often overlaps therefore creating misunderstanding on the usage of the concept in various cases. Due to that the concept of creative industries must be explained in more detailed manner. As per John Hartley, the concept creative industries have evolved from concepts cultural industries and creative arts in mid 1990s due to the technological changes and new possibilities. He also adds that the concept of creative industries in USA is more related to the consumer and market but in

Europe it is more linked with national cultural traditions and cultural citizenship. (J. Hartley, 2005:5) This assumption of Hartley may be justified with the impressive cultural diversity that it has. Each of the country in Europe are somewhat different, speaks different language, have various national characteristics, etc., whereas U.S.A combined with numerous states still is one country and shares a lot of common. Creative industries may be looked at as an umbrella that hides numerous activities, product and services under it that have three defining features: they all require input of human creativity; they are vehicles for symbolic messages – they contains intellectual property – it belongs to someone (group, individual, etc.). (Davies, Sigthorsson, 2013:1) In this definition the present is the distinction of cultural as coming from and representing the members of culture or just culture as such and creative as born from the idea of the individual and to be the property of the individual. To support that (Hartley, Potts, Cunningham, Flew, Keane, Banks, 2013:59) adds their definition of creative industries by saying that creative industries are those “industries, which have their origin in individual creativity, skill and talent which have a potential for job and wealth creation through the generation and exploitation of intellectual property.” (Hartley, Potts, Cunningham, Flew, Keane, Banks, 2013:59) It includes 14 industry sectors: advertisement, architecture, art, antiques, computer games/leisure software, crafts, design, designer fashion, film and video, music, performing arts, publishing, software, television and radio. (Hartley, Potts, Cunningham, Flew, Keane, Banks, 2013:59) Similarly to this United Nations offers their definition of creative industries that somehow adds more sophistication to the industry. “Creative industries” can be defined as the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives.” (UNCTAD, 2008:4) In this definition there are some parallels with Hartley and his emphasis on the market and consumption driven aspects of creative industries as also UNCTAD definition stresses the market and its objectives.

Concluding the overview of definitions of creative industries, the crucial components the industry has is the input of human intellectual and creativity which is driven by market needs and therefore has the economic value.

## **2.1. Models of Creative and Cultural Industries**

Judged by the previously mentioned explanations of cultural and creative industries, it may seem that creative industries is a part of cultural industries, a group of sub-industries that originated from the large scale concept of cultural industries and somehow could not be

labelled by this title anymore. They cannot be equally compared as are two different standing industries, but are linked with its intellectual and symbolical social meaning.

To visually see the common issues of both industries, two models of cultural and creative industries will be further analysed – in 2006 created European model of cultural and creative industries and UNCTAD model of the creative industries from 2008.

## 2.2. European Union Model of Cultural and Creative Industries

The European Model of Cultural and Creative industries was prepared by Study for the European Commission (Directorate-General for Education and Culture) as part of the goal made by EU in Lisbon, in year 2000 to make European Union the most competitive and dynamic knowledge-based economy in the world by year 2010. (KEA, 2006:1). The model was made to monitor the current situation in the field of cultural and creative industries in Europe.

### Delineation of the cultural & creative sector

CIRCLES	SECTORS	SUB -SECTORS	CHARACTERISTICS
CORE ARTS FIELD	Visual arts	Crafts Paintings - Sculpture - Photography	<ul style="list-style-type: none"> <li>• Non industrial activities.</li> <li>• Output are prototypes and "potentiallly copyrighted works" (i.e. these works have a high density of creation that would be elligible to copyright but they are however not sistematically copyrighted, as it is the case for most craft works, some preforming arts productions and visual arts, etc).</li> </ul>
	Performing arts	Theatre - Dance - Circus - Festivals	
	Heritage	Museums - Libraries - Archaeological sites - Archives	
	Film and Video		
CIRCLE 1: CULTURAL INDUSTRIES	Film and Video		<ul style="list-style-type: none"> <li>• Industrial activities aimed at massive reproduction.</li> </ul>
	Television and radio		<ul style="list-style-type: none"> <li>• Outputs are based on copyright.</li> </ul>
	Video games		
	Music	Recorded music market - Live music performances - revenues of collecting societies in the music sector	
	Books and press	Book publishing - Magazine and press publishing	
CIRCLE 2: CREATIVE INDUSTRIES AND ACTIVITIES	Design	Fashion design, graphic design, interior design, product design	<ul style="list-style-type: none"> <li>• Activities are not necessarily industrial, and may be prototypes.</li> </ul>
	Architecture		<ul style="list-style-type: none"> <li>• Although outputs are based on copyright, they may include other intellectual property inputs (trademark for instance).</li> </ul>
	Advertising		<ul style="list-style-type: none"> <li>• The use of creativity (creative skills and creative people originating in the arts field and in the field of cultural industries) is essential to the performances of these non curtural sectors.</li> </ul>
CIRCLE 3: RELATED INDUSTRIES	PC manufacturers, MP3 player manufacturers, mobile Industry, etc...		<ul style="list-style-type: none"> <li>• This category is loose and impossible to circumscribe on the basis of clear criteria. It involves many other economical sectors that are dependent on the previous "circles", such as the ICT sector.</li> </ul>

Picture no.1 European Union Model of Cultural and Creative Industries (KEA,2006:3)

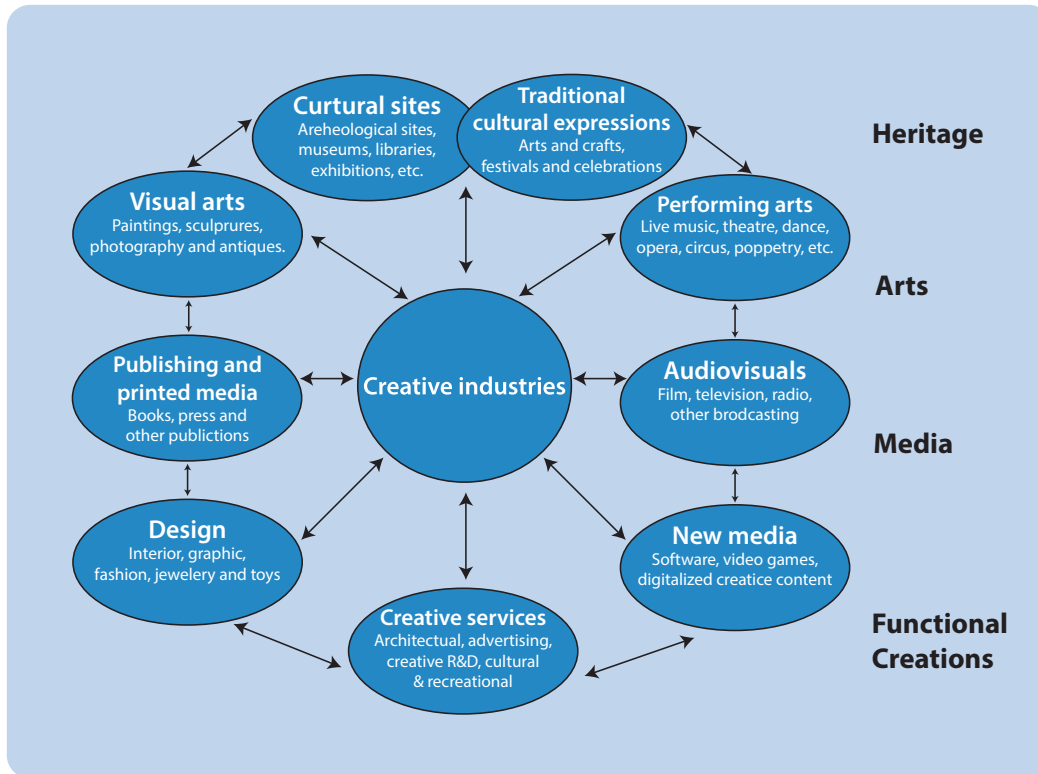
A European Union model of cultural and creative industry primarily divides in sectors – cultural and creative. The model has its core that consists of core arts field, including visual arts, performing arts and heritage. The core arts field is defined as non-industrial sector and the consumption of goods is direct, whether it is a concert, fair, theatre play or anything else that can be seen and enjoyed live. The first circle that surrounds the core is are cultural industries, such as film and video, television, radio, music and video games. This sector is also classified as industrial sector because of its mass production. Even though these activities of 1<sup>st</sup> circle is characterized as industrial activities aimed at massive reproduction, the placement of video games in cultural industries seems to be inappropriate despite its popularity in the world. Video games in comparison to other fields of cultural industries are clearly classified as entertainment and its cultural value may be under discussion in the context of European Union model. The 2<sup>nd</sup> circle that covers the core is creative industries and activities, which include various kinds of design, architecture and advertising. The 3<sup>d</sup> circle is all related industries that are linked to the goods and services created by the two previous circles and core. These industries may also call hardware industries as they provide tools of using the production of cultural and creative industries. In this model core arts field and cultural industries are being placed in the cultural sector, but creative industries and service as well as all other related industries that supports all previous ones are considered as creative industries. European Union model of cultural and creative arts lacks certainty and at some point is contradictory. Authors of the model describes the creative sector as an input in the production of non-cultural goods where creativity is understood as the use of cultural resources as an intermediate consumption in the production process of non-cultural sectors - a source of innovation. (KEA, 2006:2) This is a good example of the ambiguity that may appear in case of different use and interpretation of concepts as in the case of EU model, creative industry is being presented as industry inspired by culture, but not directly related to it.

Even though the EU model may be considered good in generally dividing the industries, it still lacks some more explanation and logical division that would express the functional side of industry and its aspects.

### **2.3. UNCTAD Model of Creative Industries**

UNCTAD model was created to emphasize the rapid growth and potential in the creative industries in the world and to create a policy-making basis for developing countries in the creative sector.

## UNCTAD classification of creative industries



Picture no.2 UNCTAD model of Creative industries (UNCTAD, 2008:14)

UNCTAD have used a different approach than European Union model and divided creative industries in more units. If European model had three main circles and fourth supplementary, all of that divided in 12 sectors and more sub-sectors, UNCTAD has divided creative sector in nine individual circles that are classified in four large sectors.

Even though visually it is not highlighted, as the origin of all forms of art and also as the basis of UNCTAD classification model is presented cultural heritage. This is important aspect that was not highlighted enough in the European Union model and was equally set together with visual arts and performing arts. Heritage in this model included traditional cultural expressions, such as arts, crafts, festivals and celebrations, cultural sites (archaeological sites, museums, libraries and exhibitions). Next classification unit in the model of UNCTAD is arts and it includes visual arts such as painting, sculpture, photography, antiques and performing arts (live music, theatre, dance, opera, circus, etc.). UNCTAD model perfectly divides two separate parts of creative industries. This division was missing in the EU Model as heritage and arts were put together and made a division of core arts, which does not give out any information of the content of it. It is indeed true that cultural heritage and

traditional expressions is an art, however, it is not possible to combine it together as heritage has much more collective meaning and expresses more about national identity and history of exact culture. The role of heritage is also less entertaining than for performing arts, however, it is not possible to say that there is no entertainment at all as a lot of folklore have been initially originated from people amusement in everyday situations. No doubt that performing and visual arts embodies the social heritage, but they are still too diverse in the very root of them to be put together, therefore UNCTAD has come up with a simple and precise division that gives the essential respect to both of the sectors they deserve.

Next classification unit is media and this is a crucial distinction in creative industries. Media sector includes publishing, printed media – books, press, publications, etc. and audio-visuals – film, television, radio, etc. This is an important division as the reason of these industries is to communicate with large audiences. In the EU model the title of these industries were cultural industries and it is true that it embodies strong cultural information, however, the object is the channel that creates, transmits and delivers the cultural content. It is the role of channel that has to be emphasized when speaking about creative industries and the media role in it. Comparing to EU model, UNCTAD model therefore excludes the presence of video games in the same classification unit as audio-visuals – film, music, books, which was criticized in previous chapter.

Another advantage of the UNCTAD classification of creative industries is the presence of new media industries. New media has been put under the industry of functional creations and it contains software, video games, digitalized creative content such as creative web pages and applications for mobile phones, blogs, vlogs, etc. It is much more logical to put video games among the new media section next to other fast developing technologies. Video games have always been more about technological development and how to make the content more realistic, more exciting, but less about the value of the content and its information transmission. Due to that, new media industries as a classification unit is much more suitable for this industry. Under the umbrella of functional creations proudly presented full range of design – interior, graphic, fashion, etc. and supplementary creative services, such as advertising, architecture and development, and more. These creative services are important component to all other creative industries and in most of the cases support other general classification units of creative industries. Functional creation sector in the model of UNCTAD replaces creative industries as well as related industries sections in the EU model, however, is more well-defined and logically not only divides industries but also tags them. Nevertheless, there is still a gap that can be found in the UNCTAD model as it does not clearly states the role of music and recorded music as such in the creative industries sector, however, it is

possible to assume it has been positioned under the title performing arts and audio-visuals, based on its form.

United Nations created the classification model of creative industries that is more suitable and corresponds to the current social situation more effectively than the model of creative industries prepared by The European Union. First of all it combines under common circles industries that are scanty related to be addressed equally and it certainly feels inappropriate to classify them together. For example, heritage, performing and visual arts, or video games, books, and music. Second, it was necessary to title the media channels accordingly. In the EU model of creative industries television, radio, books, etc. is titled as components of cultural industry, however, the common and simple use of media is more reasonable. Last but not least, also the label functional creations carries more meaning than related industries presented in the EU model and also embodies discussed and fast developing design industries in various its forms. Overall, EU model, even though includes all the same industries as UNCTAD model lacks logic division, labelling and understandable simplicity which is present in the UNCTAD model. Due to the critique, the UNCTAD model will be used further to analyse and describe its primary classification unit – heritage, including traditional cultural expressions.

### 3. Concept and Types of Heritage

While understanding the definition of term cultural heritage, many other titles of this field came across. Cleere and Smith called this field archaeological heritage, Darvill McGimsey and Davis have offered archaeological resources or as Lipe states, cultural resources as well as cultural property (Schofield, 2008:16). The last, however, meets the issue with defining the ownership of the property as the word itself implies a stronger meaning of the owner. There are also discussions about the difference between history and heritage as in its deeper meaning there is a strong similarity between these terminologies. Indeed as Humphries states there is a connection in these terms, however, they are definitely not synonyms. Author insists that history speaks about events, artefacts and meanings that lasts hundreds even thousands years long time period of the culture, however, heritage represents something more selective and refined. It is not possible to say that everything that has happened in the history is people's heritage. Lowenthal argues "heritage is not a history, even when it mimics history. It uses historical traces and tells historical tales, but these tales are stitched into fables that are open neither to critical analysis nor to comparative scrutiny. [...] Heritage exaggerates and omits, candidly invents and frankly forgets, and thrives on ignorance and error." (Davison in Fairclough, Harrison, James Jnr, Schofield, 2008:35) Heritage therefore may be perceived as set of selected issues that are vulnerable and carries important social and cultural meaning and knowledge.

Word heritage itself initially was meant to be a property that has been passed from parents to children. Later also a set of knowledge was considered as a heritage important to pass by to next generations. (Davison in Fairclough, Harrison, James Jnr, Schofield, 2008:31) By Davidson heritage is "traditionally concerned with those special places and landscapes that are worth preserving generally unchanged, for the benefit of future generations" (Davison in Fairclough, Harrison, James Jnr, Schofiel, 2008:18). When this definition stresses the necessity to keep only those environments that are worth to keep, there are still attitudes that highlight the need for diversity therefore objects the Holfor's approach. (Schofiel, 2008:18). What also can be argued upon in the Holfor's definition is the focus on tangible heritage and archaeological places, instead of the diversity of heritage as such. In 1960 the separation of heritage as heritage as ideals and heritage as things were made and became more used in describing heritage. (Davison in Fairclough, Harrison, James Jnr, Schofield, 2008:32) Halbwachs approach is different and as he argues "heritage is often used as a form of collective memory, a social construct shaped by the political, economic and social concerns of

the study of the past” (Graham, Howard, 2008:2). It is added by the conclusion of Graham, Ashworth, Tunbridge and Smith that heritage is less about tangible material artefacts or other intangible forms of the past than about the meanings placed upon them and the representations, which are created from them (Graham, Howard, 2008:2). Therefore the important are meanings and how we perceive them based on the past experiences and knowledge as well as current context and information. This meaning also adds the material value to the heritage that is important only for specific groups that have the knowledge and are provided with the information about the meaning. Also, the meaning and value that is being communicated and the attention paid to plays a crucial role in the appreciation of the heritage. Harvey argues that “heritage itself is not a thing and does not exist by itself – nor does it imply a movement or a project.” (Graham, Howard, 2008:19) It is added by Smith “it [heritage] is rather the process by which people use the past – a ‘discursive construction’ with material consequences.” Important aspect in this definition is – process of using the past. When speaking about heritage people are speaking about the how they are using the past in the context of present and therefore it is diverse and is a changing continuity. Heritage cannot be perceived as something that is now, but not going to be later. It is a process that never stops and people’s present decisions about current heritage define how people will appreciate the heritage later in the future. These definitions in opposite to Holfor’s definition can be considered as modern definitions and they are now continued to take the approach of emphasizing the meaning of the heritage rather than seeing it as an artefact and/or product. With slightly different point of view in the list of definitions is UNESCO official definition of heritage, which states following: “heritage is the product and witness of different traditions and of the spiritual achievements of the past and [...] thus an essential element in the personality of the peoples of the world.” (Davison in Fairclough, Harrison, James Jnr, Schofield, 2008:32) UNESCO definition highlights additional concept – heritage as a witness of traditions. It is not completely clear whether witnesses are being considered objects and artefacts that have been made because of these traditions or objects present when traditions were on-going and valid. However, it is clear that traditions and spiritual achievements are the crucial element of the very reason and meaning of heritage. Scholars have agreed upon two types of heritage – natural and cultural. Further in this paper the concept of cultural heritage will be studied.

### 3.1. Cultural heritage

One of the first signs of concept of cultural heritage can be found in Renaissance written by Enea Silvio Piccolomini in the Bull of Pius II. (Jokilehto, 2005:9) Now it is most often present in documents of European and world's officials rather than used in popular culture. In addition, the content of cultural heritage has changed by the years and if initially it was used when talking about places, monuments and artefacts, than in the last five decades it includes intangible values as well and is more humankind oriented. In 1972 UNESCO Convention on the protection of world, cultural and natural heritage was created, however, in its definition it included only material heritage. At first, its definition was as follows: "Cultural Heritage designates a monument, group of buildings or site of historical, aesthetic, archaeological, scientific, ethnological or anthropological value."

(UNESCO World Heritage Centre, 2005:10) Soon after the convention was signed, more concepts concerning cultural heritage and its meaning was developed. Starting from mid 1970s the expression of cultural heritage was increasingly supplemented with the intangible values of the object of protection. (Vecco, 2010: 323) It was clear that since then, defining a cultural heritage would be challenging, as it will include erratic criteria. What makes the defining process even more demanding is the cultural diversity that has to be considered and without whom the recognition of the cultural heritage would be inaccurate. The diverse forms of culture was distinguished and divided already in the mid 50's, however, the heritage of the culture and the actual forms of it were diversified just decades after that. (Vecco, 2010: 324) As Vecco states, if initially the value of artistic and historic meaning were the main characteristic of cultural heritage, now three new components have been added: the cultural value, its value of identity and the capacity of the object to interact with memory. (Vecco, 2010: 324) The definition of cultural heritage by the Council of Europe is closely related to the one presented by UNESCO, however, again excludes intangible values. It states: "Cultural heritage comprises all movable and immovable property which in view of its cultural value and significance, must be preserved and passed on to future generations." (The Council of Europe and cultural heritage, 2001: 260) This definition includes previously mentioned concept of heritage of property, which is not common and is advised to be excluded. Alongside with definitions of cultural heritage comes the division of it as well.

The most simply division of the cultural heritage is tangible and intangible heritage. Tangible elements of the heritage are all the material objects made by humankind, such as rural landscapes, buildings, villages, cities, art collections, gardens, handcrafts and antiques, various artefacts, etc. Intangible heritage, however, includes non-material values, such as

music, dance, festivals, beliefs, various rituals and folklore. (Timothy, 2011:3) It is possibly easier to classify tangible part of the heritage, and so it is done by categorizing them in three groups: built environment, which includes buildings, monuments and archaeological remain, artefacts, such as books, documents, objects, etc. and natural environment including rural landscapes, agricultural heritage and more.

## **3.2. Intangible Heritage or Non-material Heritage**

### **3.2.1. Concept of Intangible Heritage**

Intangible cultural heritage is the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognize as part of their cultural heritage. Also called living cultural heritage, it is usually expressed in one of the following forms: oral traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. (Glossary, UNESCO, World Heritage Centre) The most significant measures regarding the safeguarding of the intangible heritage happened in 2003 when UNESCO Convention For The Safeguarding Of The Intangible Cultural Heritage was created. In the Convention Of The Intangible Cultural Heritage previously used common terms as “traditional culture”, “Oral traditions” and “folklore” were replaced and instead the concept of intangible heritage was used. (Rugles, Silverman, 2009: 9) All three expressions are still being broadly used, however, they represent subcategories of the group of intangible heritage rather than represent the field. Also, the use of the terminology depends on the discourse of the region and country it is used; however, in international level the guidelines are common. These guidelines were initiated in 1999 in the UNESCO conference in Washington with the aim to shift towards the characteristics of modern culture, which includes the importance of global identities, regional and local cultures and its diversity rather than the nationalistic culture of 19<sup>th</sup> century. (Order of the Cabinet of Ministers Nr. 880, 2008:4) UNESCO Convention For The Safeguarding Of The Intangible Cultural Heritage included descriptive definition of what is intangible heritage and what the concept includes. In addition to the above-mentioned, intangible heritage also describes: “[...] instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.” (UNESCO, 2003: 2) As a part of the concept of heritage, UNESCO definition highlights the fact that also intangible heritage is transferred through generations and is recreated by communities and groups in response to their environment, their interaction with nature and their history. Heritage is historic knowledge used in current environment and equally it concerns intangible heritage as well. In addition, UNESCO definition states:

“Intangible heritage provides people with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.” (UNESCO, 2003: 2)

The term intangible or non-material as used in many cultures means something that is not material, cannot be touched or used as an object. In the culture discourse, tangible heritage includes:

- Oral traditions,
- Performing arts (dancing, singing, theatre, etc.),
- Social practices including rituals and festivities,
- Knowledge and practices concerning nature and universe and
- Traditional craftsmanship or knowledge of crafts. (UNESCO, 2003: 2)

Oral traditions are closely linked to singing, however, it is directly associated with telling and speaking. Oral traditions include proverbs or aphorisms, word puzzles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances and more expressions depending on the region it is being practiced. (UNESCO, Oral traditions and expressions) The meaning of oral traditions is to pass over knowledge, values, history and myths to others as well as to entertain. Performing arts, however, are all the creative expressions of human that include music – both sang and played by music instruments, all kinds of dancing and theatre performances. (UNESCO, Performing arts) This probably is one of the most common and the most historic cultural expression and is more frequently practiced than oral traditions mentioned before. Social practices, however, includes festivities, events and rituals practiced by the representatives of exact culture because of the life cycle of a person, happenings in the nature or their everyday life including agricultural issues. As per information provided by UNESCO, these social practises help to structure the lives of people, groups and communities, it also transfer the worldview and history to next generations, therefore works to strengthen the community and its identity. (UNESCO, Social practices, rituals and festive events)

Knowledge and practices about nature and universe are expressed through traditions, these are values, skills, practices and knowhow about the environment the culture it is living in and surrounded by. This knowledge also includes shamanism and healing by using features of local environment. (UNESCO, Knowledge and practices concerning nature and the universe)

Last but not the least is traditional craftsmanship – this is the part of intangible heritage that may raise discussion due to the fact that some object may be created in the process of crafting. Nevertheless, the focus is on the knowledge of the craft rather than the result. The issue of safeguarding of the traditional craftsmanship lies in the fact that artists

need to be encouraged to keep working and pass their knowledge to next generations as well as to maintain their traditional approach to the process of crafting. Also the mass production and expenses of the production makes difficult for craftsmen to compete with cheaper products provided in shorter time. (UNESCO, Traditional craftsmanship)

Even though UNESCO is the main source of information regarding the intangible heritage management, there are scholars who work with the heritage issue and in specifically non-material. The definition of intangible heritage positioned by Darvill in Oxford dictionary offers an important aspect of intangible heritage. It emphasizes the depository and the expression of the knowledge by outlining: “The depository of this heritage is the human mind, the human body being the instrument for its enactment or embodiment.” (Darvill, 2010) This definition adds to the general UNESCO definition an important fact that people’s minds are the transmitter of the knowledge instead of objects, places and buildings as it is in example of tangible heritage. Similar approach has shown William Rogan cited by Ruggles and Silverman, which positions, that “intangible heritage is heritage that is embodied in people rather than in inanimate objects”. (Rugles, Silverman, 2009: 1) Indeed there are numerous ways how to convey the knowledge to future societies, whether it is writing or multimedia instruments such as photography, audio and video – these as well are just instruments. The content that is transmitted is human-created and that is what embodies the value. Christofer Wingfield by quoting Pierre Nora’s idea provides a simply but very accurate definition of intangible heritage by saying that “it (intangible heritage) is blind to all, but the group it binds”. (Wingfield, 2007:16) This approach by Nora adds the concept of identity shaping in the intangible heritage, which is commonly used as well as in the UNESCO approach in convention 2003. The common understanding of the knowledge, values and information as such is a strong binder in all of cultures. It works as a way of self-identification in everyday lives even in cases when they are not practiced on daily basis. The common intangible heritage provides people with another level of identity. There is also a statement that in every heritage there is a portion of intangible heritage. This assumption, as states Swensen, Jerpåsen, Sæter and Tveit is popular amongst scholars (Swensen, Jerpåsen, Sæter and Tveit: 2013,204) and from more philosophical point of view there may not be created an object without the presence of the reason, meaning and knowledge.

### **3.2.2. Intangible Heritage: Latvian Perspective**

As mentioned in the previous chapter even though there are common guidelines in defining and operating with the concept of intangible heritage, each country and region has its own local terminology system in the way of managing the heritage. This diversity was given also by T.Rose in the previous chapter about cultural and creative industries. In 1999 concept of intangible heritage was introduced, however, the term folklore is still broadly used in everyday situations, whereas intangible heritage or non-material cultural heritage is used on the official level.

In 2008 the Cabinet of Ministers created the Concept of conservation of the non-material cultural heritage, which included guidelines of actions that should be implemented to prevent the non-material cultural heritage from disappearing from the cultural agenda. This concept offered the same approach as UNESCO convention presented in 2003 and most possible is based on this exact document. What Cabinet of Ministers emphasizes additionally is the role of intangible heritage as being crucial to life long learning and civic education. (Cabinet of Ministers, 2008:8) Indeed there are a high number of various amateur activities available in almost all cities in Latvia, including small regions and municipalities. Most of these activities, including choirs, vocal ensembles, dance groups, theatres, craftsmanship lessons and groups and many various other activities are being at least partially sponsored by the local government. These activities are important in the social development and local wellbeing as well as in the safeguarding of the local knowledge of cultural expressions of people's everyday lives. In Latvia, several legal institutions are responsible for monitoring and implementing all the actions regarding the safeguarding of the non-material cultural heritage. These institutions are The Ministry of Culture of the Republic of Latvia, Centre of National Culture of Latvia and Latvian Folklore society, which is mainly focusing on the conserving of folklore and expressions of traditional oral and dance culture. To give an input in the safeguarding of various unique local and regional intangible heritage, UNESCO has created a list of World's non-material cultural heritage. UNESCO commission in cooperation with various NGO's (Non Governmental Organizations) and other institutions have analysed and revised different cultural expressions all over the world and listed some of them (based on set guidelines the most important) in the specific list. One of the reasons why it has been done is to maximize the attention to these expressions and the importance of them both in the local and global level. In the case of Latvia this attention has always been focused on the Latvian Song and Dance Festival, which is the only expression of Latvian non-material cultural heritage that has been listed in the list of UNESCO World's heritage. Alongside with

Estonian and Lithuanian song and dance festival also Latvia was included in the important list in 2003. Even though it is a tremendous honour and still is considered to be an essential acknowledgment for safeguarding of the cultural expression, there has been a critique received for the exaggerated role of the listing as being rather similar to animal register endangered than a way of stimulating the safeguarding of it with direct investments. (Wingfield, 2007:16) From Wingfield's perspective the real life value of beings listed in the Heritage list is not as adequate as the importance and prestige built around it. It uses as a tool of showing others – responsible local and regional parties that the cultural expression has a great cultural and social value and need to be conserved. It thus works also as advertisement tool for touristic purposes and country's image building.

## **4. Managing a Communication Campaign: Models of Rice & Atkin, Anne Gregory**

As mentioned in the chapter about the Concept and types of heritage, the communication of the heritage has a major role in the public appreciation of heritage. What matters is whether and how the heritage is being communicated. In the cultural industries communication is crucial to promote and sell the service or product. The core of the cultural industries (UNCTAD model of Creative industries) as mentioned before is the heritage and more precisely intangible heritage. Because of the fact that intangible heritage is a part of cultural industries, it occasionally has to be promoted and to do so, a qualitative public communication campaign has to be developed. The promotion and information dissemination have been an important part of the conservation of intangible heritage. It has also been highlighted in the convention of Safeguarding and maintenance of Intangible heritage article no.14. (Convention of Safeguarding the Intangible Cultural Heritage, 2004). The promotion of Latvian creative and cultural heritage was already emphasized by one of the greatest Latvian poets Rainis. He insisted: “The creative work in every nation is the most valuable work, which determines the physiognomy of the nation and thus creates the nation and gives not only the presence but the future, because the physiognomy of the nation is permanent.” (Rainis, 1993: 80) Baltic countries should be aware of their small nations and that the globalization has already done its harm by offering a wide range of cultural mixes. It is important to educate, promote and attract as much people as it is possible to be at least aware of their cultural heritage and importance of its safeguarding, and to do so, strong, strategic communication campaigns may be a successful option.

The importance of public communication is crucial especially if the object that is being promoted is event, which directly seeks for attention, as it has a need to build an audience. In this case it is the international festival Baltica. Importance of the communication has often been underestimated, however, communication is more important than people sometimes think. Anne Gregory says that communication plays a crucial role when company, organization, etc. wants to gain a support from the public. “It helps to further the strategic objectives of an organization because it is the vehicle to enlist the support of all the various groups or key publics by ensuring the vision and values of the chief executive and organization are understood. [...] The communication is designed to influence the behaviour.” (Gregory, 2010:10) Public communication, however, is a segment of communication as such. It is communication with a large audience. In definition, public communication campaigns

are: “Purposive attempts to inform, persuade, or motivate behaviour changes in a relatively well-defined and large audience, generally for non-commercial benefits to the individuals and / or society at large within a given time period, by means of organized communication activities involving mass and online, interactive media, and often complemented by interpersonal support” (Rice, Atkin, 2013: 527) To sum up, public communication campaigns are executed to influence large audiences in specified time with organized set of activities that consists of pre-determined messages communicated in numerous channels. (Rice, Atkin, 2013: 527) Whether it is festival, political affairs, environmental purposes or other public communication is being actively used and when well and wisely executed, the result may be significant and reach the expectations. To implement a communication campaign successfully, first it should be successfully planned. To do so there should be guidelines to be followed.

Rice & Atkin divides list in few elements:

- target audience,
- message,
- communication channels,
- evaluation.

Rice and Atkin begin the list of elements of campaign by identifying the *target audience*. (Rice, Atkin, 2013:5) Even though the managers would always want everyone being aware of their campaign, sometimes by trying to achieve everything, you get nothing. Therefore it is advised to focus on set target audience, which would be more effective than communicating with “everyone”. Next important element of the public communication campaign planning is the *message* what should be communicated. (Rice, Atkin, 2013:9) Message includes a strategic selection of qualities from the communication subject. Afterwards the messages are being used in creating communication material visual, written or verbal that will be used to disseminate the information about the subject. Next by Rice and Atkin are communication channels. (Rice, Atkin, 2013:10) When the target audience is chosen following is the selection of respective *communication channels* through which communicate the decided messages. The channel variety is directly related to the characteristics of the target audience as well as the topic. Traditional communication channels for example, are printed media, TV, radio (traditional broadcast channels), digital media (Internet) and various interactive channels such as BTL (below the line advertisement), media events and other. As mentions Rice and Atkin, also quantitative dissemination factors should be taken into accounts, such as total volume of messages, repetition and scheduling of messages. (Rice, Atkin, 2013:12) A.Gregory, however, offers 12 stages of planning that may

be followed when planning the communication. These stages are: (1) Analysis, (2) aims, (3) objectives, (4) stakeholders and publics, (5) content, (6) strategy, (7) tactics, (8) timescales, (9) resources, (10) monitoring, (11) evaluation, (12) review. (Gregory, 2013:41)

Comparing to Rice and Atkin elements of public communication campaign, Gregory divides the process of the communication campaign very detailed – somewhat being too specific and somewhat adding important aspects to Atkin and Rice. Analysis as a part of planning is very important, but was not mentioned in the model of Rice and Atkin. The analysis helps not only to understand the current situation, but also to look back to the previous campaign and decide what kind of improvements should be made and what should be taken into account from previous experience. Aims and objectives should better be combined in one element as very often aims are overlapping the objectives of the campaign and are very linked together – too linked to separate in two elements. Which is mentioned as target audience in the list of Rice and Atkin, in stages of A. Gregory are stakeholders and publics. It is important to include stakeholders as a significant group because often stakeholders are included in the organization of the campaign or related to the subject therefore should be communicated differently. For example, in the case of festival Baltica, stakeholders are local and foreign participants, regional organizers (hosts) and managers of participating groups. They are being communicated differently – with different messages and channels and require special approach.

What in Rice and Atkin is titled message, Gregory has named content, which means the same and considers what is going to be communicated. Strategy and tactics can be perceived as communication channels, however, in more detailed and well-founded way – these stages define what should be communicated, where and with what kind of volume. Timescales are such an aspect that covers the timeframe – how long will campaign be running and most importantly – when the campaign will start. Determined start of the campaign already defines a part of the campaign, therefore it is crucial to understand when is the best time to launch the communication. Resources are the stage in the planning, which should be considered before strategy and tactics are being created. Finances are extremely important and therefore it is advised to base the tactics and strategy after resources are being identified. Monitoring, however, is a process that should be started right after the first information has been disseminated and continued at least 2-4 weeks after the end of the campaign. Monitoring not only works as an identifier where the information about the campaign has been published, but also helps to quickly identify any negative, incorrect or objectionable information that appears on the media. Evaluation as a stage of planning of public communication campaign could be combined with stage review, because similarly as aims and objectives also these two

stages can somewhat overlap, therefore evaluation can be followed by review in the same stage. Analysing both – Rice and Atkin and A. Gregory approaches on the planning of the public communication campaign, it is concluded that both of these models carries some significant elements, however, both of them are not ideal. Therefore to prepare a well-grounded model they were combined and made into 8 stage planning model:

1. Analysis,
2. Aims and objectives,
3. Target audience and stakeholders,
4. Resources,
5. Content,
6. Communication channels,
7. Monitoring,
8. Evaluation.

This model combines two of the most common public campaign planning models and will be used to analyse the communication campaign of folklore festival Baltica in years 2006, 2009 and 2012. As the festival Baltica is an event that takes place every three years in Latvia, strong communication campaign is crucial for gaining the attention from the media and target audience. The actual communication will be studied to see whether and if, then how much the communication practiced by the communication department of the festival matches the campaign model presented.

## **5. International Folklore Festival Baltica: History and Concept**

The origins of the folklore festival Baltica can be traced more than 20 years long history, however, the folklore of Baltic national culture has been present for hundreds of years. When the Baltic states were still under the strong wing of Soviet Union (SSSR), the folklore was the necessary impulse for consciousness of the Baltic people. As Arnolds Klotiņš writes in the brochure of Baltica 1990: "Folklore not only initiated the so called Signing revolution, it was also a strong power for the culture in Latvia for the last quarter of 20<sup>th</sup> century and is still maintaining the presence of the national culture." (Baltica 91, 1990: 4) One of the aims of Soviet Union was to completely excluded aspect of Latvian tradition culture of Soviet Latvian agenda and lives as such. Its aim was to create Latvian Soviet culture that would be based on Soviet values and ideology, excluding Latvian traditional culture as it was before the Soviet regime. In fact the strong intrusion of Soviet culture worked as a driving force for traditional culture practitioners to value, treasure and spread the Latvian traditional culture amongst others even more intensely. By involving various state officials numerous folklore gatherings in Latvian regions were organized and so Baltic folklore movement was reborn. In the context of on-going wave of traditional culture, in the Moscow the Soviet managers of amateur arts decided that united festival of the folklore in Baltics should be created. SSSR aim was to strengthen the political unity, however, consequences were completely opposite. As Klotiņš writes: "Baltica became an indirect, but important impulse of the idea of the independency of the Baltic States."(Baltica 91,1990:6) Guntis Šmidchens in his book "The Power of Song: Nonviolent National Culture in the Baltic Singing Revolution", however, states that before the decision of SSSR the very foundation of the festival Baltica was laid in Tallin, Estonia in 1985 during the conference of CIOFF. (Šmidchens, 2013: 273) This version can be considered as the closest to true, as the chairman of the board of the Association of the Folklore Andris Kapusts states (See the attachment no.1) that the very beginning of the Baltica and its membership in CIOFF has achieved because of Ingrid Rūūtel, the current president of folklore association Baltica, who had a very good international relations with Hungarian scholars of traditional culture. By that time exactly Hungarians were very strong in the matter of the research of traditional culture and cultural heritage. During the close cooperation with their scholars, the idea of joining the CIOFF was born and the strong international relations therefore helped Baltics to join the UNESCO partner organization. Two years later in 1987 Lithuania for the first time hosted a

five-day festival in Vilnius, Lithuania. As the event from Soviet perspective was meant to be as politically uniting action, around 300 performers from USA, France, Sweden, Poland and the German Democratic Republic as well as from Hungary arrived. Joined by 400 from Russian Federation, Belarus, Latvia and Estonia and 2500 performers from Lithuania, the Baltica festival tradition was rooted. The first years of festival it was more about amateur culture not traditional culture. Soviet government defined many strict rules and guidelines that needed to be implemented, for example, national flags of Soviet countries were banned to use. Next year in 1988 festival Baltica for the first time was held in July, in Latvia. All the strict Soviet guidelines were still active in Baltica 88', however, participants from the Baltic States ignored the prohibition of national flags and in the opening ceremony as well as the official procession Baltic flags waved determinedly. This action raised a significant dissatisfaction amongst the Soviet officials. (Baltica 91, 1990:7) Despite the strict Soviet rules, that still was not the main issue for Baltica. At the very beginning of the festival, as Andris Kapusts informs the main issue was the conflict within the festival – amongst the organizers. In Soviet times, traditional culture from the authentic perspective did not exist. All the groups and ensembles were by that time modern traditional groups and was playing various traditional finishes of songs, made by academic musicians. This approach, however, is against folklorists and as Baltica was meant to be a festival of true folklore, they did not wanted to accept any kind of variations about the folklore. These dual approaches raised a lot of issues in Baltica in Soviet Union, however, after the regaining of the independency of the Republic of Latvia, issue was not on the table anymore, informs A. Kapusts.

After the second Baltica festival, all three Baltic States came to conclusion that it was crucial to maintain the newly introduced tradition. To do so, Latvia, Lithuania and Estonia again united and founded the folklore association titled “Baltica” – one of the first pan-Baltic organizations ever founded. However, the development of the festival throughout the years has not been smooth and upward-going. Andris Kapusts tells that the first Baltica in Latvia after the regaining of the independency of Latvia was not similar to first ones before 1991. He calls it a great disappointment to everyone – the organizers, the audience, artists – everyone. First of all it was about real authentic Latvian folklore, which was not common for Soviet Latvians. Audience was waiting for Soviet variation of traditional culture and therefore was confused when received a authentic Latvian traditional culture. It was not that people did not appreciate it – they just did not expect it. Also organizers of the festival did not get the same uplifting emotions that were in first festival held in Latvia. During 1990s people turned away from folklore even more because of the fall of iron curtain and the global culture coming in. There was a whole new world to discover – Hollywood and pop culture, and Latvian

traditional culture was not included in the daily agenda. Andris Kapusts, however, says (See the attachment No.1) that nobody in the folklore society felt underestimated or abandoned because indeed there were extreme amounts of information coming in and new world to discover. He also adds that by the year 2000 people were dealing with the freedom and the new era more easily and more “down to earth”, and the interest in the local culture slowly recovered. Since year 2000 the popularity of the festival Baltica and the participants as well as number of folklore groups are just increasing slowly but steadily.

Since the beginning of the festival it has taken place in the cultural industry of Baltics and is happening every year in each of the Baltic States. Even though the festival is pan-Baltic and every year representatives of all three countries are attending the festival, the link between them are not that strong as in the first few years of the festival. In Estonia the organizers of the festival is the Estonian Folklore council founded in 1992. Since then it has been organizing the festival with the support of the government and various sponsors. In Lithuania also similar situation can be seen as the main organizer and headquarter of the festival is Lithuanian folk culture center, but it is supported by the Ministry of Culture of the Republic of Lithuania as well as regional municipalities and sponsors. The coordination and organization of the festival Baltica in Latvia has overcome some various difficulties and organizational changes throughout the time. Until 2006 Baltica was organized by Latvian Folk Art centre that was funded by the government and also was responsible for various other cultural events. Later in 2009 the organization of the festival was taken by Latvian Association of Folklore, which was partially founded to take care of the main organization of the festival. Centre of National Culture of Latvia was renamed and reorganized Latvian Folk Art centre and in year 2009 and 2012 in total three institutions were in charge of the festival Baltica - Centre of National Culture of Latvia, Association of Folklore and Riga City council. In 2015 festival Baltica is fully organized by Centre of National Culture of Latvia which is fully state funded, however, various sponsors are supporting the festival and there is still strong connection with the Association of Folklore. The aim of the folklore festival Baltica is to maintain, develop and promote traditional culture and intangible heritage of Latvian, Liv, Latgalian and other cultures. It also takes care of maintenance of moral values, spirituality and self-awareness of the nation and their traditions. (Association of Folklore, In 2015 International folklore festival Baltica will take place in Latvia from 16-19.July).

Every three years Latvia welcomes around 10 folklore groups from around the world including Estonia and Lithuania and approximately 170 local folklore groups from Latvia, including craftsmen of applied arts, storytellers and other individual artists – together around 2000 participants. Locations of the festival in Latvia vary, but every year the opening of the

festival is being held in Riga. Every festival one out of four central region is being chosen and activities then are being organized in its regional cities in places that are spiritually and culturally significant for the local people. Also themes of the festival are being chosen every hosting year based on various factors.

Themes of folklore festival Baltica in Latvia are:

- 1988 The Sun
- 1991 Family fairs
- 1994 The Sun, the World, the Other World
- 1997 The Man and work
- 2000 The Sea
- 2003 The Land
- 2006 Our Home
- 2009 Signs
- 2012. The Road
- 2015 Heritage

System how the theme is being chosen also differs throughout the years and based on the organization institution, however, Andris Kapusts insists (See the attachment No.1) that the selection of the topic has always been very democratic, by including various institutions and specialists. Until the year 2012 general managers of the festival and artistic advisors usually chose the theme. In 2012 official competition was announced and groups were invited to apply offers of creative concept of the festival and therefore made the organization of the festival more transparent.

Important episode of the history of the festival Baltica happened in 1990 when Baltica was approved to become a full member of CIOFF - International Council Of Organisations Of Folklore Festivals And Folk Art. To reach this membership association Baltica applied for it in 1989. The aim of this membership was to strengthen the role of the folklore in the Baltic States as well as to develop better international relationships amongst other countries. (Tautas mākslas centrs, 1991:2) As it is seen, association applied and gained the membership while it still was the part of Soviet Union, however, it wasn't an issue for Baltica and soon it joined in the work with sector of Nordic countries (organization NORDLEK). (Tautas mākslas centrs, 1991:2)

CIOFF is an official partner of UNESCO and it is represented in all of continents in the world. CIOFF was founded in 1970 and its focus in its work is to safeguard, promote and

diffuse the traditional culture concentrating on the intangible cultural heritage, Aims of CIOFF are as follows:

- Promote the intangible heritage (Dance, music, games, rituals, customs and other non-material cultural expressions)
- Serve the objectives of UNESCO (which in this case is both already decided ones and future decisions)
- Support the activities of its members and those of non-governmental organizations working in the areas of folklore and cultural heritage (this includes all the festivals and countries and their NGO institutions that are members of CIOFF)
- Additionally CIOFF aim is to serve the cause of peace and non-violence through the implementation of the above objectives. (CIOFF, About CIOFF)

Currently there are 110 member countries in CIOFF and it is estimated that over 1million people have been associated with the CIOFF and the number is still increasing.

One of the most important part of the CIOFF work is the maintaining of various folklore festivals around the world, 300 in total among which is also festival Baltica. CIOFF not only provide volunteers and informational support for many of the festivals, it also plays an important role to support the legitimacy and quality of the festival itself. (CIOFF, About CIOFF) In this matter, for people representing traditional culture and spectators and other visitors can be sure that the festival is internationally recognized and culturally significant therefore definitely worth to attend. The support helps organizers of the festival to attract international guests and also to manage their logistics much easier. On the national level, in each country CIOFF coordinates the festivals, local folklore groups performances and trips to other countries, organizes seminars and conferences, monitors the publications on CIOFF activities and work with youngsters and children to increase their interest and knowledge of traditional culture. (CIOFF, CIOFF Festivals) In Latvia, the representative of CIOFF in the national level currently is Liana Ose. She is also an official of the Riga city council and is taking a position of coordinator of amateur groups of the section of cultural institutions and amateur arts. (Association of Folklore, Contacts)

Festival Baltica has been organized since 1987, this year it is going to be held in Latvia for 9<sup>th</sup> time. A lot have been changed during more than 20 years and a lot will change in the future as well. As Andris Kapusts mentioned in the interview (See the attachment No.1), the development of the festival has not been smooth for all of its history as well as people's perception of the festival Baltica and folklore as such. There are numerous things and processes that have affected the life of the festival. On the organizational level of the

festival also have been lots of changes and reorganizations and therefore somehow always influenced the course of the festival on many levels. One of the organizational levels of festival Baltica is the communication management. It plays a crucial role in the success of each of the festival and is very significant part of management. Through communication with the society festival transmits the folklore and meaning of it thus working on safeguarding the intangible cultural heritage the festival carries. Therefore in the following chapters author will analyse the public communication planning and execution of the festival Baltica. Years that will be analyzed are 2006 “Our Home”, 2009 “Signs”, 2012 “The Road” and the beginnings of 2015 “Heritage”.

The chapter of the research is divided in two parts: first it is SWOT (Strengths and weaknesses, opportunities and threats) analysis in which each of the year of the festival Baltica will be analyzed by considering both internal and external environments of the festival. Second part is survey. During the research process, a questionnaire was distributed via Internet and more than 400 respondents (418 in total) filled the form thus shared their opinion on their experience and possible future relations with festival Baltica. Both of the research parts is supplemented with comments of interviews with Andis Kapusts, Gita Lancere, Inga Bika, Inta Šoriņa and Rita Garnaka – in total 5 interviews that was made during the research since February 2015 till April 2015.

## **6. Research Method and Objectives**

To reach the aim of the research and answer all of the research questions three research methods were chosen: SWOT analysis, Internet survey and qualitative research method – in depth interviewing. In the research both type of research methods were used – quantitative and qualitative in order to reach the most extensive insight and valuation of the public communication of the festival Baltica in Latvia since year 2006. The research consisted of three sections: first, SWOT analysis of communication campaigns of the festival Baltica since 2006, in-depth interviews with representatives of the festival Baltica, and Internet survey where 418 people answered brief questions about their awareness of the festival and the possible communication of it.

To get overall and specific information of the festival Baltica and its communication 5 in-depth interviews were made. Respondents of the interview were chairman of the Association of Folklore Andris Kapusts, expert of folklore, organizer of folklore festival Baltica 2012 and 2015 Gita Lancere, public relations manager of Latvian National Center of Culture and festival Baltica 2012 and 2015 Inga Bika, former public relations manager of festival Baltica 2006 Inta Šoriņa and also a former public relations manager of festival Baltica 2009 Rita Garnaka.

In-depth interviewing is related to the unstructured, unstandardized free type of interview, which is more like a conversation with two persons rather than list of strict questions and answers. (R.Bogdan, SA.Taylor, 1998:78) For in-depth interview questions are not previously listed there are still guidelines that are being followed – questions are appearing in the process of conversation. In-depth interview is necessary to receive information and comments about the communication management process of the festival Baltica. It includes issues that were met as well as to get deeper insight in the various aspects of the context of the year when festival was organized.

SWOT analysis is considered to be one of the most effective tools in the analysis of marketing data and information because it is simple, straightforward and provides direction and serves as a catalyst for the development of viable marketing plans. SWOT analysis helps to understand what organization can and cannot do in the process of promoting the brand. (O. C. Ferrell, M. Hartlin, 2010: 122) SWOT analysis has been executed for all four years of the festival since 2006. In SWOT analysis information from each of the year since 2006 has been classified in sections.

Due to the fact that audience is the main consumers of the festival alongside participants it was necessary to meet their opinion about the festival – do they even know that there is such festival as Baltica, how they know it and if they knew about it whether they would be interested in attending the festival. Internet survey was chosen because of two aspects: first of all, it is the fastest and cheapest way how to collect answers for survey, second, as Inga Bika, public relation manager of the festival Baltica 2012 and 2015 highlighted during the interview (See the attachment No.4) – for Baltica it has been important already since year 2012 to attract more younger audience for the festival. Due to these objectives, Internet was chosen to be the most suitable platform where to execute the survey.

Based on theory, survey is a method of data collection where the information is being collected from the answers given by respondents. The information can be used in research, descriptions and judgments. Survey includes data collection from the large amount of respondents and in this research it is 418 people. (Earl, 2000:147) Questionnaire consists of 11 questions, however, it depends from answers because in the questionnaire there are two selective questions included. Questionnaire was created in platform Google documents and was shared via e-mail, Facebook, Twitter, Latvian social site Draugiem.lv and real life.

## 7. SWOT Analysis of Public Communication of International Folklore Festival Baltica since 2006

### 7.1. SWOT Analysis of International Folklore Festival Baltica 2006

First SWOT analysis was made for Baltica 2006. Information in the SWOT analysis is based on the documentation provided by former public relations manager of festival Baltic 2006 Inta Šoriņa (See the attachment No.2). Information is reliable and authentic.

Internal	
Strength	Weaknesses
<ol style="list-style-type: none"> <li>1. Non profit,</li> <li>2. Stable event, happening over 20 years,</li> <li>3. Free of charge,</li> <li>4. Main events happens outdoors,</li> <li>5. Initial communication plan,</li> <li>6. Easy to access in the capital city – in the very centre of Riga</li> <li>7. Is happening also in regions,</li> <li>8. Happens every three years – therefore somehow exclusive</li> <li>9. Inta Šoriņa, public relations manager of festival Baltica was previously (one year before Baltica 2006) working with Latvian school youth song and dance festival,</li> <li>10. Already existing media contact list,</li> <li>11. Video advertisement for dissemination on television,</li> <li>12. No third-party confirmation needed,</li> <li>13. Organized two press conferences.</li> </ol>	<ol style="list-style-type: none"> <li>1. No target audience defined,</li> <li>2. Missing qualitative, descriptive communication plan to execute</li> <li>3. Various events of the festival are happening in regional cities, that may be difficult to access other than locals,</li> <li>4. Financial support (the planned budget for communication) was delayed,</li> <li>5. Chaotic project execution after the confirmation of the budget,</li> <li>6. Programme of the festival was delayed,</li> <li>7. Lack of information from organizers,</li> <li>8. Lack of information about previous communication activities of festival Baltica,</li> <li>9. Lack of information about the festival – historic, factual information – themes, topics, participants,</li> <li>10. Weak homepage of festival Baltica,</li> <li>11. Lack of internal IT support for web page administration,</li> <li>12. A lot of time spent unnecessary by public relation manager on dealing with practical issues, such as web page administration,</li> <li>13. No public relations manager position internally, manager working on project basis,</li> <li>14. Only one person responsible for both – marketing and public relations,</li> <li>15. Underestimated role of communication in organization of the festival,</li> <li>16. Aim – just to inform people about the festival,</li> <li>17. Not enough recourses for communication and marketing in general,</li> <li>18. No communication oriented towards</li> </ol>

	minorities 19. Need to inform others (foreigners) more than local minorities 20. Lack of resources to communicate more with foreigners 21. Only foreign media cooperation with The Baltic Times.
External	
Opportunities	Threats
1. Possibility to find partners, 2. Guaranteed publicity on national media, 3. Regional media – very supportive, 4. Guaranteed attendance by participants, 5. Supported by CIOFF, 6. In the government agenda – safeguarding of intangible heritage, 7. In 2005 policy of Song and dance festival was adopted, 8. Good publicity in 2005 Latvian school youth song and dance festival, 9. Cooperation with Latvian National Television, 10. Cooperation with Latvian National Radio station, 11. Due to the cooperation with Latvian National Television, live broadcasting of opening and closing ceremony of the festival, 12. Interesting and media attention-attracting foreign guests, 13. Active regional managers of cultural affairs, 14. Internet portals re-publishing press releases, 15. Cooperation with The Baltic Times.	22. Timing – at that time many other important events are taking place, 23. Poorly supported by the government, 24. Bad weather, 25. Foreign guests – folklore groups were on hold till the last minute due to the financial delays from Latvian government, 26. Internet media not highly developed in Latvia, 27. Lack of diversity of Internet portals, 28. No social media available, 29. Various information materials not available on electronic format, including Logo of the festival, 30. Visual identity was made not taking into consideration communication aspects, but symbolical, 31. Issues with copyrights of the visual identity of the festival,

*Table no.1 SWOT analysis of international folklore festival Baltica 2006*

As it is seen in the SWOT analysis, internal weaknesses of the festival are more than strengths, however, what concerns external aspects, opportunities are as much as threats.

### **Festival, its history and location**

To begin with, judging from the communication aspects, the fact that festival Baltica is a non-commercial event, sponsored by the government plays as a significant preference for the festival. Media are extremely sceptical when they have to choose between the content, which will be published. Also finding supporting sponsors is easier if they know – the benefit of the event is not the profit. The government support gives the festival an guaranteed publicity in the national media that is financed by the government – this has to be taken into

consideration when planning the communication, because if you have something guaranteed public relations managers should use the opportunity for all that it gives. For festival Baltica favourable aspect is that the festival is taking place every three years thus maintaining the exclusiveness and importance. When communicating this can be considered as an advance because similarities may be found with song and dance festivals that are also taking place every few years and are important and popular to the nation. In addition, Baltica is a long-lasting tradition with a history of more than 20 years, which gives the festival an important role in the cultural agenda. Events during the festival are happening not only in the capital city, but also and sometimes even mainly in regions. This allows festival to be attended also by regional citizens that are genuinely interested in new cultural experiences. This aspect can also be considered as a weakness in cases where events are happening somewhere far in regions and it is difficult for others to attend the event. Those events that are happening in the capital city Riga are taking place in the very centre of the city and are easy to access by everyone. All the events are free of charge, which also should be seen as a great advantage for the festival. With all the above, festival has great conveniences because of the geographical locations and concept. That should increase the potential of excessive publicity and audience. As per information provided by Inta Šoriņa in 2006 (See the attachment no. 1), also a significant support was given by the CIOFF. It helped not only with practical issues regarding foreign guests, but also indirectly forced the Latvian government to support the festival and maintain its existence. In addition CIOFF published the information on Baltica also in their own channels, which was visible for all of the members of the organization.

### **Social and political context**

Important fact that significantly affected festival Baltica was the adaptation of policy of Song and Dance festival (Law of Song and Dance festival, 2005). The policy requires that Song and Dance festival for youth and Latvian have to be maintained, developed and passed to next generations. Due to that, also Baltica as a folklore festival – an event, which aims to treasure traditional culture and intangible heritage were included as an important cultural treasure. This policy not only strengthened traditions of song and dance festival, but also highlighted festival Baltica and its true meaning. The adaptation of policy directly influenced the media and they also perceived the importance of covering the event.

### **Media Cooperation**

As mentioned in 2006 Baltica had a good cooperation with media – both National, regional and commercial as well. When National media, like Latvian National television and radio had an obligation to cooperate with festival, commercial media was supportive due to the cooperation grounds that were created a year before in 2005 by the public relations

manager of festival Baltica in 2006 Inta Šoriņa. She was previously working with Latvian school youth song and dance festival that took place in 2005 where strong media cooperation was made thus gaining an impressive media coverage. This combination of internal and external strength and opportunities of the festival 2006 guaranteed a strong basis for communication manager and provided channels where the content would be disseminated.

Actively in the communication participated regional media. As large part of events happened in regions, local responsible coordinators for cultural affairs proactively engaged in the information dissemination for local media therefore eased the work of central coordinators profoundly. It is very common that regional media engage in communicating local events that are unusual for them. In fact, the communication coordinators should have used the positive attitude of the regional media even more extensively and begin the communication earlier or use some creative approaches. In addition to local Latvian media, Baltica also managed cooperation with pan-Baltic media The Baltic Times. This cooperation worked as the only international channel for festival to address foreign audience. The cooperation was possible because of the importance of festival Baltica in the agenda of Baltic cultural life. Unfortunately, the cooperation with The Baltic Times could have been broader – the information should have been published at least two weeks before the opening of the festival. This could work as a tourist attraction for region and increase the foreign audience. There are other media in the Baltic Sea region that could have been addressed, for example The Baltic Review and The Baltic Course/ Балтийский курс – both of these newspapers were active in 2006. As informed Inta Šoriņa (See the attachment No. 1), press releases were translated in English therefore it would have been wise to send them out also in Baltic Sea Region media as well as largest media that also covers Baltic region. The combined public communication-planning model of Rice & Atkin and Gregory includes content and channel as important elements. In this situation the channel was there and also information was available, however, they were not used to gain additional publicity

What concerns the minorities, no media cooperation was made with media representing minorities (mostly Russian as the largest minority in Latvia). As informs Inta Šoriņa (See the attachment No. 1), press releases were translated more in English than Russian and no additional communication was aimed towards minorities. Even though the lack of recourses may be the key to this issue, it should be taken into consideration that if the minorities are such a large amount of the total population of the country and capital city, they should be addressed as well, in the perfect case, adjusting the communication to the exact media. In festival Baltica also some folk groups of Latvian minorities are always participating, consequently the lack of minority participants is not an issue. As the organizer

of the festival Baltica is government, it has an obligation to work towards the decreasing the gap between locals and minorities, therefore the poor communication with Russian-speaking audience can be considered as a big disadvantage of the public communication of festival Baltica in 2006.

### **Public Relation activities**

When starting the planning of the communication campaign there was a little pre-investigation of the festival Baltica 2003 (See the attachment No.2). It mostly included contacting former communication managers who informed about the previous partners and supporters of the festival. With this in mind Inta Šoriņa partly fulfilled the first stage of the model of planning the communication campaign. Analysis and investigation of previous communication plans, content, partners and results would help to timely clarify potential issues and avoid them as well as make improvements to maintain the development of the festival.

In 2006 before the start of the public communication, the goal for the public communication of the festival was set. As Inta Šoriņa tells (See the attachment No.2), it was important to understand that Baltica was not anymore the event for uniting all Baltic States. It was an event – fest to demonstrate the diversity and liveliness of Latvian traditions by highlighting the theme – “Our Home”. By setting the main goal and its objectives common to all the organizers of the festival, they made clear to everyone what they stand for and why the Baltica is still organized. If one does not have an aim for something, he will get anywhere and this aspect is also supported by the combined model of Rice, Atkin &Gregory mentioned before. In their model, next stage would be setting the target audience and stakeholders, however, Inta Šoriņa that in 2006 a specific target audience was not set. Instead they worked to inform people in general by using all the leading mass media. It may somehow seem difficult to divide general public into specific audience because organizers would always like everyone to know about their product, service, event, etc. Reality is different and to communicate qualitatively one have to understand, which audience would potentially be interested, which would like to be attracted and so on. In the combined public communication campaign planning model of Rice, Atkin and Gregory the necessity of set target audience and accordingly adapted public communication is also emphasized.

During the interview Inta Šoriņa informed (See the attachment No. 1) that there was initial communication plan created. However, because of the issues with timing (in regard of budget and information providing) it did not go as planned and when the communication on the festival begun, the organization was lagging behind the schedule. Since then, as Inta Šoriņa states, the main goal was just to inform people. To do so classic information

dissemination method – press releases were written. This is a standard approach, which is still an integral part of everyday communication practices. Due to the fact that Inta Šoriņa, public relations manager of festival Baltica had already created media list, the dissemination of press releases were productive and information was published on Internet news portals and daily newspapers. In 2006 Internet portals in Latvia were only in the development stage therefore the lack of quality journalism as well as diversity of Internet portals existed. Due to that media usually re-published the press releases without any amendments, which can be considered as a great advantage from the public relation perspective as the target audience receives the content that the organization desires.

It is impossible to communicate the festival if there is no information about it. This issue affected the timing of the communication campaign. As Inta Šoriņa states (See the attachment No. 1) because of the organizational issues, the programme of the festival were not confirmed, so there was no information to communicate. There was a serious lack of information regarding the programme, the foreign guests and even the background information on the festival itself. Information is crucial for communication manager and without the information there is no communication campaign to launch, which consequently leads to disinformation of the audience this is harmful for the festival. After the confirmation of foreign guests and programme, media was interested in foreign groups that will visit the festival. This information was used broadly and both background information and photography were disseminated to the media thus gaining an extra coverage. It is always advisable especially when promoting and calling people to action (to visit the festival) to add some exciting content that would supplement the information about programme and other important messages. This diversity also allows addressing different type of media, for example, entertainment and lifestyle media.

To communicate the information about the festival effectively two press conferences were organized. The press conference is also a classic communication tool that is used to inform the media and give them a possibility to approach the organizers and other spokespersons that are relevant for them and thus readers. When organizing a press conference, strong media relations are crucial. In this case, Baltica has a good media ground and therefore these two press conferences were definitely a success and despite the delay in communication campaign, emphasized the opening of the festival Baltica quite well.

In 2006 social media was also in a poor developing stage, therefore it should be taken into account that traditional media, Internet and advertisement were the main communication channels, aside the word spreading amongst people themselves.

After the festival Baltica, the work that was done was partially evaluated. Basically what was analysed was the number of attendance of the festival as well as monitoring executed to understand the number and diversity of publicity. Also combined model by Rice, Atkin & Gregory includes the evaluation of work as the last stage of the public communication planning, however, there are much more to be analysed than two aspects mentioned by Inta Šoriņa (See the attachment No.2), such as inner and outer issues – technical, organizational, conceptual or content-related.

### **Organizational issues**

The organizational issues that concerns internal weaknesses seems to be the most common in the SWOT analysis thus creating the most negative effect for the public communication campaign. First of all, as Inta Šoriņa informed (See the attachment No. 1) in 2006 in the management of Baltica 2006 the role of communication and also marketing was strongly underestimated. Latvian Centre of Folk art did not have a in-house position for marketing and communications. Inta Šoriņa as a public relations manager of the festival was responsible also for marketing, which made the work much harder for such a large-scale event. Aside the multitasking as being responsible about public relations and marketing, there was a lack of resources as such, both – financial and labour. In cases where there is not enough resources to fulfil the tasks, it does not matter how good the plan is made, but if there are no people to execute it, it is definitely a waste of time. The amount of resources should always be taken into consideration before the communication plan is made. The combined public communication-planning model of Rice & Atkin and Gregory supports this assumption as putting the content and channels after the stage of estimating the recourses. After the confirmation of the budget that everyone amongst the organizers were waiting for, there was quite of a chaos in the project execution. As Inta Šoriņa states (See the attachment No.2) so much time was spent that it was extremely necessary to go ahead with the launch of the campaign. In this kind of situation it is essential to remain organized and strategic. Many communication errors may appear in the case of hurrying, therefore it is helpful that in these kind of situations there are more than two people involved – to double check the information that is being distributed about the event. In this matter Inta Šotiņa states that some information was disseminated without confirmation of other parties, only proofread. This scenario can be considered as both – a strength of the process of the communication campaign as well as a threat. It is significantly easier to avoid the long confirmation process that can extend the dissemination of the information, which may be very crucial. However, confirmation and double-checking process may help to avoid errors, which can escalate into communication

crisis, for example – incorrect information, confidential information exposed, language and even vocabulary errors, and more.

### **Technical issues**

It does not matter how prepared are you, there still may be some issues that appears unexpected. As per information provided by Inta Šoriņa (See the attachment No. 1) during the communication campaign of the festival Baltic 2006 various technical issues were present. The official homepage of the festival was poorly developed and was maintained on the platform of Song and Dance festival, which made no sense from the communication aspect. When searching the homepage of the festival on Internet, people write key words. Without additional information, people could not know that they should be using different key words than folklore festival Baltica, therefore the traffic to the homepage was poor. The time that was spent on maintaining the homepage did not pay its worth, as it was necessary to update the content both in Latvian and English language on regular basis. Inta Šoriņa shared her experience with administrating the homepage:

“Myself – I needed to know the programming language. How to make the text bold and underlined, how to format the text as such – I was responsible for that and I had to learn how to do that. The insertion of the text on the homepage was so difficult, that I was sitting there and wasting time for weeks just to publish the information there, not mentioning the insertion of pictures. Most of them were not even in electronically format so I was sitting and scanning them all. It was year 2006 and these were the technical abilities in the centre of culture.” (Inta Šoriņa: attachment No. 1)

Regarding visual identity there were also issues. As Inta Šoriņa informs (See the attachment No. 1) the visual identity was created by the leading organisers of the festival Līana Ose and chairman of the board of the Association of the Folklore Kapusts, without consulting the communication department. This action led to various difficulties, for example, there were issues with copyrights and formats of materials. In addition the logo of the festival was not in digital format, therefore more extra time was spent to deal with problems that should have not been. In this matter there might again be seen the underestimation of the communication department in the process of management. Communication managers see thing not from the perspective of artist, but from the perspective of public. A good communication manager by introducing with the material can immediately identify possible issues of the content, therefore its opinion is crucial in planning the content of visual materials. In fact, visual materials are directly linked to the message of the festival, which is defined in cooperation with the communication department, therefore the visual material should also be created in cooperation with communication specialists involved.

## **Conclusions**

Overall year 2006 was a difficult year for the communication department of international folklore festival Baltica. The government was not significantly interested in the maintenance of the festival, however, international obligations imposed the obligation to continue with organizing the festival. Nevertheless, due to bureaucratic issues the launch of the communication campaign of Baltica was postponed and started later than planned. The postponed financial support triggered a chain of actions that consequently were delayed, such as the confirmation of the programme of the festival, advertisement related actions and information dissemination and more. There were already strong media relations developed because of previous work of the communication manager Inta Šoriņa, however, there was still the lack of communication aimed to pan-Baltic audience and minorities in Latvia, such as Russians, Belarusians and other, which could have been previously planned and because of already planned translation actions would not require large additional expenses. In general in 2006 the meaning of marketing and communication especially in governmental institutions was extremely underestimated and often only few people like in Baltica case – only two people were responsible for all the communication-related issues. In addition to that also the technical abilities were limited, as governmental institutions does not have enough recourses to follow the technical development as fast as other more developed countries or private institutions.

## 7.2. SWOT Analysis of International Folklore Festival Baltica 2009

<b>Internal</b>	
<b>Strength</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Non profit,</li> <li>2. Stable event, happening over 20 years,</li> <li>3. Free of charge,</li> <li>4. Main events happen outdoors,</li> <li>5. Easy to access in the capital city – in the very centre of Riga,</li> <li>6. Is happening also in regions,</li> <li>7. Happens every three years – therefore somehow exclusive,</li> <li>8. Close cooperation internally with the Association of Folklore,</li> <li>9. Association of Folklore was the leading office of organizing the communication of Baltica,</li> <li>10. Already existing media contacts,</li> <li>11. Specially organized children day about which information was disseminated to parenting media,</li> </ol>	<ol style="list-style-type: none"> <li>1. Three parties organized the public communication campaign of the festival – Association of folklore, Centre of National Culture of Latvia and Riga city government,</li> <li>2. Missing qualitative, descriptive communication plan to execute,</li> <li>3. Obsolete webpage,</li> <li>4. Uneven division and execution of tasks in the communication unit of the festival,</li> <li>5. Delay of advertisement preparation</li> <li>6. Target audience was set people who are interested in the traditional culture and are related to the culture,</li> <li>7. An aim to attract new audience, new people was excluded,</li> <li>8. Disseminated information was not adjusted to various media or audience,</li> <li>9. No media plan,</li> <li>10. Communication with minorities mostly in Latvian language,</li> </ol>
<b>External</b>	
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>1. Cooperation with one of the largest publishers,</li> <li>2. Possibility to find partners,</li> <li>3. Guaranteed publicity on national media,</li> <li>4. Regional media – very supportive,</li> <li>5. Guaranteed attendance by participants,</li> <li>6. Supported by CIOFF,</li> <li>7. Active regional managers of cultural affairs,</li> </ol>	<ol style="list-style-type: none"> <li>1. Regularity of large cultural events that appear to overlap,</li> <li>2. Migration to abroad started to increase significantly,</li> <li>3. Financial crisis,</li> <li>4. Overall weak media support, could not see the value of Baltica,</li> <li>5. Information was sent to regional media without adjustments and further coordination of publicity,</li> <li>6. Lack of finances,</li> <li>7. No information on minorities' attitude towards the festival.</li> </ol>

*Table no.2 SWOT analysis of international folklore festival Baltica 2009*

The information on year 2009 was significantly more difficult to reach because of the internal organizational issues of the management of the festival Baltica as well as the changes that have happened during the time.

### **Social and political context**

In 2008 world was overshadowed by the economical crisis, which epicentre was USA. It all got worse after the bankruptcy of investment bank Lehman Brothers. Very soon already in 2009 the crisis reached Latvia and hit it hard. The consequences were increase of

unemployment, many people lost their real estate because of unpaid mortgages and in the public sector many people got reduction of salaries down to 50%. It was a very difficult period for Latvia and Latvians. People started to lose trust to the government and the anger against the country increased. This negative socio-economical background also affected public events and thus international folklore festival Baltica. People did not have the desire for enjoying their roots and belonging to the country, which have led them to financial crisis and as for them, it was not time to sing and dance, it was a time to survive.

### **Media Cooperation**

As informs Rita Garnaka (See the attachment No.3), there were already existing media contacts as well as some new were developed. However, with all these connections not all of them were publishing the information as it would be desired. For part of the media the information disseminated about Baltica was nothing interesting and did not received as something extraordinary. In this case, there may be issues with the content of what was communicated or inappropriate communication channels were used. Of course it should be also taken into account that probably the media had something more important in their agenda, however, it may be a combination of everything. In addition due to the lack of time and large amount of work, it was not possible for communication managers to call the media and negotiate, which is a very commonly used approach in public relations to gain more publicity. Rita Garnaka admits that there could have been more international public communication delivered, however, again due to the lack of time it was not possible. Regional cooperation was mostly left drifting as non-adjusted information was disseminated to regions.

### **Public Relation activities**

As per Rita Garnaka, press releases were disseminated in order to “get the information out” and inform people. Also a press conference were organized, however, there are quite limited information available on that fact. To attract younger audience, a special children day was organized where programme was specially adjusted to children’s interests. Information on the children programme was disseminated to the family and parenting media, which by that time was only few in Latvia on TV, print media and Internet. Even though the parenting media was not significantly developed in Latvia, it is still necessary to specially adjust the message and address the media that may be interested in the information. In this case, important is clear media knowledge – which media, journalists write about which topics and importantly – the readers’ interests. Judging by the information available online and by the interview with Rita Garnaka, additional public relation activities were not implemented. In

addition, also an aim to attract new audience was excluded from communication plans. Thus the organizers limited the possibility of development of the festival.

### **Organizational issues**

During the interview with Rita Garnaka the most information about the public communication planning and executing was about the organizational issues that were present starting from the planning period. In 2009 three parties were involved in the organizing the Baltica – Association of folklore, Centre of National Culture of Latvia and Riga city government. This model of organization with the Association of folklore in the front made it difficult for communication department to work successfully and many internal issues were present thus affecting the work – starting from colleague relationship issues and personal misunderstandings ending with differences of professional opinion. Even though when it comes to work one should leave their personal issues behind, it is still relevant to have a good collegial relationship and people you can trust and rely to, because relationships are a significant part of the organizational process and it can affect the working process and the result. Along with internal issues, also the lack of budget played an important role in the limiting the potential of the festival. Not only the budget in the peak of crisis was extremely limited, also the timing was an issue. Because of the internal difficulties and lack of budget, the public communication campaign including advertisement was launched late and all the processes from the beginning of the campaign were rushed. When communication is executed in rush, there may be a place for lot of errors and failures regarding the content and also channels, which are two important elements of public communication planning by Rice, Atkin and Gregory. When there is an aim to “get the information out”, imprecise selection of communication channels – media can be chosen. This may lead to ineffective communication where already poorly existing resources are being wasted. In a rush also unreasoned and unpolished content may be disseminated. Timing issues may also be reason of weak communication with minorities and international communication as well as regional communication management (adjust messages, regular updates, interviews, etc.).

### **Conclusions**

2009 maybe be considered as confusing year not only for Latvia as it was a time of economical downfall, emigration of Latvians and suspense about the upcoming future, but also for government activities. When there are economical, social and political issues in the country, traditions and culture are not in the top of agenda and that reflected in the festival Baltica. The three party organization did not ease the organizational process and definitely did not save the festival, it made everything more complicated at least for communication department. The chaos in the country somehow reflected in the chaos of the Baltica itself. It

should also be taken into account that not all the communication specialists are equally qualified and can work with international, large-scale festivals.

### 7.3. SWOT Analysis of International Folklore Festival Baltica 2012

<b>Internal</b>	
<b>Strength</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Non profit,</li> <li>2. Stable event, happening over 20 years,</li> <li>3. Free of charge,</li> <li>4. Main events happens outdoors,</li> <li>5. Easy to access in the capital city – in the very centre of Riga</li> <li>6. Is happening also in regions,</li> <li>7. Happens every three years – therefore somehow exclusive</li> <li>8. Clear mission to maintain the intangible heritage alive and moving</li> <li>9. New marketing manager with fresh approach</li> <li>10. Increasing the role of youngsters in participating in the organization of the festival Baltica</li> <li>11. Activities targeted to the youth audience</li> <li>12. Prepared Media plan</li> <li>13. Press conference with participation of Minister of Culture of the Republic of Latvia</li> </ol>	<ol style="list-style-type: none"> <li>1. Diverse visions about the target audience</li> <li>2. Missing qualitative, descriptive communication plan to execute</li> <li>3. Various events of the festival are happening in regional cities, that may be difficult to access other than locals,</li> <li>4. Obsolete webpage</li> <li>5. Organization of communication divided amongst Centre of National Culture of Latvia (CNCL), Association of Folklore and Administration of culture of Riga City Council</li> <li>6. For the opening of the festival unsuitable place was chosen</li> <li>7. All the press releases about Baltic are going also to regions without adjustments to region</li> <li>8. Weak social media account on Draugiem.lv – was created at the very last minute</li> <li>9. Lack of professional support with social media</li> <li>10. Already existing social media accounts for various CNCL events</li> <li>11. No communication aimed to foreign guests</li> <li>12. No cooperation with pan-Baltic media</li> </ol>
<b>External</b>	
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>1. Cooperation with one of the largest publishers</li> <li>2. Possibility to find partners,</li> <li>3. Guaranteed publicity on national media,</li> <li>4. Regional media – very supportive,</li> <li>5. Guaranteed attendance by participants,</li> <li>6. Supported by CIOFF,</li> <li>7. Cooperation with Latvian National Television,</li> </ol>	<ol style="list-style-type: none"> <li>8. Regularity of large cultural events that appear to overlap</li> <li>9. Migration to abroad</li> <li>10. Organizers have to take into account elderly people and 50+ audience</li> <li>11. Only ATL places offered by government and partners – gave what was available</li> <li>12. Interesting foreign guests not invited determinately to attract the attention</li> <li>13. Lack of support from other Baltic</li> </ol>

<ol style="list-style-type: none"> <li>8. Cooperation with Latvian National Radio station,</li> <li>9. Active regional managers of cultural affairs,</li> <li>10. The pitch for the theme was announced</li> <li>11. The pitch for the visual identity of the festival was announced to students of Latvian Academy of Art</li> <li>12. Additional modern activities, such as cinema days for children</li> <li>13. No other events were happening during that time, therefore attention was aimed to Baltica</li> <li>14. Representatives from Unesco attended the event</li> <li>15. Various important experts that can advice and support with information</li> <li>16. ATL places offered by government and partners</li> </ol>	<p>states</p> <ol style="list-style-type: none"> <li>14. Various important experts that can limit the actions by symbolic and traditional means of the action</li> <li>15. Financial crisis</li> </ol>
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*Table no.3 SWOT analysis of international folklore festival Baltica 2012*

### **Social and political context**

In 2012 the emigration of Latvians maintained a high level and 25 163 people (Central Statistical Bureau (Cental Statistical Bureau, Thousand Latvian residents chose to emigrate in 2013) left Latvia. Emigration affected the social climate of the country and there was still frustration from citizens towards the government and country as such. The emigration was triggered by the financial crisis, which also was not overpassed yet and unemployment, which affected many lives in Latvia. The government had a lot to worry about and the industry of culture was not in the man scope of bureaucrats. Even though the Ministry of Culture conceptually supported the festival and insisted of its importance, more socially vital spheres were set on top, for example, health and social care, education and more.

### **Organizational issues**

In addition to internal strength and weaknesses, external opportunities and threats that were present also in folklore festival Baltica in year 2006 and 2009 and are general features of the festival throughout the time, there were new items to be added in all four categories after the analysis of year 2012. Even though there was still diversification in opinion amongst the organisers of the festival Baltica when the general organisers insisted of focusing on people related to and directly interested in the folklore and expressions of Latvian traditional culture,

communication department of the festival claimed to broaden the audience and generalize the audience by attracting new ones. Quality versus quantity, to be precise. This issue indirectly could have been affecting the communication process, however, there is no evidence of that. In case where numerous parties that are thriving for one aim, but focusing on different audiences to achieve the aim, may lead to ineffective result. Previously set target audience is also a significant element of a successful public communication campaign defined before by Rice & Atkin, Anne Gregory, therefore should be followed. Nevertheless, the one thing that all structures and CNCL agreed upon was the fact that intangible heritage must be kept alive and active. To achieve this CNCL as informs Inga Bika (See the attachment No.4) works not only with festival Baltica, but throughout every year works on various other similarly aimed events. For the first time in the history of Baltica, organizers did an additional work to address youth audience by organizing events and activities aimed to attract younger people. As Inga Bika notifies (See the attachment No.4), they organised cinema competition for young directors and then demonstrated the work to youngsters in the cinema. This definitely could be seen as a first step to approach younger audience that should be maintained. Even more, the attention to the young people and their interests regarding traditional culture should be increased significantly, thus increasing the audience of the festival. In 2012 also a new marketing manager joined the Baltica team and as per Inga Bika (See the attachment No.4), the fresh vibes in the staff came with fresh ideas that somehow even needed to be smoothen down due to the manner of the event and the institution that organizes the festival. This fact somehow supports the approach of the communication organization where agencies or professionals are involved on the set period of time. This approach gives a possibility for organizers to assess every aspect of the festival critically from aside and helps to improve all the elements of the festival including the planning, execution and communication. Aside the updates in the staff of communication department, involved parties made the organizational process difficult. In 2012, still the same three parties were involved in the organization of the festival Baltica - CNCL, Association of Folklore and Administration of culture of Riga City Council, The same approach was present in 2009 where a lot of issues appeared due to his combo. Each of three institutions has their own view on how government-financed events should look and work like, therefore the confirmation process of all the communication materials related to the festival was long and exhausting, thus making the organizational process difficult. Inga Bika about three-party confirmation: "One sent a model and seven e-mails responded. Then we realised that it cannot work like that. We spent a lot of time on these kinds of small daily issues. At the end it is hard to tell – who have the final word. Indeed the management of the festival has always been difficult." (See the attachment No. 3)

The democratic approach was more suitable for the choosing of the theme of the festival and visual identity. For this matter for the first time in the history of festival Baltica a pitch for students of Latvian Academy of Art was announced. For the theme of the festival everyone could apply and present their concepts on what theme the festival should be carrying in 2012, but regarding visual identity, young students had the opportunity to demonstrate their visions. The approach of using pitches is a good solution and carries a lot of benefits – Baltica received a fresh outlook on the festival, attracted younger audience and received their ideas as well as made festival more transparent and “closer to people” as everyone had the opportunity (at least per se) to participate in the making of the festival. Aside of the progressive approach of pitching, unfortunately the lack of recourses was reflecting in the homepage of the festival, which was working more as for thick in a box than meaningful information platform.

### **Public Relation activities**

What concerns public relations events for the festival, there were two events happening – one was the press conference of the opening that took place in the centre of Riga. As mentioned in the case of press conferences in year 2006, it is always advisable to organize a press conference for announcement of the festival or any other large event. This helps to gather media, give them an opportunity to ask questions and present the programme in a creative way. In 2012 in the press conference participated Minister of Culture of the Republic of Latvia Žanete Jaunzeme Grende, which conceptually supported the festival and as Inga Bika informed (See the attachment No.4), was one of the only government representatives that has expressed the support of the festival and its maintenance in future. The other public relations event was the opening ceremony of the festival. As Inga Bika informs (See the attachment No.4), it can be considered as a bit of a failure due to the location that was chosen for the event. The location – cinema Splendid Palace was architecturally and conceptually too far from the Latvian traditional culture therefore the feeling was not right. The situation when the concept of the event about which the communication is happening does not correspond to the way it is communicated can be explained with the model of Rice & Atkin, Anne Gregory. In this case not enough were considered objectives of the festival, its stakeholders – the participants and content and its relation to the location of the opening, thus not gaining the desirable effect and making impression about the event.

Even though there is a possibility of Baltica overlapping the events with other ongoing cultural activities, in 2012 this was not an issue. This overlapping may happen due to the fact that Baltica is organized every three years, so as other cultural events such as Song and Dance festival, Song and Dance festival for youth, Nordic Song festival and more which are happening every few years. In addition to the attention gained to Baltica, an extra respect to

the event was gained by the representative of UNESCO visiting the event. Even though the presence of the representative was not in the focus of media, it still added an extra importance of the event especially from the government perspective.

### **Media Cooperation**

Generally the main media with whom Baltica communicated was local media – national and regional media, with whom they already had communicated before – Latvian National Television and radio. What concerns regional media, as Inga Bika informs (See the attachment No.4), press releases were not adopted for regions, but sent out to all the media equally. This approach is not the most convenient for regional media as very often they are not interested or just are not affected by the affairs of the capital city, therefore the information for them are not relevant. As it has been before, responsible for cultural affairs in regional municipalities were fulfilling the task of communication in their own regions. No additional effort was made to spread the information outside Latvian borders. If in 2006 there was a cooperation with the Baltic Times, in 2012 when there are more pan-Baltic regional media, nothing additional was done. This may be considered as a loss, because the representative of UNESCO could be used as a significant source of information for media alert that would be interesting for international media.

### **Technical issues**

Due to the technical development, in 2012 there were significantly less issues to take care of than in 2006 and 2009. However, for the first time, the social media account for festival Baltica in social network Draugiem.lv was created. The technical difficulties come in to the picture when the account has to be administered. Inga Bika tells: “By that time the Baltica account for Draugiem.lv was useless. We made it very fast and due to the lack of time, we just published the content in without thinking. By that time it felt absolutely useless.” Most probably it was useless because there were no communication plan created for social media and no people that could adjust and publish the information for it. In 2012 social media started to become more and more popular and various companies and institutions started to realize its power, however, not everyone knew how to use it effectively. This may partially be considered as the exact case.

### **Conclusions**

Year 2012 was more difficult in the matter of socio-political and economical aspect. The emigration was still very common as more than 25 thousand people left Latvia. This year, therefore, was a challenge for the communication managers of Baltica and also other organizing departments to somehow lift up the National spirit of Latvians. Economic crisis was still ongoing, thus limiting the financial support even more than before. In addition the

organizational process were difficult and longer because of the three-party organizational process between Centre of National Culture of Latvia (CNCL), Association of Folklore and Administration of culture of Riga City Council. Also issues were within the leading office in CNCL because there were diversification of opinions about the target audience of the festival Baltica. This is crucial when developing a communication plan, because without the common understanding of the audience of the festival the communication is not targeted and thus cannot reach the potential consumer. One new aspect of the festival, however, should be highlighted. For the first year, in the communication campaign of the festival was included activities directly targeted to the youth audience. This was important step to make, because already since the beginning of millennium the youth was one of the target audience set by the As it was in year 2006 and 2009, also in 2012 was weak pan-Baltic media cooperation, which could be developed and also minorities additionally were again not addressed. After few years, again technical issues are being met, however, this time regarding social media, which is rapidly developing. If in 2006 the issue was homepage and digital information, this time it is social media and the lack of time and specific knowledge to successfully administer it. Overall in 2012 already previously existing issues were met again. This at one point can be happening due to the fact that since 2006 different communication managers were planning and executing the communication and thus have not had an experience regarding Baltica.

#### 7.4. SWOT Analysis of International Folklore Festival Baltica 2015

<b>Internal</b>	
<b>Strength</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Non profit,</li> <li>2. Stable event, happening over 20 years,</li> <li>3. Free of charge,</li> <li>4. Main events happens outdoors,</li> <li>5. Easy to access in the capital city – in the very centre of Riga</li> <li>6. Is happening also in regions,</li> <li>7. Happens every three years – therefore somehow exclusive</li> <li>8. Clear mission to maintain the intangible heritage alive and moving</li> <li>9. CNCL is the main organizer of the festival, also regarding communication</li> <li>10. Clear mission to maintain the intangible heritage alive and moving</li> <li>11. For the first time since 2006 the communication managing team of the festival is the same two years in a row</li> </ol>	<ol style="list-style-type: none"> <li>1. Still there are diverse opinions on the target audience of the festival</li> <li>2. Various events of the festival are happening in regional cities, that may be difficult to access other than locals,</li> <li>3. Discussions whether to work on social media</li> </ol>
<b>External</b>	
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>1. New, somehow modern webpage</li> <li>2. Visual identity of the festival made by student of Art Academy of Latvia</li> <li>3. National signs and symbols are widely used in modern design and fashion</li> <li>4. Various important experts that can advice</li> <li>5. The communication of the government and the mind-set has become more modern and transparent</li> <li>6. Promo book presentation in Latvian design shop</li> </ol>	<ol style="list-style-type: none"> <li>1. Festival Baltica is competing with itself on the organizational level due to other large events in Summer</li> <li>2. Regularity of large cultural events that appear to overlap</li> <li>3. Experts and craftsman of traditional crafts are getting older and there are no next generations with their knowledge</li> <li>4. Feeling or assumption that folklore is for elderly people</li> <li>5. Various important experts that can advice</li> </ol>

*Table no.4 SWOT analysis of international folklore festival Baltica 2015*

This year of folklore festival Baltica so far seems to be the year of success. A lot of issues that have been present before have been solved already and the work is going in full speed.

## **Social and political context**

The socio-political situation in the region is intense due to the war in Ukraine and Baltics being located next to the Russia, however, judging from the economic point of view, Latvia significantly has improved all the economic measures and the unemployment from 19,5% in 2012 has dropped to only 10,7% in 2014 (Eurostat, Unemployment rate by sex and age groups - annual average). This decrease has improved the overall welfare of Latvian people as well as the cultural industry. As Inga Bika informs (See the attachment No.x), there are issues with the aging of craftsmen and lack of younger generation taking over the traditional craftsmanship. The issue of information and knowledge transferring to next generations currently exists.

## **Organizational issues**

Important aspect of the organization of the festival Baltica in 2015 is that the communication team is the same, which worked on Baltica 2012. The experience in 2012 has given a time for analysing issues of the previous year and find solutions for improvement. Most importantly in 2015 finally after two years of difficult work with three party coordination (Centre of National Culture of Latvia (CNCL)), Association of Folklore and Administration of culture of Riga City Council) this year the leading responsible institution is CNCL with cooperation with local governments. This approach may give the CNCL a possibility to improve timing of coordinating and executing the communication activities as well as mobilize the work and responsibilities of parties involved. The issue that can affect the popularity and media coverage of the festival Baltica is other on-going events in the summer period that could overshadow the festival, for example VIII Nordic-Baltic Choral Festival and Latvian School Youth Song and Dance festival. This issue, as mentioned before cannot be avoided due to the time period these events are taking place.

## **Public Relation activities**

After the failure of the opening event of the festival in 2012, the communication team has learned from their mistakes and organized a presentation event for Baltica 2015 in corresponding location. They chose a location that expresses the Latvian traditional culture in its best – crafts, music, dancing and all the other arts. In May the first press conference of the Baltica was held with presence of representatives of the festival, Minister of Culture Dace Melbārde and artists. Differently than previous time (2012) the press conference was held in historical building Mazā Ģilde (Small Guild) in the Old Riga where various cultural events are taking place very often. This location is more suited for the press conference than the previous one – Splendid Palace, because of the historical meaning of the building and its location in the very heart of Riga. Even though the Small Guild is as beautiful and exquisite

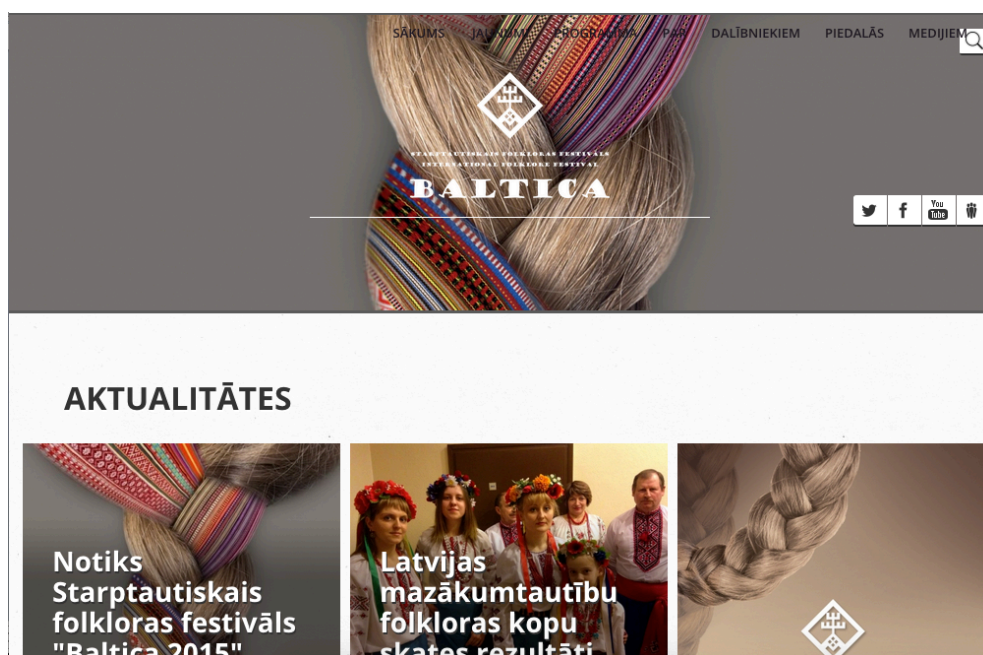
as Splendid Palace, it is more aimed towards all the social levels of society and is more suited for traditional culture events. Even the fact that the title of the venue is in Latvia does its own.

### Media Cooperation

As it can be seen on the homepage of the festival Baltica, currently the festival is supported by only three media – daily newspaper Latvijas Avīze, which focuses on the regional news, 2<sup>nd</sup> leading online news portal TVNET and 1188 – leading information database. For a significant media attention and coverage, festival should definitely increase the list of cooperation partners, including regional media, culture and entertainment media as well as pan-Baltic regional media.

### Technical issues

First of all festival Baltica have finally re-created their webpage, which was presented in April. It has a modern design and contains for stakeholders and visitors necessary information, however, it is not yet available for foreigners as it is only in Latvian language. Nevertheless the improvements of the homepage are significant and it looks technically and visually appropriate. It also has a section for press, where information for media will be published thus allowing media to receive information when they additionally need it, whether they are or are not in the media list.



*Photo No.1. Homepage of international folklore festival Baltica*

Festival Baltica has also created an official account on one of the largest social media site – Facebook page. This action will allow younger people to receive information on the festival Baltica in the way, which is appropriate for them. This is an important communication channel, which have been added after long discussion (See the attachment No. 3) and requires and important approach to its maintaining.



*Photo No.2. The official Facebook page of international folklore festival Baltica*

Judging by the information available on social network Draugiem.lv where Baltica used to have a profile, the profile is deleted and no longer will be used as a communication platform. This step may have been done because of the decrease of users of Draugiem.lv and lack of effectiveness of the exact social network.

### **Conclusions**

To begin with, for the first time in a long time period, the same communication management team is working for the festival Baltica two years in a row. This aspect gives a lot of advantages for the team, such as already known colleagues and awareness of their working style, strong media contacts developed during the years of experience as well as awareness of the organizational structure and the most important, insight in the previous year's festival – understanding of what should be improved, what are the main threats and issues. Last two years of Baltica was organized between three parties, but this year it is on hands of CNCL, which significantly ease the process of managing the communication campaign, starting from easier confirmation processes and decision-makings. It is already visible that the communication managers of Baltica learn from their own mistakes and organize the press conference in more suitable venue for the Baltica as well as have launched new homepage [www.festivalbaltica.com](http://www.festivalbaltica.com) as well as actively and timely communicating on social media site Facebook. There is no additional information visible regarding their cooperation with international pan-Baltic media, however, they have three information supporters – Latvijas Avīze (regionally-aimed daily newspaper), TVNET (2<sup>nd</sup> leading online news portal) as well as 1188 (Information provider). Three media supporters are very small number for such a large scale event and it is not clear why Latvian National television and radio is not mentioned as supporters. Also Baltica is missing a very important media – publishing house Diena, which was a supporter in previous festivals. It is very common that supporters changes through the time, however, having only three media to rely on is not

enough. This year is also challenging due to other on going events, such as Nordic-Baltic Choral festival and Youth Song and Dance festival – all organized by CNCL. Overall improvements are already visible and there is a strong potential to lift up the international festival Baltica and increase its audience.

Since 2006 Baltica has experienced a lot of changes not only in the matter of employees, but also in the matter of the organizers of the festival. During the years, Baltica has changed 3 communication managers and 3 responsible institutions for organizing the festival. These facts definitely have not eased the development of the festival, and somehow seems that the festival have lived its own life and overcome the various difficulties because of its stakeholders – participants, Latvian people who respect and live through traditions on daily basis.

Year by year, Baltica has met the same issues – lack of budget, late timing of launch of public communication campaign, lack of government support, inability to follow the latest technological and communication trends, lack of public interest and more. Judging by the information provided by the communication managers of Baltica since year 2006, as most successful years for the folklore festival Baltica might be considered 2006 and upcoming 2015. Year 2009 was a downfall mostly because of the economical crisis and internal issues of the team, but year 2012 was a year when the Baltica was not fully recovered after the crisis and downfall, however, demonstrated a glimpse of chance to level up. Year 2006 was successful partially of the importance of intangible cultural heritage defined by the newly accepted law of Song and Dance festival as well as experience of the communication manager. This year, Baltica 2015 is represented by the same communication managers that in 2012. This not only mean that the team have analyzed their previous performance, but also that they have prepared improvements and will be more experienced and determined in year 2015. Inga Bika thus has a great advantage that was not possible for previous communication managers To compare the performance of the Baltica communication managers with the model of public communication planning by Rice, Atkin and Gregory, it can be concluded that each year the communication managers of the festival partially go through the defined stages, however, due to the various external influences and lack of internal resources and issues it have not been so far completely possible.

## 8. Survey About People's Awareness Of The Festival Baltica

The last part of the research was survey (See the attachment No.6). It was distributed via Internet and consisted of 11 questions and collected 418 respondents from all around the country and abroad.

Briefly about the respondents: 77% of respondents of the questionnaire are in the age group of 19 – 30 years; 31– 40 years old are 11,3 % of all the respondents, but 8,4% from 418 respondents are 41 and above. From all the respondents only 10 or 2,4 % are under age of 18. Overwhelming predominance is seen in the matter of gender, as 74,6 % of respondents are woman, leaving men with 25,4%.

Judging by the place of residency, most of the respondents are from the capital city of Latvia – Riga (62%), 17,4% of all the respondents are located in the suburbs of Riga, but 18% in regions – Latgale, Vidzeme, Zemgale and Kurzeme, therefore it is possible to say that all the regions are represented in this survey. Additionally the questionnaire was filled also by Latvian diaspora, which is 2% of respondents (10 people). Education is the question where the highest diversity of answers appeared. The questionnaire was filled the most by respondents with highest education – Bachelor degree (30,1%), high school education (17,5%), Bachelor's to be expected (16%), College education (14,6%) and Master's degree (12,9%). The least respondents were with Mater's to be expected (6%) as well as PhD (3%).

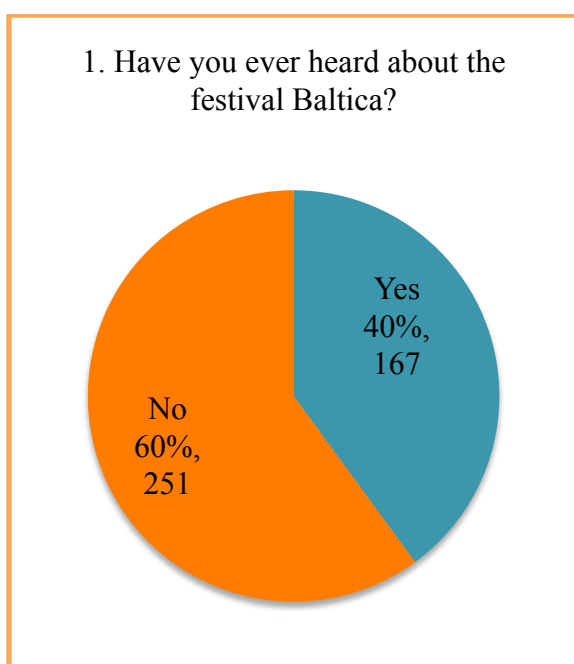


Chart no. 1 People awareness of the festival Baltica

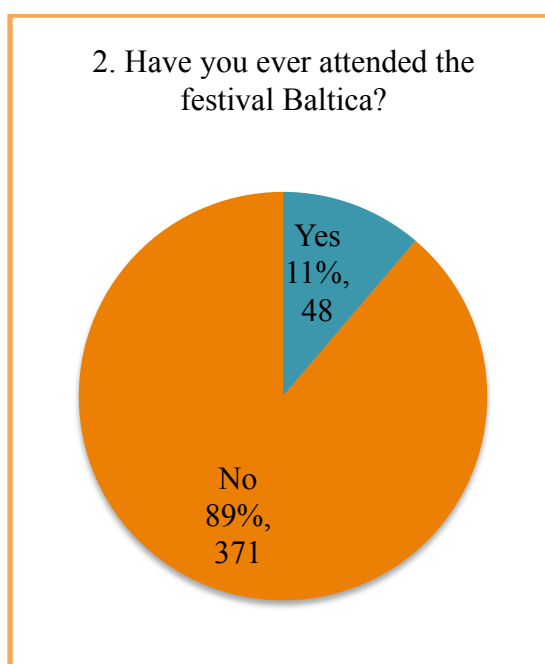
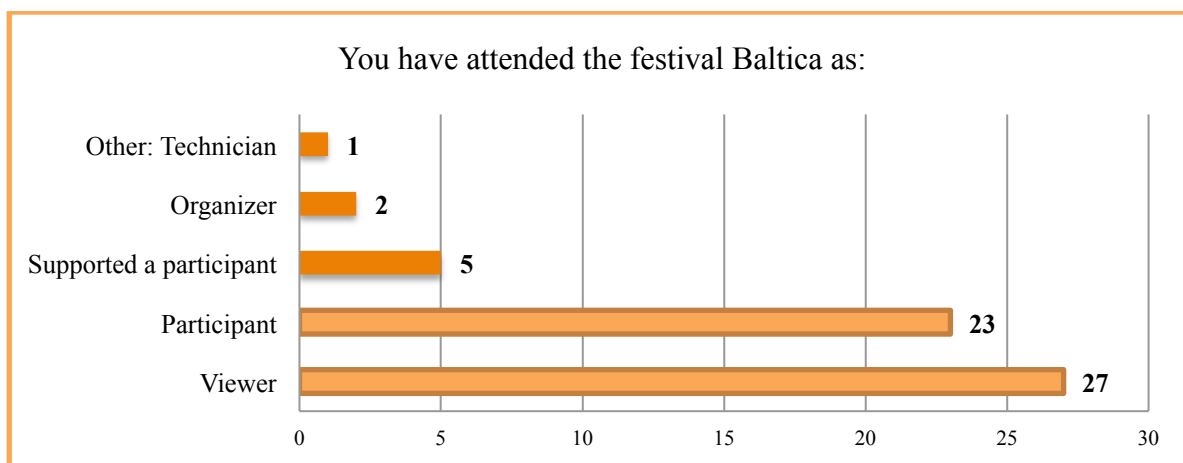


Chart no.2 Attendance of the festival Baltica

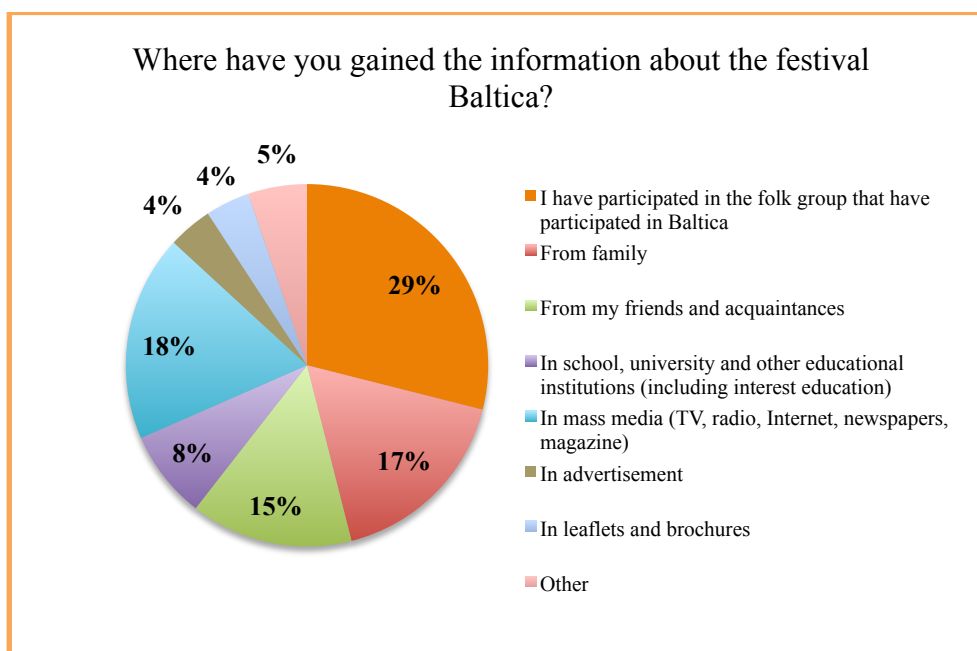
Question no.1 and no.2 of the questionnaire was to assess the overall awareness of people about the festival Baltica and no.2 also works as a selective question. As per results, most of the respondents (60% or 251 out of 418) have never heard about the festival Baltica. When looking into some possible collerations between the education level and age group of those respondents who have and those who have not heard about the festival Baltica, no significant tendences appeared. Respondents who have previously heard some information about Baltica are showing a high rate of highest education and the same appears for those who have not. Due to that it is possible to say that the education level is not relevant when measuring the awareness of the festival Baltica.

From those respondents who have admitted that they have heard something about the festival Baltica (40% or 167 people), only 11% (48) have actually attended the festival. It means that only 28% or 47 of 167 respondents that are aware of the festival Baltica, have attended it. 89% of respondents have never attended the festival and judging by the results, most of them are young people in age from 19 to 30.



*Chart no. 3 Reasons of attendance of the festival Baltica*

Looking into the reasons why those 47 people have attended the event, it is seen that the main reason has been the event itself as the most popular answer is “viewer”, almost as popular reason is being mentioned participation in the festival itself. In the responses it is seen that from 27 people that have ticked the viewers choice, 17 have actually attended as only the viewer, other 10 people have attended the festival as participant and viewer, supporter and viewer or organizer and viewer. Judging by this information, it can be possible to assume that only 17 (4%) people out of 418 have had an interest to see the festival because of its concept, programme or any other personal reason. The small number of attendance can be somehow justified by the limited selection of respondents. 418 respondents may be not enough to give definite assumptions, however, it gives an important insight in the tendency of people’s attendance of the festival Baltica.

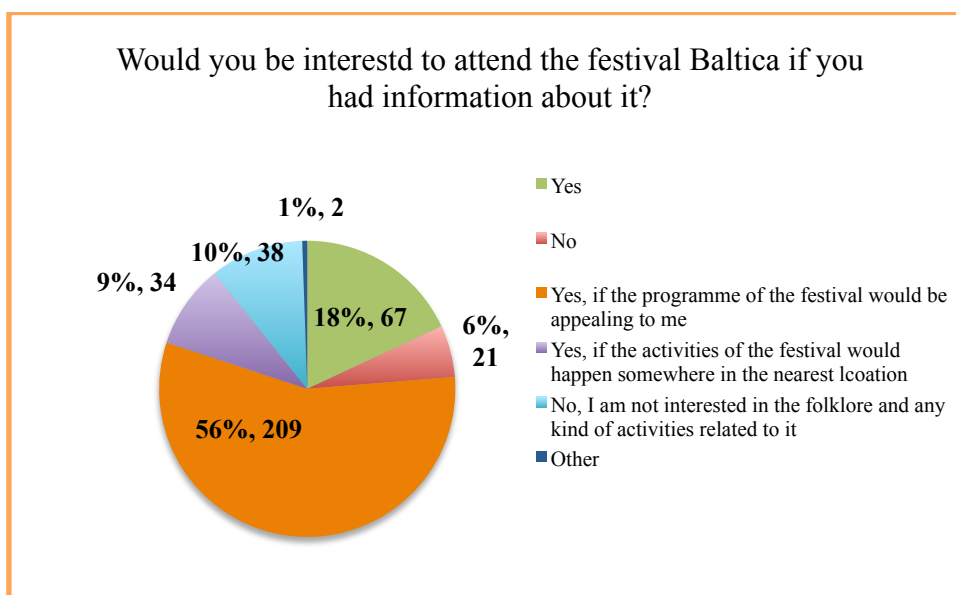


*Chart no. 4 Most common information sources of the festival Baltica*

From those respondents who have heard about folklore festival Baltica and have attended it mostly received information from participation in the folk group that have participated in the festival (29%). This means that people most probably were informed about the festival because they were part of stakeholders of the festival, not the target audience. The second most common source of information was the mass media, which includes TV, radio, Internet, newspapers and magazine. This source of information is directly linked to the work of communication department of the festival Baltica and therefore may somehow be perceived as the result of their work as well. 17% of respondents who are aware of the festival Baltica information gained within the family, but 15% from friends and acquaintances. In the question number 4, more than one answer was allowed therefore combined answers were possible. The most common combinations are family + mass media; family + friends, acquaintances; mass media + participant + family; friends, acquaintances + mass media. Less common information sources were mentioned education institutions, advertisement and leaflets.

From the communication point of view, the advertisement should be one of the most visible media, because mostly the success of advertisement depends on its creative solution, quantity and placement. However, all these three features are depended on the amount of budget – the lower the budget, lower the effect of the advertisement. Due to the always-limited budget, the benefit of advertisement for the festival Baltica is reflecting in the results.

To understand whether people would have an interest to attend the folklore festival Baltica if they knew about it, answers were ambiguous.



*Chart no. 5 Respondents' willingness to attend the folklore festival Baltica in the case of awareness of the festival*

The question number 5 was the question to which respondents who answered that they have not attended the festival Baltica were directed to. The results of respondents were surprising comparing to the existing situation. 209 people out of 371 (56%) who have never been to the festival Baltica would like to attend the festival, however, the programme so far has not been appealing enough to attract the attention of the respondents. From those respondents who would like the programme of the festival to be more appealing, 90% or 188 people are in the age group till 30 years and is considered to be youth audience, but only 10% are above 31 years old. From this can conclude that the concept of the festival itself is interesting to the young audience, however, the programme of the festival is not appealing. 18% of people who have never attended the festival Baltica would like to visit the festival if they would have information about it. From all the respondents who have never been to Baltica, 16% or 59 people in total have admitted that they are not interested in the concept of the festival and thus would not want attend it. It means that indeed there are people that are not interested in the traditional cultural expressions, however, the number comparing to positive attitudes is significantly small.

For those people who are interested in information about the festival Baltica, it was important to find out, which channel would they prefer to receive the information about the festival.

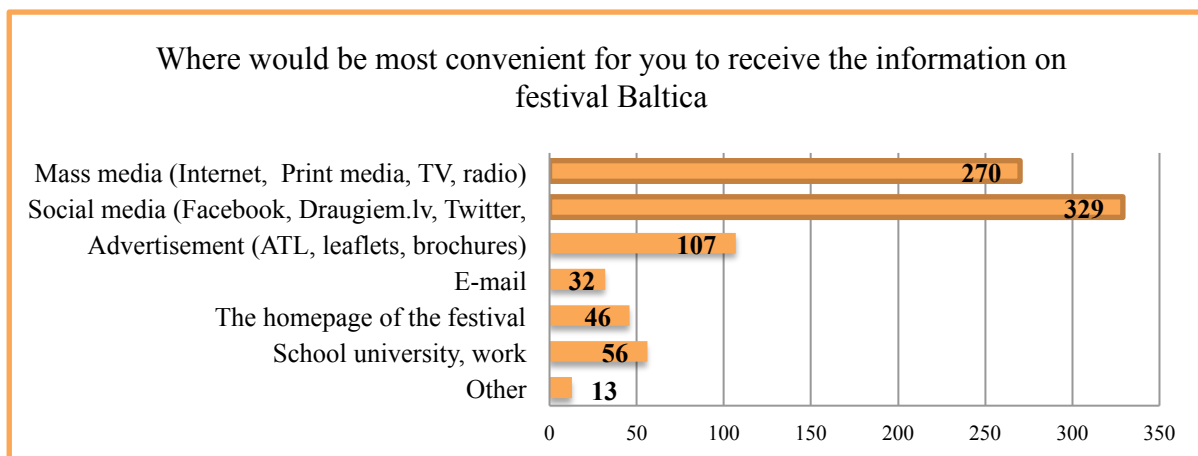


Chart no. 6 Most convenient information sources on festival Baltica

If some years ago conclusively mass media would be in the first place of the most suitable information sources, because social media was not developed enough, then now the situation has changed. As per the results of question number 6, respondents would like to receive the information on festival Baltica exactly on social media. Gradually, on 2015 Baltica has launched its Facebook page and started the communication with the audience on its platform in advance the festival. 270 respondents also would like to receive the information on folklore festival on mass media, which includes Internet, print media, such as newspapers and magazines as well as classic media – TV and radio. In the third place of the most convenient information source is advertisement, which is followed by educational institutions, homepage of the festival and e-mail. Social media, mass media and advertisement are media, which will be used in Baltica communication for year 2015 and are directly linked to the work of communication department. Because of the wide usage of social media, this is the channel where a significant amount of resources should be invested and it also requires a detailed plan of communication.

To conclude the results of survey, respondents conceptually are mainly interested in the festival Baltica, however, the attendance rate is very low judging by the responses. Mainly people receives information because they are stakeholders of the festival, but also some visibility have been monitored in media – where people also gained some information on the festival Baltica. Only 17 respondents out of 418 have had an interest to see the festival because of its concept, programme or any other personal reason and 56% of respondents have admitted that they would like to attend the festival if the programme would be interesting

enough. From this can conclude that the concept of the festival itself is interesting to the young audience, however, the programme of the festival is not appealing. The results of survey enables to think that there is a potential for the festival Baltica to increase its popularity and thus audience and that people would be at least conceptually open minded enough to allow to be addressed. To use this potential it is important to use the right content and programme and communicate it through the right channels that the most correspond the needs of the audience.

## Conclusions

The aim of the Master thesis has been achieved and the public communication management as a crucial organizational tool for promoting the folklore festival Baltica since year 2006 and its correspondence to the practice of successful and proper communication campaign management has been comprehensively analyzed. The aim of the Master's thesis was achieved by summarizing and analyzing the available academic literature, online publications and Internet resources about the concept of culture and creativity as a basis of traditional culture, cultural and creative industries, concept and types of heritage as well as public communication campaigns and planning models. To analyze the strengths, opportunities, weaknesses and threats of the festival Baltica SWOT analysis based on the information gained in interviews with former public relation managers of the festival Baltica and chairman of the Association of Folklore was carried out and also results compared to combined model of planning of public communication campaign. After the SWOT analysis, Internet survey was executed to obtain the level of awareness and overall interest of people about the folklore festival Baltica.

### **During the research, author has come to following conclusions:**

1. International commitments to UNESCO and CIOFF and valid local policies have been important stimuli for sustainability and existence of the international folklore festival Baltica since 1987.

Baltic States have overcome various socio-political and economical issues that have threatened the continuance of the festival Baltica, however, the support of CIOFF and official commitments that Latvia has entered have made it impossible to withdraw from the organization of the festival Baltica, thus supporting the safeguarding of intangible heritage of Latvia and Baltics.

2. International folklore festival Baltica is dependent on the governmental affairs and is strongly influenced by the socio-political and economical issues in the country.

All the organization units of the festival Baltica including the communication department are being regularly influenced by above-mentioned elements because of the fact, that Baltica is financed by the government resources. Every time when the festival is being planned in Latvia, government agrees on the budget in advance. The division of the budget may differ due to the needs of other public services in the country. Eventually, the amount of budget, the structural changes of the governmental institutions as well as overall atmosphere

of the nation can influence the importance and popularity of festival Baltica in the cultural agenda thus the attendance.

3. The public communication campaign organization process of each of the research year of festival Baltica partially meets the model of wholesome public communication campaign organization.

During the SWOT analysis and in-depth interviews, it became clear that there are important issues affecting the public communication planning and implementation process of the festival Baltica that have not been possible to avoid not only because of the performance of communication department, but also the general characteristics of Baltica as well as organizational and technical issues. Nevertheless, because of the professional abilities and knowledge of communication managers, part of the elements of the model of public communication planning was fulfilled successfully.

4. The regular changes in the communication department have influenced the quality of planning and execution of the public communication campaign of the festival Baltica.

Due to the fact that in year 2006, 2009 and 2012 festival Baltica had different communication manager, it limited the possibilities to analyze the performance of the previous year and thus be aware of possible issues, which could have been avoided.

5. Festival Baltica in four out of five years did not have a determined public communication campaign plan to follow, thus creating a possibility to meet various internal and external issues and affected the quality of public communication of the festival.

Public communication plan is the basis of every successful communication campaign and this assumption is supported by combined public communication planning model of Rice, Atkin and Gregory. Well-made plan allows to follow and execute activities timely and keeps the process structured. It also allows to react effectively on delays and avoid both internal and external issues that may appear.

6. Large part of the visitors of the festival Baltica are participants or other stakeholders of the festival Baltica, rather than people that are not directly related to traditional culture.

89% of respondents have never attended the festival, however, 60% have heard about it. The results mean that even though people may know what is festival Baltica, they still have not had the stimuli to attend it. Most of the visitors are the stakeholders or participants of the festival, which means that they have participated in the festival because they have a direct reason to do so rather than personal interest.

7. Most people in the age group 19 – 30 are interested in the concept of folklore festival Baltica, however, the programme of the festival is not appealing for them.

56% of respondents have given answer that they would like to attend the festival Baltica if the programme would be more appealing to them and 18% of respondents are interesting to attend the festival. This means that it is incorrect to assume that folklore is not interesting to younger audience, which is the leading part of respondents. The main issue is not the concept itself, but the programme that is being developed for the festival.

During the interview with former public relation managers, opinion that young people nowadays are not very interested in the traditional culture and there are still some prejudice and lack of awareness about it. Opinions on this issue varies, however, judging by the results of Internet Survey, it is not the traditional culture itself that is not appealing, but the way and where it is presented. Andris Kapusts in the interview shared similar thought by saying that traditional culture is experiencing its come back and people for a long time have not been as interested in the Latvian traditional heritage as they are now. The issue is that the information is not being transmitted properly and the audience do not perceive the information completely. It takes a lot of resources, time and strategic planning to slowly but determinately changes this paradigm on the attitude towards the traditional culture and a very important role in this process is given to the communication department of the festival. Organizers of the festival Baltica 2015 have a advantages and high potential to make a change in the public communication of the festival by using modern, up to date approach to communicate necessary traditional content and still be appealing to the audience. However, not only the communication department is responsible for the success of the festival Baltica in 2015 and also all the previous years. When speaking about cultural industries, approach of Max Horkheimer and Theodor W. Adorno, which emphasized the role of industrial dimension of culture should be again mentioned. The industrialization of the intangible heritage should not be avoided, because the way how people interprets the knowledge and uses it now is the way how to maintain the intangible heritage of our region alive. By this in mind also organizers, including artistic director and the council of the festival itself should take into account whether the programme of the festival should be refined to make some significant changes so the festival would correspond the current interests of the existing audience and importantly attract the potential audience, which, judging by the results of Internet survey, is out there. To do so, most importantly, all the units of the organization of the international folklore festival Baltica as well as the main funder of the festival – the Latvian government need to have a common vision of why the festival is important for the nation and the whole Baltic Sea Region, what is the current position of Baltica and how it is going to develop in the future.

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## Annexes

### Annex no.1

#### Interview with the Chairman of the board of the association of Folklore Andris Kapusts

*Respondent: Andris Kapusts*

*Place of interview: Place of residency of Andris Kapusts*

*The length of interview: approximately 40 minutes*

*The date of interview: 17<sup>th</sup> April*

Folklore festival Baltica joined the CIOFF after first three festival Baltica happened. The cycle finished and CIOFF approved the festival and included it in the list of CIOFF festivals.

Important input in the development of the festival Baltica and its relations with CIOFF was Ingrid Ruutel, who had a strong international cooperation with Hungarian scholars who were important CIOFF members.

In first few Baltica festivals from the cultural perspective the issue was that Soviet Union folk groups was not the same as original traditional folk groups. The genre was different and it raised conflict amongst the participants and organizers.

Even though 1991 the festival Baltica was organized in a very high quality, it was a disappointment for everyone, because they did not receive as intense feelings as it was in 1988 in Latvia. In 1991 more interesting was the American pop culture that was banned before. From 1991 – 1997 the development of folk groups was steady, but after that started to increase.

After year 2000 the value system of people reorganized and Latvians, as well as Estonians and Lithuanians returned to their roots and again Baltica blossomed. From 2006 in the government was present conjuncture in which Baltica was not included. From the political perspective Baltica was not interesting enough to support. By that time the idea was to get rid of Baltica, but due to commitments to CIOFF it was not possible.

In 2009 Folk Art centre was liquidated, many people were fired and Centre of National Culture of Latvia (CNCL) was founded to take over the responsibilities of Folk Art centre. CNCL however did not have the knowledge to organize Baltica qualitatively and The Association of Folklore was founded to take over the organizing of Baltica.

The target audience of the festival Baltica has always been diverse. Also the paradox of agreeing on one decision, but publically doing another is present.

After year 2009 and 2012 youngest organizers always said, that thing should be done differently, but this approach is nothing new, because that was already happening 10 years ago. It is not possible to attract more youngsters without young people being the one that says it.

Now, the consumptions of the traditional culture in people's everyday lives have increased and the situation is the best as it has been since the beginning of the festival Baltica.

Overall regarding the support from the government, 2012 was a successful year, because of the Minister of Culture Žanete Jaunzeme Grende, who was publically supporting the festival. After her demission everything went back to what it was – no active support.

About the current organizational praxis of Baltica Andris Kapusts concludes that it does not use all the potential it has. The audience – the people do not read the information as it should be. The governmental institution should not be the organizer of the festival. They should bring additional organizers from outside so they would come in with the real view from the consumer view, not from the view of experts who sometimes cannot see the whole picture.

**Interview with the former public relations manager of festival Baltica 2006 Inta Šoriņa**

*Respondent: Inta Šoriņa*

*Place of interview: Skype*

*The length of interview: about an hour*

*The date of interview: 2<sup>nd</sup> of March*

**Gita:** Labdien, Inta,

**Inta:** Labdien,

**Gita:** Jūs bijāt Festivāla Baltica sabiedrisko attiecību speciāliste 2006.gadā, vai tā?

**Inta:** Jā, tā tas bija.

**Gita:** Izskatās, ka publicitāte bijusi ļoti plaša, jo visas informācijas apkopošana paņēma daudz laika. Bet kas man trūks informācija par komunikācijas plānu, kas man būtu ļoti, ļoti svarīgi. Vai Tev nav saglabājies kaut kur komunikācijas plāns? Varbūt vari pastāstīt par komunikāciju?

**Inta:** Es Tev izstāstīšu! Es vienkārši tīnu bildi atpakaļ, visa tā vēsture ir tāda, ka 2005.gadā, tieši 10 gadus atpakaļ, veidoju Latvijas Skolu Jaunatnes dziesmu un deju svētkiem sabiedriskās attiecības un komunikāciju. Man tas viss stāsts finālā aizauga vairāk līdz komunikācijai nekā sabiedriskajām attiecībām, jo es esmu cilvēks, kurš drīzāk vairāk ir organizētājs, nekā runātājs, rakstītājs. Tagad ieraugot kaut kādas preses relīzes, protams, saķēru galvu, bet 10 gadi ir 10 gadi, es to sev piedodu. Bet ir tā, ka 2005.gadā mums sanāca ļoti laba publicitāte Latvijas Skolu Jaunatnes dziesmu un deju svētkiem, jāņem vērā, ka ap to laiku 2004./2005.gads pieņēma Dziesmu svētku likumu, kur vispār sāka runāt par nemateriālā mantojuma saglabāšanu, pieskatīšanu, uzraudzīšanu, jo līdz tam bija Tautas Mākslas Centrs, kurš eksistēja zem Kultūras Ministrijas, bet noteikti viņi vairāk zin par to pastāstīt. Bet tāds iekšējais, īsais stāsts ir tāds, ka ap to laiku, kad 2003.gadā bija lielie Dziesmu svētki, kā arī notika mazā Baltica, sanāca, ka viss notika vienlaikus. 2006.gads bija murgains tīri organizatoriski, jo finanses jāgaida, protams, līdz pēdējam brīdim. Tā kā es biju saistīta vairāk ar medijiem organizatoriski daudz nezinu, bet par to atbildēja Līga Ribicka, kura joprojām darbojas Kultūras Centrā. Tas finansējums, cik es saprotu, bija saistīts arī ar tiem ārvalstniekiem. Tā kā ārvalstu kopas, kas brauca uz Latviju visu zināja pēdējā brīdī, līdz ar to programma tika izveidota pēdējā brīdī, līdz ar to informācija priekš komunikācijas tika sastādīta pēdējā brīdī. Bet tas ko es ģenerāli atceros, kā pēdējo brīdi - pasākums bija jūlijā no 6. līdz 12. jūlijam, tad mums 21.jūnijā, pirms Jāņiem, iedeva, beidzot, kaut kādu programmu. Beidzot kaut kas par ko runāt, līdz tam es jau tur panikoju, taisīju nelielas histērijas, ko man dot medijiem, ko jūs gribiet, kādu kampaņu, kādu publicitāti, ja man nav ko informācijai dot. Es zinu, ka tur bija Andris Kapus ar Lianu Osi, kuri "perināja" visāsdus plānus un mēs, savukārt, stāvējām pie durvīm un knibinājāmies – dodiet, dodiet mums informāciju! Bet tieši tas stāsts par 2005.gada Latvijas Skolu Jaunatnes dziesmu un deju svētkiem man bija kā apgriezti ap savu asi un sazvanīt visus vecos kolēģus.

**Gita:** Bija jau iestrādes?

**Inata:** Bija ļoti labas iestrādes! Bija tā, ka šim projektam mēs sadarbojāmies ar Latvijas Televīziju un Latvijas Radio. Zini, man vispār liekas, ka nekāds komunikāciju plāns nebija. Tas viss plāns bija tāds, ka man bija veco mediju kontakti, es sazinājos ar visiem medijiem,

uzzinu kurš, cik daudz var iedot reklāmas laukumus, sarunāju ar žurnālistiem, ka aizsūtīšu tēmas un Baltica ievirzi. Nekāds ģenerāls plāns nebija.

**Gita:** Relīžu plāns nebija? Vai kā informācija bija gatava, tā tika nosūtīta? Principā, Tu jau iegāji primajā jautājumā, kas man bija par to vispārīgo situāciju Balticas organizēšanā. Es ļoti ņemu vērā gan finansiālo kontekstu, gan organizatorisko kontekstu, gan valstisko kontekstu, gan no stāvokli no likumdošanas puses, jo tas ietekmē komunikācijas plānošanu.

**Inta:** Es Tev varu nedaudz pastāstīt par sabiedrisko attiecību aktivitāšu plānu, kāds mums bija paredzēts.

**Gita:** Pirms tā informācija neatnāca?

**Inta:** Jā, ar ļoti labiem nodomiem veidots, informācijas laicīgai publicēšanai. Uzsākt sabiedrisko attiecību aktivitātes tika paredzēts jau agrā pavasarī. Naivais sākuma plāns un tad, kad visi sāka piedzīvot realitāti, tad visi ķēra un grāba, kur ir maketi laikrakstiem, kur mazās kampaņas un video klips, kuram bija jābūt jau maijā, jo jūnijā, jūlijā viss jau notiek. Ar atbalstītāju piesaistīšanu gan gāja daudz labāk. Man nav saglabāties tāds konkrēts kampaņas plāns un nevarēju arī atrast, jo es domāju, ka tas viss tika saspiests tajā pašā notikuma laikā, varbūt kaut kādi televīzijas klipi pirms tam tika rādīti, bet informācija tika pasniegta ļoti biežā slānī pasākuma norises laikā. Mēs zinām, ka vasara ir pilna notikumiem un medijiem tāda Baltica ir viena no daudzajiem pasākumiem.

**Gita:** Jums bija kādi noteikti sadarbības partneri, informatīvie partneri, kuri bija stabili?

**Inta:** Jā! Es atceros, ka bija Diena, The Baltic Times, iznāk ļoti reti, bet viņi piekrita.

**Gita:** Es redzēju publikāciju.

**Inta:** Bija arī reģionālie - Talsu vēstis, Tukuma ziņas un Kurzemnieks, tad žurnāls Mūzikas Saule, kas toreiz iznāca un bija publicējusi vienu vienīgu rakstiņu Maija numurā. Kā arī radio - Latvijas Radio, Radio NABA, Radio Kurzeme un Rietumu Radio, tāpēc, ka festivāla koncepts bija sākums un beigas un tad braukāja pa Kurzemes pilsētāma ar pasākumiem un noslēgums bija Kuldīgā.

**Gita:** Tad Kurzeme bija tā gada reģions?

**Inta:** Jā.

**Gita:** Kāda vispār tajā laikā bija situācija ar interneta portāliem?

**Inta:** Nekāda.

**Gita:** Nebija Tvnets vai vēl kādi?

**Inta:** Nu Tvnets un Delfi tajā laikā bija kā laikraksts. Raktus viņi ļoti maz. Es atceros vēl gadu iepriekš mums bija saruna ar Draugiem.lv viņi ļoti maz vai vispār neprogrammēja speciālas aktivitātes, jo tolaik vēl bija stingrs uzskats, ka reklāmai jābūt klasiskajā veidā – baneris, audio, video, mēs jums iedodam reklāmas laiku un tas arī viss, mēs, toties, iedodam no redakcionālās puses rakstus. Pēctam 2008.gadā bija Dziesmu svētki. Trīs gadus pēc tam jau bija ļoti svarīgi sponsoriem un arī informatīvajiem atbalstītājiem taisīt visādas aktivizācijas, piemēram, iesūtiet bildes, lai aktivizētu skatītājus, klausītājus. Tvnet un Delfi

bija tāds lielums, kas pārpublicēja visas preses relīzes, kuras viņiem sūtīji un paši nerakstīja nemaz, ja toreiz bija Delfi viedokļi, tas bija raksts, kuru viņi mainīja vienreiz nedēļā lapas pirmajā pusē. Faktisk, ja runa ir par kultūru viņi pārpublicēja preses relīzes.

**Gita:** Bet kopumā bija daudz un aktīvi?

**Inta:** Es teiktu, ka toreiz daži.

**Gita:** Tikai daži?

**Inta:** Daži. Un tad bija daudzi mazi. Bija Delfi, Tvnet, Apollo acīm redzot vēl nepastāvēja. Man vairāk atmiņas vijās ap 2008. gada Dziesmu svētkiem, kur viņiem skaidrs, ka tie ir Dziesmu svētki un skaidrs, ka tā ir liela darīšana, skaidrs, ka tad informāciju ņemam visi, atbalstītāji esam visi. Šeit es skatos, ja ir Kultura.lv, kas ir Kultūras Minsitrijas portāls, notikumi.lv, kas bija nekāds, kur viena jauna dāma gribēja pārpublicēt visus Latvijā notiekošos notikumus, kur bāze bija ārkārtīgi švaka, nu tad Tvnet, kur mēs Tomam Ostrauskim un Lindai Saulītei sūtījām preses relīzes. Tolaik man bija tāds informācijas vakums par Balticu, ka es atceros, ka es gāju pati pie Valda Muktupāvela uz Latvijas Universitāti, uzmeklēju viņu starp lekcijām, lai viņš man pastāsta kādi ir bijusi komunikācija vēl iepriekšējos gadus, kādas bija tēmas, kādi bija dalībnieki, jo informācija par Balticu 2006. gadā man vispār nebija no kurienes ņemt, jo nebija bāze. Par iepriekšējajiem gadiem vispār nebija ko ņemt, jo man 2006. gadā, nu ja tas ir 2003. gads vai vēl pirms tam 2000. gads, kad datori bija uz „jūs”, tad viss bija disketēs. Tā datu lieta bija pavisam savādāka, nekā mēs tagad sēžam pēc 10 gadiem, kad pat datoriem dažkārt USB portu vairs nav, jo viss jau ir „mākoņos”. Komunikācija, mums bija lapa dziesmasar2003.lv mēs viņas pierēģistrējām, tad, kad es sāku strādāt, jo mani paņēma uz 2008. gada Dziesmu svētkiem, tātad sāku strādāt 2005. gada beigās. Vēlāk lapu pārreģistrējām uz dziesmasar2008.lv, kur mēs likām informāciju arī par Balticu. Zini, kā notika administrēšana? Man pašai bija jāzin programmēšanas valodā kā uztaisīt Bold un Underline, kā formatēt tekstu. Tā kā tā komunicēšana, piemēram, informācijas ievietošana mājas lapā, bija tik grūta, ka es sēdēju nedēļām zaudējot laiku, bakstoties pa mājas lapu, lai kaut ko ieliktu. Bilžu ievietošana sagādāja papildus grūtības. Daudzas bildes nemaz nebija elektroniskas, skaneru iespējas arī ierobežotas. Es varbūt tagad stāstu par kaut kādiem akmens laikmetiem, bet tas bija 2006. gads un tīri tehniskās iespējas tādā kultūras centrā uz vietas. Es arī atceros laikmetu, kad mēs ļoti attīstījām savas excel prasmes, jo mēs bijām excel tabuliņu cilvēki, mēs tur visi pa tabulām dzīvojāmies. Tīri no mājas lapas, sociālie tīkli nebija, draugiem.lv lapas vēl nebija, nebija tādas Balticas lapas, bija tikai tās primitīvās lapas. Komunikācija internetā bija tik daudz cik atdot informāciju lielajiem portāliem. Delfi varbūt paņēmuši ziņas, to Tu vari monitoringā redzēt, Tvnet arī kaut ko publicējis.

**Gita:** Balticu jūs organizējāt kā Tautas Mākslas Centrs. Vai arī galvenās „smadzenes” komunikācijā bija Tautas Mākslas Centrs?

**Inta:** Jā.

**Gita:** Kā bija ar saskaņošanu un iesaistītajām pusēm tieši komunikācijā? Vai Tu biji vienīgā? Es zinu, ka tagad Kultūras Centrā meitenes saskaņo ar piecām pusēm, gan ar folkloras biedrību, gan ar domi.

**Inta:** Ir jau atsevišķas lietas, kas jāsaskaņo, bet, manuprāt, tagad klausoties Tavā stāstītajā, tad tā savā ziņā bija pašdarbība. Pati rakstīju preses relīzes, saskaņojot ar sevi. Toreiz Anna Jansone, bija direktore, es viņai nesūtīju katru preses relīzi, bet, protams, ka zinot savu rakstutu, ka es pārskrienu pa diognāli es viņu izdrukāju un vismaz parādīju blakus sēdošajam,

lai izlasa un komatus saliek. Bet mēs pilnīgi noteikti esam strādājuši arī ar Rīgas Domi un iesaistīto Kultūras Ministriju un noteikti, ka toreiz bija arī reģioni un viņi jau no savas puses arī sūtīja preses relīzes, bet tāda apstiprināšana, bija 2008.gada Dziesmu Svētkiem, ka Tu aizsūti saskaņošanai direktoram, aizsūti radosājam direktoram, aizsūti galvenajam māksliniekam visu saskaņot. Baltica tā nebija. Līga Ribicka bija projekta vadītāja, kura man sēdēja pretī pāri galdam, es biju sabiedriskās attiecības un mārketinga, Andris Kapusts un Liāna Ose atbildēja par saturisko daļu. No tāda administratīvā komunikāciju darba es biju viena pati. Jo, saproti, arī tajā laikā, kad mani pieņēma 2005.gada beigās uz uzņēmuma līguma kā komunikāciju cilvēku Tautas Mākslas Centrā, tur pat nebija tāda štata vieta. Anna Jansone saprata, ka komunikācijas ir milzīga lieta, tikai tāpēc, ka mums 2005.gadā ļoti labi sanāca Latvijas Skolu Jaunatnes dziesmu un deju svētkiem, līdz tam tāda štata vieta nebija.

**Gita:** Tad štata vietu izveidoja, kad Tevi pieņēma?

**Inta:** Es vienmēr esmu bijusi Tautas Mākslas Centrā uz uzņēmuma līguma. Es nekad neesmu bijusi štatā. Nostrādāju tur līdz 2008.gada augusta beigām. Varbūt pēctam uztaisīja štata vietu, kurā tad normāls komunikāciju cilvēks ir iekšā.

**Gita:** Vai bija kādi mērķi uz tieši kādām auditorijām strādāt? Vai tieši kāds komunikācijas mērķis?

**Inta:** Manuprāt, ka panikas dēļ, ka informācija ir pēdējā brīdī, mērķis bija vienkārši noinformēt, ka vispār notiek pasākums, tāpēc, ka finālā naudiņa tika iedota, ambīcija ir liela, tāpēc tas primārais, bija cilvēkus noinformēt, ka notiks paliels pasākums. Protams, mums palīdzēja, tas, ka televīzija bija. Mums bija noslēgts līgums, ka viņi raida Baltikas tiešraidi atklāšanas pasākumam un fiksē ierakstā, un pāraida pēctam vēlāk noslēguma pasākumu Kuldīgā. Līdz ar to, ja mums ir raidīšanas līgums, tad līdz ar to viņš toreiz skaitījās kā licences līgums, kur pretī viņi mums iedod reklāmas laiku kādam pasākumam.

**Gita:** Tātad jūs tākā apmaksājāt licenci?

**Inta:** Mēs samainījāmies. Mēs viņiem iedevām produktu, kas saucās Balticas noslēgums, pretī viņi mums reklāmas laiku.

**Gita:** Vispār mediji bija atsaucīgi tajā gadā, tieši uz Balticu?

**Inta:** Zini, es drošvien uzvedos kā blondīne Es vienkārši gāju un prasīju. Neatceros nevienu negatīvu attieksmi. Tā kā man gadu iepriekš bija ļoti laba, milzīga projekta ietvaros, kas bija Skolēnu Dziesmu svētki, kuros pirmo reizi Dziesmu svētku ietvaros vispār runājām ar jaunatni viņu valodā. Toreiz uztaisījām saukli „Nāc gavilē!”. Neatceros neko sliktu. Toreiz nebija tādi normāli apstākļi komunikācijas organizēšanai, toreiz bija ļoti elementāri, es sazvanīju pazīstamus cilvēkus, nosaucu datumus, aizsūtīju stāstu un bildes un mediji to paņēma vai nepaņēma pretī.

**Gita:** Es apskatīju 2012.gada monitoringu un tur tas skats ir daudz švakāks, nekā 2006.gadam. 2012.gadā monitorings pārsvarā sastāv no maziem portāliem, no kuriem 30% ir pašvaldību portāli, kurus teorētiski nevajadzētu īsti skaitīt pie monitoringa, jo tie nav mediji. Mani interesē 2006.gada situācija, jo uja vērtētu publicitāti pēc kvalitātes, tad 2006.gads būtu bijis veiksmīgāks, nekā 2012.gadu. Tā es uz to skatos.

**Inta:** Saproti, vēl ir jāskatās, kas kontekstā vēl tika darīts tajā centrā. Ja, pieņemsim, pēc gada notiek lielie Dziesmu svētki, tad, ļoti atvaino, Baltikai tiek pievērsta mazāka uzmanība, jo rīko

vieni un tie paši cilvēki, tajā skaitā gan mārketingu, gan komunikāciju. Vēl es atceros, ka mēs rīkojām dažas preses konferences. Pirmā bija Rīgas Latviešu Biedrības namā, kurā paralēli notika tautas tērpu izstāde. Bija atnākuši Latvijas Radio, Latvijas Televīzija, Diena un LETA. Otro preses konferenci mēs uztaisījām Kongresu namā, kura bija ne visai veiksmīga. Kā jau parasti žurnālisti zvanīja pasākuma laikā, lai organizētu atsevišķas intervijas ar māksliniekiem. Protams, visus interesēja Baltikas viesi, kuri iebruca. Es atceros, ka bija no Udmurtijas, no Krievijas sievietes ar efektīviem tautas tērpiem, kuru dēļ radušās problēmas uz muitas robežas ar aizdomām par autentisku tautastērpu izvešanu. Visi ļoti gaidīja stāstus par ārzemniekiem.

Atdzīgarnais tajā Balticā sākās ar to, ka konceptu pasākumam tiasīja Andris Kapusts ar Liānu Osi. Viņi izvēlējās, ka nosaukums būs „Mūs Mājas”. Viņi kā koncepcijas atori uzticēja vienam māksliniekam izveidot plakātu ar saules akmeni un Jaunsudrabiņa zīmēto bildi, kura dēļ bija dažādi sarežģījumi ar autortiesībām. Plakāts tika izveidots nevis komunikācijas vajadzībā, bet koncepcijas vajadzībām, tādēļ ar to īsti nevarēja strādāt. Toties vēl amizanti sanāca ar logo, kurš nebija elektroniski.

**Gita:** Tātad tehniskas problēmas.

**Inta:** Zini, tādas komunikācijā eksistenciālas problēmas. Tev pat nav vektora formātā logo, normālā pieejamā veidā, lai pārsūtītu (smejas).

**Gita:** Tātad komunikāciju vērtība vēl nebija apzināta?

**Inta:** Tad neviens tik ļoti nezināja cik ļoti ir tavās rokās, lai veidotu sabiedrisko domu. Tolaik ļaunākais, kas bija, bija Delfu komentāri zem rakstiem, bet raksti bija pārpublicētas preses relīzes.

**Gita:** Kā jūs koordinējāt reģionu darbu? Jūs centralizēti sūtījāt, piemēram, informāciju un vienojāties kas ko darīs? Piemēram, salīdzinājumam uzreiz, Inga Bika teica, ka viņi reģionu komunikāciju atstāj reģionu ziņā.

**Inta:** Tā tas parsvarā notiek. Reģionā ir savs kultūras projektu vadītājs, kas visu to tehniski organizē un pie kura nonāk visa informācija. No manas puses bija dabūt reklāmas laiku Kurzemes Radio, Reitumu Radio. Es ar viņiem kopā strādāju vairāk par reklāmu, nekā saturu. Tā arī vienmēr ir bijis Dziesmu svētku sakarā.

**Gita:** Vai jūs arī atsevišķi uz minoritātēm strādājāt? Piemēram, krievvalodīgajiem?

**Inta:** Nē, es skatos, ka nē.

**Gita:** Es redzēju informāciju angļu valodā.

**Inta:** Angļu jā, jo mums bija mākslinieki no ārvalstīm un sadarbojāmies ar The Baltic Times. Mums drīzāk likās, ka svarīgāk ir pastāstīt ārpusaulei, nevis „savējiem”.

**Gita:** Runājot par ārpusauli, kā jūs uz ārvalstīm strādājāt?

**Inta:** Ļoti maz. Mums bija rokas pa īsu un laiks par mazu. Informācija tika tulkota angļu valodā tikai priekš mājas lapas.

Kas saistās ar 2006.gadu, pirmkārt, interneta laiksmets kā tāds, kas ir „autiņos”, otrkārt, nemateriāla kultūra mantojuma atbalstīšana valstiskā nozīmē arī „bērna autiņos”, mārketingu un komunikāciju arī sākuma posmā.

**Gita:** Bet ar ļoti labu iestrādni!

**Inta:** Ar iestrādni un atdevi!

**Papildu jautājumi pēc intervijas:**

1. Vai plānojot 2006.gada komunikāciju, tika izvērtēta iepriekšējā festivāla komunikācija – apskatīts, kas bija sadarbības partneri, kāda informācija tika komunicēta, cik labi tā aizgāja un vispār, kas bija veiksmīgi, ne tik veiksmīgi?

Ierobežoto laika resursu dēļ, ļoti minimāli bija iespēja pētīt iepriekšējo, taču tika uzmeklēti vairāki cilvēki, kas dalījās par iepriekšējo pieredzi darbā ar partneriem. Ļoti vērtīgi bija fakts, ka pašos medijos, pārstāvot sadarbības partnerus, bija cilvēki, kas popularizējuši Baltiku iepriekšējās reizes, tajā skaitā Latvijas Radio, Latvijas Televīzija, laikraksts Diena.

2. Vai sākotnēji tika nosprausti galvenie komunikācijas mērķi un izvērtēts to pamatojums?

Jā, ļoti skaidri bija jāsaprot, ka Baltica vairs nav tautas vienojošs pasākums salīdzinot ar Balticas tradīcijas pirmsākumiem, Latvijas atjaunošanas vēstures ļoti īpaša sastāvdaļa, bet gan no vienas puses - tradīciju vācelīte, no otras - viens no ļoti daudzajiem festivāliem Latvijā. Būtiski bija parādīt tradīciju dzīvelīgumu, daudzveidību, akcentējot tematiku "Mūsmājas". Tobrīd komunikācijas mērķis, kā jau pasākums, kas tiek komunicēts pēdējā brīdī, pēc iespējas vairāk izziņot, ka 1. vispār notiek tāda Baltika, 2. tās daudzveidīgie pasākumi, 3. ka daudzos ir iespējams līdzī dziedāt un piedalīties un 4. tā būs klausāma LR, skatāma LTV

3. Vai tika apzināta mērķauditorija un iesaistītās puses?

Nē, apzināti netika atlasīta mērķauditorija, tika informēts par pasākumu vispārīgi, izmantojot vadošos medijus.

4. Vai tika izvērtēts rezultāts?

Ļoti minimāli. Tika izvērtēta cilvēku informētība, apmeklējot pasākumus, apmeklētāju skaits un publikāciju daudzveidība un skaits.

## Interview with the former public relations manager of festival Baltica 2009 Rita Garnaka

*Respondent: Rita Garnaka*

*Place of interview: Caffe at Brīvības/ Stabu street*

*The length of interview: about 40 minutes*

*The date of interview: 1<sup>st</sup> April*

[..]

**Gita:** Runājot par pieredzi, kāda Jums tajā laikā bijusi. Varbūt Jums kāds plāns ir saglabāties?

**Rita:** Redzi, toreiz bija tā, ka bija 3 puses – nemateriālais kultūras mantojums, Rīgas domes kultūras departaments un Folkloras biedrība. Mēs ar Hanniju strādājām domē un attiecīgi nevarējām būt no departamenta. Skaitījās, ka mēs esam no biedrības, lai gan reāli mēs bijām par departamentu augstāk. Man šķita, ka tā sadarbība domē būs vieglāka, bet tā tas nebija. No nemateriālā kultūras mantojuma daļas bija Baiba Bože, no kultūras departamenta bija Dzintra Oga – Vasule. Pēc manas saprašanas, mēs bijām trīs cilvēki, kuri būs atbildīgi par reklāmu un sabiedriskajām attiecībām. Reāli bija tā, ka no šīm divām dāmām palīdzība bija minimāla, pat varētu teikt, ka nekāda. Vienīgais, ko viņa nodrošināja bija plakāti un vēl kaut kas. Baibiņas attiksmē bija: “Es esmu priekšniece, jūs man visu dodiet, dariet un sūtiet!”. Es biju pieradusi pie komandas, vienlīdzīga darba. Man bija mediju saraksts, kuriem es visiem visu aizsūtīju, bet rezultātā bija tā, ka neviens neko beigās nepaņēma. Daži pieteicās, bet pēc tam vienalga aizgāja kaut kā nesaprotami. Emocionālais fons, kas visu laiku bija, man personīgi bija ļoti nepatīkams. Kāds tam bija iemesls? – to es nesapratu. Es pieļāuju, ka šiem abiem cilvēkiem nebija saprotams, kāpēc viņām vēl tas būtu jādara, ja jau savā darbā bija pietiekami daudz, ko darīt. Tajā brīdī tas netika ne godīgi izrunāta, ne kā, tāpēc attiecīgi šī trīspusējā sadarbība no manas puses izskatījās vairāk formāla, nekā reāla. Es pieļāuju, ka katra no šīm pusēm uzskata, ka tā ir izdarījusi visu vislabākajā kārtībā, tikai citi nav kaut ko izdarījuši. Rezultāts attiecīgi bija tads, kāds tas bija. Visi saskaņojumi par baneru formātiem utt. Aizņēma ļoti ilgu laiku šīs trīspusējās sadarbības dēļ, līdz ar to pie “taustāmas” reklāmas mēs tikām ļoti, ļoti vēlu, apmēram mēnesi pirms pasākuma, kas ir ļoti par vēlu. Audio, video reklāma bija pēdējās. Neskatoties uz to, kā tas viss gāja, tomēr notika ļoti liels brīnums un beigās viss aizgāja ļoti plūstoši – cilvēki par to uzzināja, cilvēki nāca un tas viss aizgāja. No vienas puses, ir tādas procesuālās lietas, kuras varēja būt mazliet ātrākas, bet atgriezeniskā saite no cilvēkiem bija ļoti forša, ka viņi jau to zina, viņi jau ir dzirdējuši, viņi nāks utt.

**Gita:** Vai rezultāts bija tads, kādu Jūs vēlējāties? Vai šīs iekšējās problēmas tomēr to ietekmēja?

**Rita:** Gala rezultāts, manuprāt, bija labs – apmeklējums bija gana liels. Es pieļāuju, ka varēja piesaistīt vairāk tūristu, iekļaut tūrisma maršrutos utt. To varēja izvērst plašāk, ja pie tā strādātu savlaicīgāk un lielākā sadarbībā. No sākuma man šķita, ka visi gaida viens uz otru – katrs kaut ko izdara, bet gaida, kad otrs izdarīs trīs reiz vairāk. Kad es sapratu, ka tas tā nenotiek, kāds laiks jau bija pagājis.

Jebkurā gadījumā, man ļoti patika tā sadarbība, kas mums bija Folkloras biedrībā savstarpēji. Mēs sarakstījāmies ar e-pastiem katru dienu, ik pa laikam tikāmies, sanāksmes u.c. Departamenta un Nemateriālās kultūras mantojuma pievienošanās bija viņu pašu ziņā, bet

mums Folkloras biedrībā viss gāja diezgan raiti uz priekšu. Un tas man bija vislielākais atbalsts.

**Gita:** Vai bija kādas aģentūras piesaistītas komunikācijai?

**Rita:** Es par to nezinu, nē. Dažkārt bija lietas, par kurām es uzzināju no meiliem, kurus kāds kādam bija netīšām pārsūtījuši. Personīgi es neveidoju nekādas attiecības ar aģentūrām, bet iespējams, ka Departaments vai Nemateriālie veidoja.

**Gita:** Kura no šīm trim bija galvenā, atbildīgā puse?

**Rita:** Folkloras biedrība, bet visam bija jābūt saskaņotam.

**Gita:** Kā noritēja mediju attiecības? Jūs minejāt, ka gājāt uzrunāt radio, tas nozīmē, ka Jūs gājāt pati, meklējāt mediju partnerus?

**Rita:** Man jau bija savi cilvēki, savi partneri, savi kontakti, kā arī tika veidoti jauni.

**Gita:** Vai mediji bija ieinteresēti pasākumā? Informāciju labi uzņēma?

**Rita:** Bija tādi, kuri bija atklāti, atvērti, bet bija arī tādi, kuriem tas bija tads pats kā jebkurš cits notikums – kā kurš.

**Gita:** Kāda bija Jūsu mērķauditorija? Vai tā bija iepriekš definēta?

**Rita:** Mērķauditorijai vecuma ierobežojumu nav. Vispārēji tie ir visi, kuriem interesē tradicionālā kultūra un folklorā, paskatīties uz kaut ko dīvainu un neparastu, dīvainos tērpos, piemēram senās puīšu cīņas. Tie ir cilvēki, kuri ir vairāk saistīti ar kultūras lietām.

**Gita:** Vai jūs nemēģinājāt uzrunāt jaunu auditoriju?

**Rita:** Jebkuram cilvēkam, kurš izlasa mūsu sūtīto informāciju, radīsies savs viedoklis – viņš uz to gribēs aiziet vai negribēs. Mums nebija mērķis dabūt visus cilvēkus, kuri nav bijuši uz Baltiku, tagad dabūt, lai viņi visi atnāktu. Galvenais mērķis bija, lai atnāk tie cilvēki, kuri ir dvēseliskā komfortā ar to, lai ir tā labā aura, kopības sajūta, ka tas pasākums ceļ gan tos dziedātājus, gan dancotājus, gan skatītājus. Tas ir tas būtiskākais moments.

**Gita:** Vai Jūs pielāgojāt atsevišķi saturu vai kanālus atbilstoši mērķauditorijai un medijam, piemēram, uzrunājot jaunākus cilvēkus?

**Rita:** Preses informācija tika sūtīta vienāda visiem, netika dalīta atšķirīga informācija.

**Gita:** Kā bija ar reģioniem – vai Jūs sūtījāt sagatavotu ziņu izplatīšanai konkrētā reģiona kultūras pārstāvjiem vai medijiem?

**Rita:** Es sūtīju medijiem. Katrā reģionā jau tāpat zina, kas tajā notiek. Visi kā skudriņas cītīgi strādā un uz vietas jau tā informācija jau bija. Dažkārt jau atnāca informācija, kā air bijusi tāda un tāda intervija ar kādu folkloras kopas vadītāju par Baltiku u.c. Viņien uz vietas ir sava dzīve, viņi brīžiem zina vairāk, nekā lielie mediji, kuriem tas nav primārais un būtiskākais. Viņi dzīvo savu dzīvo dzīvi.

**Gīta:** 2006. un 2012. gadā informācijas izplatīšana bija reģionālo kultūras cilvēku pašu ziņā un tas esot strādājis veiksmīgi.

**Rīta:** 2009. Gadā viennozīmīgi paralēli informācija tika sūtīta arī reģionālajiem medijiem.

**Gīta:** Vai Jūs mēģinājāt atsevišķi uzrunāt bērnu auditoriju caur kādām aktivitātēm u.c.?

**Rīta:** Bija bērnu diena ar speciāli viņiem paredzētiem koncertiem un tā.

**Gīta:** Vai informācija par to tika sūtīta bērnu vecāku auditorijai?

**Rīta:** Jā.

**Gīta:** Vai bija kādi video konkursi vai kas tamlīdzīgs?

**Rīta:** Budžets bija tads, kāds tas bija, tas vairāk bija darbs uz vietas ar bērniem. Nebija atsevišķi bērnu raidījumos reklāmiņa: “Hei, hei! Nāc tur un tur mēs tevi gaidīsim!”. Nekas tāds nebija.

**Gīta:** Es sapratu, ka 2009. gadā bija sarežģījumi ar budžetu..?

**Rīta:** Budžets bija tads, kāds tas bija, jā.

**Gīta:** Kā tika izvēlēta tēma? Andris man atbildēja tikai, ka demokrātiski.

**Rīta:** Es piekrītu Andrim, bet es tiešām neatceros.

**Gīta:** Vai ir saglabājušies kādi mediju plāni vai monitorings, kurus apskatīt?

**Rīta:** No sākuma tika taisīts mediju plāns, bet tā kā no tām divām pusēm es nedabūju atgriezenisko saiti, ne kalendārā ieliktus, ne ko, tad man bija vieglāk to visu nevis parādīt, kā procesam būtu jāizskatās, bet vienkārši darīt, lai process notiek. Attiecīgi tads mediju plāns, kādu es Jums skaistu varētu iedot, tāds kā šķira neeksistēja. Es vienkārši atcerējos tajā brīdī visu, kas notiek: “Visu pa plauktiņiem “čik, čik, čik”, tagad man jāzvana tam, tam, tam...”, tas notika tādā veidā. Es zināju cilvēkus, ar kuriem par konkrētā jomām varēs parunāt. Notika tads kā “Dzīvais mediju plāns”, bet tas nebija uz papīra. Es apzinos, ka ta sir slikti, protams, ka tā nevajag darīt, bet tajā situācijā tas tā notika, jā.

**Gīta:** Vai no valsts sanemāt pietiekamu uzmanību? Vai Baltikai bija tāda pati nozīme kā, piemēram, Dziesmu svētkiem u.c.?

**Rīta:** Nē un es arī šaubos, ka būs. Dziesmu svētkiem ir nauda. Tur tiek atvēlēti ļoti lieli naudas līdzekļi. Šeit tomēr cilvēki vairāk “iet” uz brīvprātību, uz entuziasmu.

**Gīta:** Vai tika kaut kā atsevišķi organizēta komunikācija ar minoritātēm?

**Rīta:** Bija dienas ar dažādām grupām – čigānu, Baltkrievu, ukraiņu u.c.

**Gīta:** Kāda bija attieksme no krievvalodīgo medijiem?

**Rīta:** Es sūtīju visiem, nešķirojot.

**Gita:** Sūtījāt visiem abās valodās?

**Rita:** Nē. Bija kaut kas, kas bija abās, bija tikai latviski, bet pārsvarā uzsvars bija uz latviešu valodu.

**Gita:** Vai bija kādas atsauksmes no krievallodīgajiem? Kāds bija viņu apmeklējums, vai viņi vēl labprāt apmeklēs šo pasākumu?

**Rita:** Nianse ir tāda, ka pasākums notiek uz ielām, vienīgais, ko var novērot ir tas, ko Tu pati redzi un dzirdi. Tie, kuri staveja un klausījās, tiem patik, bet bija tādi, kuri gāja garām savās ikdienas gaitās un kāda ir viņu attieksme pret festivālu – man nav ne jausmas. Varbūt viņam ir vienkārši jāsteidzas, varbūt viņam šis pasākums neinteresē. Šeit to ir sarežģīti pārskatīt.

**Gita:** Kas bija tas, kas Jums pašai šķita, ka 2009. gada pasākuma mārketingā izdevās, kas ne, kas varēja būt savādāk?

**Rita:** Noteikti varēja būt labāka iekšējā, trīspusējā sadarbība. Viennozīmīgi, ta sir būtiskākais – ar cieņu vienam pret otru. Kas izdevās – no ļoti minimāliem līdzekļiem dabūt tik maksimālu rezultātu, ka atbrauca tik daudz mākslinieku un grupu no dažādiem reģioniem. Ņemot vērā visus tos ierobežojumus un minimālos līdzekļus, kādi toreiz bija, tas darbs bija grandiozs. Tas darbs, ko cilvēki ieguldīja festivāla tapšanā, tiešām bija ļoti, ļoti grandiozs. Ja tas būtu manā varā, šiem cilvēkiem būtu visdziļākās pateicības valstiskā līmenī. Tas, ko viņi pacēla, tas bija tik liels un tik plašs pasākums. Tas lielais gandarījums to cilvēku acīs – gan kas piedalījās, gan kas klausījās, tas ir tāds nenovērtējams gandarījums un pievienotā vērtība.

**Interview with the public relations manager of festival Baltica 2012 and 2015 Inga Bika**

*Respondent: Inga Bika*

*Place of interview: Centre of National Culture of Latvia*

*The length of interview: 1,5 hours*

*The date of interview: 5<sup>th</sup> March*

**Gita:**

Tā tad es saprotu, ka jūs iesaistījāties sākot ar 2012. gada festivālu?

**Inga:**

Jā, es un mana kolēģe Ingūna, kas ir mārketinga vadītāja, viņa varbūt tās lietas varētu labāk izstāstīt.

**Gita:**

Kādi jums materiāli vispār ir pieejami?

**Inga:**

Tā šobrīd viena lieta, kur tu varētu ieskatīties ir 2012 gada festivāla mājaslapa, festivalbaltica.com, mēs neesam apmierināti ar rezultātu, bet tāda viņa mums tur ātri sanāca.

**Gita:**

Viņa ir vienam gadam?

**Inga:**

Darbosies tas pats domēns, bet mēs šobrīd strādājam pie jaunas lapas, mēs ceram aprīļa otrā pusē atvērt jauno lapu. Domēns tas pats, adrese tā pati. Mēģināsim to visu vēsturisko un kopējo pārcelt.

**Gita:**

Jums kaut kāds prototips jaunajai mājaslapai jau nav gadījumā gatavs vai apskatāms?

**Inga:**

Mums ir centra mājas lapa — lnkc.gov.lv un viņai ir veidotas vairākas satelīta lapas. Viena no tām ir satiecsavumeistaru.lv un Ziemeļu un Baltijas valstu Dziesmu svētku mājaslapa, tās ir pasākuma satelītlapas, pēc tāda principa viņa top.

**Gita:**

Skelets principā tāds pats?

**Inga:**

Ļoti, ļoti līdzīgs. Tik cik tur atšķiras dalībnieku informācija.

**Gita:**

Kad un kā jums ir tapis, piemēram, komunikāciju plāns? Kurā brīdī tas iesaistījās iekšēji, ko es saprotu no Ditas ir tā, ka jūs veidojat iepirkumu, tēmas izstrādei.

**Inga:**

Pašai festivāla tēmai ir konkurss, un šogad tur laikam gāja visādi, tur nederēja neviens no tiem pieteikumiem un beigās tika aicināta Māra Mellēna izstrādāt to tēmu un koncepciju un šogad tēma ir "Mantojums" 2012. gadā bija "ceļš".

**Gita:**

Un tajā gadā arī tika konkurss rīkots?

**Inga:**

Man šķiet, ka jā.

**Gita:**

Jo es atceros, ka ... stāstīja, ka vienā brīdī nebija rīkots konkurss, bet pēc tam sāka rīkot konkurssus.

**Inga:**

Tas noteikti ir jāpārjautā... Jo mēs vairāk ar Ingu Ūliņu pieslēdzāmies brīdī, kad pasākums ir gatavs un mums ir jādomā kā viņu tālāk iesaiņot.

Un darbs vispār pie komunikācijas un jebkādu plānu izstrādes sākās 2011. gada beigās, 2012. gada sākumā, jo parasti ir tā ka iepriekšējā gadā notiek skates, kur tie dalībnieki tiek atlasīti un tad tas festivāls jau ir izveidojies un mēs sākam ar to strādāt. Principā tā ir gada pirmā puse pirms festivāla.

Viena no pirmajām lietām, ko darījām, protams, meklējām festivāla vizuālo identitāti.

Tas logo, Valda celma izstrādātais ar burtiem.. nu tas tā kā ir visu laiku

**Gita:**

Tas fonts kas ir?

**Inga:**

Fonts jā un tas logo.

Bet festivālam katru reizi pavisam cita vizuālā identitāte un, protams, piesaistīta tai tēmai.

2012. gadā pirmo reizi notika tāds eksperiments, ka mēs lūdzām Mākslas akadēmijas studentus iesaistīties, rekur, piemēram var apskatīties vēl kādas bija versijas un rezultātā mums uzvarēja šis ceļš, kas mums ļoti patika, patiesībā ļoti lakonisks. Nebija tāds viegls tas process, tomēr cilvēki vēl ir iesācēji tajā jomā, bet tas kaut kā mums sanāca ļoti veiksmīgi.

Šogad mēs mazliet vēl mokāmies, jo mums arī bija tas pats stāsts.

**Gita:**

Akadēmiju uzrunājāt?

**Inga:**

Jā, un viens puisis nāca ar ļoti labu ideju par bizēm, mums galvenās tas vienojošais būs bize, bet kaut kā tehniski viņš netika līdz galam. Mēs šobrīd mokāmies, tad mums viena māksliniece taisīs un tad redzēsim, kas mums sanāks.

**Gita:**

Tā kā fotogrāfija vairāk būs vai zīmējums?

**Inga:**

Bija domāta fotogrāfija, jā.

Šis ir... vajadzēja gada beigās ātri dziesmu grāmatu pabeigt, jo jāsāk mācīties dziesmu repertuārs. Sadziedāšanās dziesmu grāmata tā ir. Vajadzēja ātri vāku, tāpēc tepat zālē fotogrāfijām bizi.

**Inga:**

Lai vismaz mums būtu jau tas parādītos vismaz uz tā vāciņa, bet tagad risinām šo tēmu, bet vispār tā domā, ka ļaut strādāt jauniem cilvēkiem un paskatīties uz to festivālu, kas nu... nu jāsaka jau atklāti tie dalībnieki ir jau lielākoties cilvēki gados. Ir ļoti interesanti tie risināju bez tās bizes. Ir tādi... ja tev pasaka vārdu mantojums tad tur ir pūra lāde un vēl kaut kas uzreiz. Tāpēc mēs uz to bizi kaut kā tā pavilkāties.

**Inga:**

Tālāk, protams, top visi iespējamie drukas un web materiāli.

**Gita:**

Vai tajā procesā kurā jūs gan izlemjat gan saskaņojat, tiek piesaistītās kādas citas aģentūras vai arī jūs divatā izcīnāt to cīņu? Daudzos gadījumos pašvaldības piesaista vēl kādas aģentūras uz tādiem pasākumiem.

**Inga:**

Nē, aģentūras mums šajā gadījumā... vizuālos materiālus mums taisīja... Laura Lūse ir māksliniece. Nē mums nekādas atsevišķas.. tikai tik cik uz vizuāliem materiāliem. Visu pārējo to nē nu...

**Gita:**

Stratēģiskais viss ir jūsu ziņā...

**Inga:**

Viss ir LNKC, folkloras biedrība, kas tajā brīdī bija, šogad vairāk tas viss ir vairāk LNKC, principā LNKC to visu ir pārņēmis, bet tad mēs to darījām ciešā saistībā ar Folkloras biedrību, arī no viņu puses bija komunikācijas cilvēki, tā kā tiešām to darījām ciešā sadarbē un Rīga — Rīgas Domes Kultūras pārvalde.

Bet pats galvenais — tās smadzenes jūs? Vai tā tā nevar teikt?

**Inga:**

Šogad jā. Šogad es teiktu, ka jā, bet tajā brīdī bija.. tur bija tā ļoti...

2012. gadā sanāk bijāt jūs, Folkloras biedrība un Rīgas Domes Kultūras pārvalde...

**Inga:**

Jebkurš lēmums tika saskaņots no visām pusēm. Tas bija nedaudz apgrūtināši...

**Gita:**

Es tieši domāju, kā jūs tās atbildības sadalījāt?

**Inga:**

Tā arī bija... Viens nosūta maketu, septiņi ē-pastā atbild. Tā tas bija, sapratām, ka tas formāts īsti neder, šobrīd, līdz ar to, viņš ir mainījies. Galvenais rīkotājs ir LNKC, Folkloras biedrība nodarbojas vairāk ar Rīgas pasākumiem. Vērmanes dārzā akcents šobrīd vairāk ir uz Latgali. Jā, tas festivāls ir sarežģīti visu laiku tapis, tāpēc ir grūti tam visam izsekot. Bet es saku kaut kādas organizatoriskas lietas vairāk ar Gitu vajag runāt. Mums tur tas ir tāds darba process līdz mums nonāk.

**Gita:**

Bet arī jums tas sarežģī darbu un produktivitāti?

**Inga:**

Tas bija sarežģīti, jā.

**Gita:**

Un jūs to arī rezultātos redzējāt? Tas atspoguļojās kaut kādā veidā — šī sarežģītā struktūra?

**Inga:**

Es teiktu ka nē. Vienmēr visu var gribēties laicīgāk. Mēs ļoti ilgi mocījāmies ar to plakāt, bet tīri tāpēc, ka viņam vajag tādu zilu otram tādu zilu. Un tad liekas, ka tu ar tiem sīkumiem ikdienā tik ļoti noņemies, ka tas darba pirmais cēliens varēja sākties ātrāk, bet šogad izskatās, ka būs tas pats, jo ir tā kapacitāte tāda kāda viņa ir, bet es teiktu, ka tas vairāk ietekmē to ikdienas darbu un ļoti grūti ātri reaģēt uz kaut ko, grūti kaut ko ātri mainīt. Grūti saprast, kurš tad ir tas gala vārda teicējs. Es domāju, ka kopējā arējā komunikācija no malas tā necieta. Darījām ko varējām un liekas, ka izdarījām pieklājīgi.

**Gita:**

Šogad jūs esat lēmēji un darītāji, bet nu vienalga ir tās saskaņošanas puses?

**Inga:**

Nu protams, bet tā kā LNKC ir uzņēmies to galveno lomu un tas...

**Gita:**

Inga man stāstīja, ka šogad jūs vieni paši pamatā to darāt...

**Inga:**

Protams ir kaut kādas lietas, kas tad ir grūtāk vai kādam nevari vienkārši kaut ko atdot, gribas pašam redzēt un pārbaudīt, tajā pašā laikā zini, ko tu dari un par ko esi atbildīgs. No otras puses tas ir tā vienkāršāk un ērtāk.

**Gita:**

Tad man bija svarīgs jautājums, ko Mēs ar Ingu arī runājām ir par mērķa auditorijām kā tādām. Viņa man stāstīja, kas ir pilnīgi normāli, ka tās mērķauditorijas mainās ik pa laikam, ka viņas atgriežas varbūt pie iepriekšējā formāta. Sākotnēji tika domāts par Baltiku komunicēts un mērķēts uz visiem cilvēkiem, uz sabiedrību kā tādu, bet es saprotu, ka jūs aizvien vairāk sašaurināt to loku un koncentrējaties uz dalībniekiem un interesentiem. Tā vismaz viņa man gribēja teikt, ka viņa tā domā, ka tas ir tas, uz ko jūs visi ejat.

**Inga:**

Tā kā tieši uz kaut kādiem cilvēkiem, kas ir jau interesenti?

**Gita:**

Jā, kas ir potenciālie interesenti, nevis jauni interesenti.

**Inga:**

Jā un nē. Es domāju, ka savā ziņā tas tā arī ir, jo būsīm atklāti, šādu produktu ir grūtāk pārdot, kā kaut ko no profesionālās mākslas, mūzikas vai tamlīdzīgi. Līdz ar to ir grūtāk to tālāk nodot plašākam lokam, bet nu... Man visu laiku ir tā apziņa, ka ir jācenšas drusciņ vairāk un tālāk. Es nezinu viņa tā tiešām ir pārliecināta, ka tas tā ir līdz galam?

**Inga:**

Es saprotu, ka viņa iet uz to kvalitāti nevis kvantitāti.

Tas, ko mēs arī pagājušajā reizē izvērtēšanā runājām... Es par to kvalitāti pilnīgi piekrītu, arī formu varbūt. Mēs ielikām lielo atklāšanas koncertu Splendid Palace, kas ir smuka zāle. Bet līdz galam nebija sajūta, ka tas ir pareizi, jo, lai dabūtu to autentisko sajūtu, tev viņa ir jāieliek tādā vidē, kur tas izskatās autentiski. To ir ļoti grūti uzlikt uz skatuves, tāpēc novados vienmēr ir Dainu kalnā ir pasākumi. Tur ir tāda visorganiskākā sajūta.

**Gita:**

Kur jums šogad plānojas atklāšana? Es nezinu kāpēc man pirmā doma ienāk prātā gaismas pils.

**Inga:**

Viena lieta, ko mēs darījām 202. gadā bija bērnu un jauniešu iesaistīšana, piemēram, bija bērnu zīmējumu konkurss pēc Baltikas. Viņš saucās "Mana Baltika" vai kā tur... tur bija ļoti daudz to pieteikumu. Un tad vēl uztaisījām animācijas filmiņas tādas komā ar... man liekas Divas Annas tur bija un daiļamatniecības pamatskola. Tas bija tā mīlīgi īstenībā. Uztaisījām viņiem tā kā pirmizrādi... aa mums bija kino festivāls Splendid Palace, kur rādīja... es tagad to programmu vairs neatceros, bet nu tematiski par šo dokumentālās filmas un pa vidu laida tās bērnu filmiņas. Tās tēmas bija saistītas ar ārzemju grupām, piemēram, vieni zīmēja tur teiku par to kā cēlusies deja Taratella tur tā, savā ziņā varbūt tam kaut kādu tādu āķīti radīja. Tas protams nenozīmē, ka viņš tiek piesaistīts.

**Gita:**

Bet tas tomēr ir domāts uz bērnu mērķauditoriju. Attiecīgi aktivitāte, kas ir uz viņiem vērsta. Tas bija 2012. gadā pirmo reizi tā ja?

**Inga:**

Es neesmu droša par to kinofestivālu, vai tas bija pirmo reizi, bet tās animācijas filmiņas gan, manuprāt, bija pirmo reizi.

**Gita:**

Kur ir iespējams atrast informāciju par šīm animācijas filmiņām? Kaut kur internetā varētu būt pieejamas?

**Inga:**

Viņas, man liekas, visas arī ir saliktas youtube.

**Gita:**

Jo manuprāt tas ir tāds nozīmīgs blakus produkts festivālam kā tādām vispār, kas attiecīgi ir uzrunājošs šiem bērniem un potenciāli var iespaidot viņus atcerēties vai vismaz zināt šo festivālu.

Tās saistības un kaut kādas asociācijas viņiem jau saglabājas. Tas, ko es taisīšu pētījuma laikā būs pavisam vienkārši, klasiska aptauja. Es ceru saprast vispār to informētību un cik daudz cilvēku vai viņi zina ko viņi zina un kā viņi zina par festivālu. Jo patlaban es esmu runājusi ar cilvēkiem sev apkārt, es nevaru teikt, ka viņi visi uzreiz teiktu aaa... tas festivāls.

**Inga:**

Mēs arī nelolojam tādas cerības...

**Gita:**

Es domāju, ka tas nav neiespējami, tas nebūt nav neiespējami, man ir interesanti šo visu izpētīt, jo man jau šķiet, ka tur ir potenciāls un visiem būtu jāzina par šo pasākumu vairāk vai mazāk.

**Inga:**

Viens no tādiem izaicinājumiem, ko mēs šogad saskatām ir tas, ka mēs pirmkārt konkurējam paši ar sevi sadaloties starp ziemeļvalstu svētkiem un Baltiku un mums ir arī parasti Maijs, Jūnijs ir laiks, kad mums parasti ir visi lielie koru pasākumi reģionos un dejotāju pasākumi un pūtēju pasākumi, un mēs vienkārši visu laiku konkurējam paši ar sevi.

**Gita:**

Kā tā situācija tāda gadījās, ka tika saplānoti šie divi pasākumi tik tuvu?

**Inga:**

Aa un vēl ir skolēnu svētki pa vidu...

Baltika notiek reizi trijos gados, tur mēs neko nevaram darīt, nevaram pateikt Lietuviešiem Igaunijai, ka mēs tagad vienu gadu iepauzējam.

Skolēnu svētki notiek reizi piecos gados, ziemeļvalstu svētkiem ir apiets riņķis 1995. gadā notika pirmie svētki, kas notika Latvijā Imanta Kokara Inicēti. Pēc tam reizi divos gados viņi ir notikuši visās dalībvalstīs un tagad vienkārši ir pienākusi Latvijas kārtā.

Piemēram pagājušajā vasarā mēs bijām aizbraukuši... Bija Igaunijā un Lietuvā vienlaicīgi dziesmu svētki. Bija kolēģi, kas mētājās pa abām valstīm, Mēs ar ingu aizbraucām vismaz uz Igauniju un redzējām vēl vienus tā nu normāli. Tā nu ir tiem lielajiem svētkiem ir tie cikli, kurus nevar īsti... arī Baltika tradicionāli notiek Jūlija sākumā, šogad būs Jūlija trešā nedēļas nogale. Varbūt vienā ziņā liekas parsātināti.

**Gita:**

Es domāju, kas tā ļoti sarežģī jums komunikācijas ziņā to pasākumu, ne tik ļoti cik organizatoriskā ziņā, man liekas, ka viņiem pat varētu būt vieglāk, ka viss ir iesilis... Īstenībā jā, mēs jau tur pārņemām, piemēram, Vērmanes dārzs skolēnu svētkiem ir iekārtots, mēs viņu turpinām Baltikā. Tas pat ir izdevīgi jums nopārdot trīs pasākumus reizē...

**Inga:**

Skolēnu svētki ir cits kantoris...

**Gita:**

Bet konceptuāli tur saglabājas šī kultūras nozīme... Jums ir liels izaicinājums. Šajā gadījumā jūs strādājat pie tā, lai katrs no šiem pasākumiem gan vizuāli gan idejiskā ziņā būtu vēl spēcīgāks un vēl atšķirīgāks vai jūs tomēr tematiski sasaistīt tos?

**Inga:**

Nē, mēs nemēģinām sasaistīt. Dziesmu svētki ir tas brīdis, kad sanāk visas tās nozares kopā — dziesma, deja, folklorā, lietišķā māksla. Šobrīd Ziemeļvalstu svētki ir ļoti specifiski ar visām Skandināvijas un Baltijas valstīm. Tur ir drusciņ cits formāts... ko mēs novērojām arī Igaunijā — viņi pieiet tam visam stipri vieglāk, tas viss nav tādā līmenī, es nedomāju kvalitātes ziņā.

Visas Skandināvijas valstis, izņemot Dāniju, uztaisīja ziemeļvalstu svētkus, nevis tāpēc, ka nebūtu iespējas vai negribētos, bet viņi to vienkārši nesaprot tādā formātā kā mēs, viņiem tas liekas tā jocīgi kā vispār var sanākt tāds kopkoris. Viņiem nav tāda sistēma kā mums

atstrādāta. Tāpēc tie Ziemeļvalstu svētki ir cits formāts, Baltika folkloristiem ir tas viņu centrālais notikums.

Īstenībā nepārklājas tas viss tik ļoti un netiek tas vilkts kopā, tā kā gribas akcentēt katru pa savam, katram ir sava specifika.

**Gita:**

Kas tieši Baltikai ir tas ko jūs uzsvērāt komunikācijā un vispār plānojot šo komunikāciju, kas šajā gadījumā būtu citādāk, nekā Ziemeļvalstu festivālam vai kādam citam festivālam, ko jūs rīkojat. Kas ir tie stūrakmeņi uz ko jūs akcentējaties?

**Inga:**

Grūti tagad būs salīdzināt... Tas ka LNKC viena no galvenajām darbības jomām un misijām ir visa šī kultūras mantojuma saglabāšana un tālāk nodošana. Tas īstenībā arī visu izsaka savā ziņā. Uzturēt to visu dzīvu. Tie nav tikai dziesmu svētki reizi piecos gados vai Baltika reizi trijos, tāpēc mums visu laiku notiek pasākumi, lai tas viss ir dzīvs un cilvēki it kā gatavojas tam lielajam. Tas viss ir nepārtraukts process un īstenībā Es pat teiktu no manas puses pat negribētu teikt kā centrs bet kā es, ka man tā sajūta, ka mums ir svarīga tā sajūta noturēt to visu, lai tas nepazūd. Lai mantojums un izpratne par tām lietām nepazūd.

**Gita:**

Vai jums ir sajūta, tas ka folklorā latvijā un nemantiskais mantojums ir tādā pozīcijā, ka viņš ir jānotur vai jāattīsta? Uz kuras robežas viņš vairāk svārstās?

**Inga:**

Nu, nav tā, ka viss ir slikti...

**Gita:**

Tieši tā, tāpēc es domāju vai viņš ir tajā pozīcijā, kad var domāt par tādu progresīvāku attīstību vai ir tā, ka ir bailes, ka popularitāte un aktivitāte samazināsies?

**Inga:**

Tas atkal būs no citas sfēras... Pēdējos gados, ja mēs pavērojam, kas notiek — visi jauni Latviešu dizaineri grib salikt kaut kur Latviešu zīmes. Cilvēki taisa tetovējumus ar Latviešu zīmēm. Ir visi tirdziņi un hipsteru pasākumi pilni ar atsaucēm uz kaut kādām mantojuma lietām. Ir jauna paaudze ar jaunu pašapziņu un kaut kādu Latviskuma apzināšanos ne tādā formā, kā tas bija padomju laikos mūsu vecākiem un vecvecākiem. Man liekas, ka tas ir kaut kā nedaudz transformējies. Es domāju, ka viss nav slikti. Varbūt uztraukties nedaudz par to, ka ir kaut kādi šie tradīcijas nesēji, kas noveco. Ir visādi lietišķās mākslas meistari. Mums ir pasākums Satiec savu meistarū, kad Latvijā kaut kādās 170 – 180 vietās varēja apgūt visa veida prasmes. Ļoti liela daļa no šīm meistarēm, piemēram, audējas vai kundzītes, kas māca adīt cimdus ir stipri, stipri gados, varbūt ir drusku jāpiedomā, lai tā jaunā paaudze nāktu.

Tas viss varbūt ir saistīts, savā ziņā, ar izceļošanu un strādāšanu ārzemēs... Tur ir ļoti.... Ir jau visādi pētījumi par to tautas mākslas situāciju Latvijā. Tas ir tāds ļoti plašs jautājums.

**Gita:**

To sasaistot kopā, principā, varu runāt par to vai jūs varat ar baltiku ienākt šajā jaunajā kustībā, kas ir hipsterīgā vide ar zīmju elementiem dizainā, tā tiešām ir milzīga kustība, kas ir ieskrējuies pamatīgi. Vai jūs redzat, ka potenciāli Baltiku jūs vairāk korporēt iekšā šajā visā. Vai jūs esat domājuši kādus soļus šajā izteikti modernajā vidē un runāt caur to?

**Inga:**

Labs jautājums. Tur ir tas pats, ko Gita teica, vai mēs vispār gribam iziet ārpus tā loka.

Šobrīd ir intensīvas diskusijas vai mums vispār strādāt sociālajos tīklos ar Baltiku, jo mēs tā sapratām, ka ļoti daļa tās auditorijas nelieto internetu, bet varbūt tur jābūt ārkārtīgi radošiem un ārkārtīgi... Tur ir jādomā tiešām kaut kā tur...

### **Gita**

Kā jums šķiet tas radošums... Es pēdējā laikā daudz domāju un arī rakstot teoriju, kur es apskatu kurā vietā vispār folklorā ir kultūras industrija un vai kultūras industrija ir šī radošā industrija un kurā brīdī tas pārklājas un kurā brīdī tas ir viens un tas pats. Folklorā vispār un šī tradicionālā kultūra ir šajā radošajā industriju bumbā iekšā. Tajā pašā brīdī tur ir attiecīgi visas pārējās radošās nozares, kas ir gan reklāma, gan televīzija, radio, dizaina lietas, arhitektūra utt. Tajā pašā brīdī ir sajūta, ka folklorā tiek nobīdīta tā nedaudz malā un teikts, ka tas jau ir vecajiem.

### **Inga:**

Tā sajūta joprojām tāda ir.

### **Gita:**

Un jūs to tā arī izjūtat, ka ir šāda attieksme?

### **Inga:**

Es teiktu, ka jā. Tajā pašā laikā ir jau arī jauni cilvēki, kas ir ar to saslimuši un ir mazi bērni un tas parasti notiek pārmantojot. Bieži bērni folkloras kopiņās ir no ģimenēm, kas jau to ir darījuši. Es nezinu, kas ir pie vainas, bet es domāju, ka ļoti smagi, grūti un lēni, bet tas mainīsies. Būsim reāli ir jau kaut kādi aizspriedumi, ir neinformētība, kas tos jaunākos cilvēkus attur.

### **Gita:**

kāda jums no organizatoriskās puses ir attieksme pret šo izteikti radošo un progresīvo pieeju Baltikas organizēšanā? Kā jūs redzētu to, ja kāds nāktu un teiktu taisām kaut ko pilnīgi crazy, bet es jums saku visiem patīks. Cik tālu jūs esat gatavi iet šajā visā radošajā ārprātā?

### **Inga:**

Mēs ar Ingu Oliņu... Es sāku šeit strādāt kādu pusotru gadu pirms viņas un es tā kaut kā sapratu spēles noteikumus – kā ir pierasts strādāt ar auditorijām, jo mums jāreķinās arī ar auditorijām, kas tiešām lasa avīzi un vakarā skatās panorāmu un viss. Tu viņu nekā citādi nerasniegsi, tāpēc jāizmanto ļoti tradicionālas metodes.

Inga atnāca ar ļoti svaigu elpu, jo viņai nebija pieredzes, manuprāt, valsts iestādē arī ne iestādē, kas nodarbojas tieši ar tautas mākslu. Tas bija ļoti svētīgi. Viņa ienāca ar tādām idejām un man visu laiku bija tāds... paga, paga mierīgāk šito mēs nevaram, to mēs nevaram, bet tagad mēs esam atraduši kaut kādu līdzsvaru.

Par to pašu bizes tēmu, ko mēs ņemāmies... Tas puisis mums parāda pirmās skices vienkārši tur matī vaļā... tur tas stāsts par bizēm. Gita uzreiz mūs nomierina un sāk stāstīt kāda ir matu nozīme – ko nozīmē savākti mati vai nesavākti mati. Viņa uzreiz domā caur to prizmu, ko teiks tās nozares guru – cilvēki, kas to lietu zina līdz saknei. No vienas puses tas ir labi, ka visapkārt ir eksperti katrā nozarē ar kuriem var konsultēties. Tajā pašā laikā ir tā saskaršanās ar to ļoti tradicionālo pieeju lietām. Mēs pārstāvam valsti, mēs nevaram iet pret šīm lietām. Ir idejas vai lietas, kas neattīstās vai tiek bremzētas, bet mēs to līdzsvaru meklējam un atrodam.

Es saprotu, ka ir tā valsts iestādes politika, kurai tu, grozies kā gribi, un nevari tikt pāri līdz galam un tie visi simboli, kas jau ir izsenis.

### **Inga:**

Bet es gribētu teikt, ka arī kaut kāda valsts iestāja un vēlme komunicēt ar sabiedrību, pēdējā laikā kļūst arī tāda modernāka un atvērtāka. Tas viss arī tā kā iet uz labu. Kā mums bija cīņas par valsts vizuālās identitātes veidošanu.

**Gita:**

Tie kubi?

**Inga:**

Jā, tie kubi. No sākuma visiem ir...kubi? kas tas tāds vispār ir? Man arī no sākuma bija tāda pretestība, bet valsts kanceleja sūtīja labus tādus piemērus un prezentāciju kā tas tagad viss izskatīsies un kā bija agrāk. Tur bija visādi vājprātīgi logo no visādām iestādēm un tad mēs sapratām, ka ir lakoniski un smuki, katram ir savas krāsas. Katrai ministrijai ir sava krāsa un pilnais ģērbonis un zem katras ministrijas šīm te iestādēm ir mazais ģērbonītis un tā pati krāsa. Mums ir Latvijas magoņu sarkanais. Viss ir ļoti lakoniski un vienkārši. Vispār arī valsts pārvaldē ir mēģinājumi runāt ar cilvēkiem citādi, tāpēc es saku nenotiek te mums kaut kāda cenzūra vienkārši ir jājūt tās normas un auditorijas un jāmeklē tas balanss visu laiku. Nevaram mēs vājprātīgas performances taisīt.

**Gita:**

Par komunikācijas plānu. Saprotu, ka jums tāds tiek veidots.

**Inga:**

Šobrīd viņš vēl ir tādā ļoti draftā.

**Gita:**

Vai es varēšu lūgt to 2012 gada plānu? Tīri tikai tā lai pēc tam varētu apskatīties kā tās ekspektācijas sasniedzās ar rezultātiem.

**Inga:**

Mums bija gan image plākāti gan ar programmu. Vides stendi bija visi tie lielle, man liekas, ka bija kongresu nama siena.

**Gita:**

Kā jūs izvērtējat kur liekt, vai jums ir parastās vietas?

**Inga:**

Manuprāt Rīga šito piedāva. Manuprāt ir tā ka ir kaut kāda savstarpējā vienošanas ir. Viņi piedāva to un to un mēs sākam to un to. Viņiem arī gada plāni ir cik ilgi kāds baneris tur karāsies.

**Gita:**

Jums atsevišķa samaksa par šo nebija?

**Inga:**

Manuprāt ka nebija nu tikai tīri par ražošanu.

**Gita:**

Sanāk, ka viņi piedāvā to, kas ir pašvaldībai pieejams, kuri ir pašvaldības piedāvātie stendi...

**Inga:**

Tad mums bija ar clearchannel sadarbība.

**Gita:**

Viņi bija kā atbalstītāji?

**Inga:**

Viņi bija tā kā atbalstītāji, man ir ļoti grūti runāt par naudām un tām attiecībām, jo es neesmu tajā iekšā.

**Gita:**

Cipari man nav jāzina.

**Inga:**

Ne.. es vienkārši domāju kaut kādu attiecību cik kurš ko... to man ir grūti pateikt. Jā viņi bija sadarbības partneri līdz ar to nāca pretī.

Vizuālais tēls, vietu dalībnieku atslēgvārdi, tas bija tāds imidža plakāts ar tur pieņemsim viesi no Baltkrievijas...

Kinofestivāla afiša... jā trīsskaldnītis vienā bija imidžs otrā atslēgvārdi...

**Gita:**

Un tas ir tas kino, kur tie bērni starpā gāja...

**Inga:**

Jā, jā...

**Gita:**

Un šie parastie plakāti...

**Inga:**

Parastie plakāti bija tur, kur visi Rīgas plakātu stendi, kur ir entie plakāti viens pēc otra. Un protams nesām visur kur vien varēja aiznest.

**Gita:**

Parkā... interesanta izvēle...

**Inga:**

Tas bija tāpēc, ka tur bija kaut kāda norise. Preses izdevumi arī šie visi mums bija. Jā ar Dienu mums bija sadarbība. Diena mums taisīja tādu kā ieliknīti avīzē ar programmu kaut kādiem tur cilvēku ievadvārdiem. Tāds mums vēl bija sadarbībā ar Dienu.

... drošvien bija sakarā ar bērnu programmu vai arī tām filmiņām...

Jā varētu būt.

Nu jā rekur ir speciālizlaidums 33 tūkstoši. Manuprāt ka viņi lika arī avīzē + mums vēl bija papildus tā tirāža, kuru mēs paši izdalījām.

Tv reklāma... nu te ir visi reklāmas laiki.

**Gita:**

Jā, man būtu ļoti interesanti papētīt šo visu.

**Inga:**

Tā... Latvijas radio bet tas jau viss ir

**Gita:**

Nu tas ir bezmaksas...

**Inga:**

Interneta portālos banneri protams ir tā kā sadarbība...

**Gita:**

Pilsēta24 tas ir pašvaldības? Tas ir valsts? Kam viņš pieder? Jo es zinu, ka es tu lieku iekšā, kad man galīgi nav aizgājusi relīze.

Ceru, ka es varēšu dabūt ko šādu par devīto un sesto gadu.

**Inga:**

Nezinu vai tu varēsi...

Šis ir visparastākais mādiņu monitorings, bet drošvien skrīnšoti ir kaut kur citur, jo tas bija baigi smagi, to nevarēja izdrukāt.

Tas ir laika posms, es saprotu – jau septembris.

Pirmās ziņas ir par skatēm, ka sākas skates. Tas ļoti ātri beidzas.

Tad vēl izveidoja to rīcības komiteju visi drošības dienesti, pašvaldības un tā. Tad par to bija pirmās ziņas. Tad aktīva komunikācija sākas tikai Jūnijā.

Padsmītajos Jūnijos bija preses konference.

**Gita:**

Kā jums ar mādiņu aktivitāti bija?

**Inga:**

Es teiktu, ka bija ļoti labi.

**Gita:**

Kur jums notika preses konferencē?

**Inga:**

Birojnīcā. Togad uz to birojnīcu .

**Gita:**

Viņa jau sevi diezgan izsmēlusi.

**Inga:**

Tā centrāli ērti viss tur ir uz vietas.

**Gita:**

Jums tur šogad arī būs?

**Inga:**

Nē, nē... Vēl neesam domājuši kur būs. Tas līdz šim ir bijis ļoti ērti, bet varbūt ka meklēsim ko citu. Mēs piemēram nākamnedēļ atklāsim vienu grāmatīņu, tādu jostu grāmatu. Ļoti vērtīgs materiāls. Pirmais visiem bija Birojnīca. Taisīsim Rijā, sarunājām ar Riju.

**Gita:**

Es tur esmu bijusi tikai kad tur pilns ar mantām un vienmēr bail kaut ko saplēst.

**Inga:**

Viņi izbrīvēšot mums laukumiņu.

**Gita:**

Viņi par brīvu piekrita darīt?

**Inga:**

Jā, ļoti nāca pretī. Būs smuka vide, smukas bildes.

Jā...Mums birojnīcā bija. Piedalījās LNKC vadībā, kultūras ministre tā brīža Žanete Jaunzeme Grende, Folkloras biedrība.

**Gita:**

Kas bija tas kas uzrunāja medijus visvairāk. Pats pasākums vai Grende?

**Inga:**

Nē, īstenībā man bija tāda sajūta, ka bija interese un katrā ziņā bija ko darīt pēc tam. Protams kas tur ko tur uzrakstīja. Kas kuram vairāk interesē. Uz pašu pasākuma laiku viss ļoti labi aizgāja. Tajā brīdī nebija tāda pārsātinājuma ar citām lietām. Vienmēr jau gribas vairāk.

**Gita:**

Arī mediji bija aktīvāki trīs gadus atpakaļ. Cik man pieredze viņi pasaka – atsūtiet relīzi. Jums dominē, es skatos, Apollo un diena. Apollo arī jums bija kaut kāds atbalstītājs?

**Inga:**

Tas arī bija tīri tikai banerīši un informatīvi.

**Gita:**

Tas ir fantastiski, ka jums ir monitorings, jo es baidījos, ka nebūs, tad man būtu pašai tas viss jādara. Es pieļauju, ka par 2006. un 2009. gadu man iespējams pašai būs jārokas tajā visā.

Kā jums ir ar preses relīzēm. Cik jūs vispār aizrāvāties ar preses relīžu sūtīšanu. Es bišķiņ iemetu aci Letā paskatījos arhīvā, man liekas, ka nebija pārāk daudz.

**Inga:**

Man liekas, ka nevajag pārceņties ar to formātu. Viss jau aizvien vairāk ir uz to konkrēto sabiedrību ar konkrētu mediju ar konkrētu žurnālistu sadarbību. Nāca festivāls tuvāk tad mēs to intensitāti palielinājām. Mēs stāstījām ne tikai par pašu festivālu, bet arī par atsevišķiem. Atsevišķi par kinofestivālu, par bērnu filmiņām, par noslēguma dienu. Mums vēl Rīgā bija koka govīs, tad par govīm vēl bija stāsts.

**Gita:**

Jums bija kādi īpašie viesi no ārzemēm vai kaut kas tāds, kas piesaistīja vairāk mēdiju uzmanību? Kādi viesi kurus jūs mērķtiecīgi komunicējāt?

**Inga:**

Mums bija UNESCO pārstāvji...

**Gita:**

Es domāju vairāk no mūziķiem.

**Inga:**

Mums bija ārzemju grupas, kas parasti ir interesanti... Ļoti kolorīti itāļi bija. Šogad mēs ilgi cīnījāmies kamēr dabūjām Ukrainu grupu. Neviens viņus tajā galā neatbalsta. Protams viņiem par savu naudiņu ir jāatbrauc.

**Inga:**

Es teiktu, ka tas nav ar mērķi piesaistīt mediju uzmanību. Tas ir starptautiskais folkloras festivāls. Kurā bez Baltijas valstīm gribas parādīt kaimiņvalstis, tālākas valstis. Tas ir vairāk saturiski.

**Gita:**

Mērķtiecīgi arī netiek neviens aicināts, lai pievērstu uzmanību?

**Inga:**

Lai padarītu saturīgāku un interesantāku pasākumu, bet tā lai pievērstu uzmanību medijiem es nezinu... Nē, Nē. Es domāju, ka tas nav pamatmērķis. Tas ir labi, ja tas izdodas un tas kādu uzrunā, bet es domāju, ka nē. Bet īstenībā par to varbūt jādomā. Jo tieši tās ārvalstu grupas tas arī... Tur ir baigās pērlēs. Liekas, ka tu neko tādu, starp citu, neredzētu un tagad tev to noliek priekšā.

**Gita:**

Es atceros, ka tas bija tas, kas īstenībā pavilka tos pasaules koru karus, ka bija tie super citādie aziāti ar viņu kultūru, zinot aziātus viņi ļoti lepojas ar savu kultūru un ar milzīgu prieku to visu parāda. Un es atceros bija daudz ziņas par to, ka Singapūras koris tāds un tāds bija tur un tur. Viņi tā pat tur būtu braukuši, bet tas patika medijiem.

Es gribēju pajautāt par reģioniem, jo es saprotu, ka reģioni spēlē milzīgu lomu Baltikā. It īpaši šogad Latgale. Un kā notiek jums šī komunikācija reģionos, kā jūs tieši atsevišķi tur strādājat?

**Inga:**

Katrā reģionā ir savs kultūras darbu vadītājs un arī ar novada domēm un kultūras centriem. Vienā varbūt tas ir direktors, PR cilvēks un tas viss vienā, un ir vietas, kur tas ir atsevišķs cilvēks ar ko strādāt. Bet viņi ļoti labprāt un aktīvi rosās paši. Man arī, protams, ir sava reģionu mediju liste un personas kādā reģionā, protams lieku arī akcentu uz tās vietas medijiem. Parasti jau visi pasākumi notiek sadarbībā konkrēti ar kādu pašvaldību vai kādu pašvaldības kultūras iestādi. Reģionu mediju pārklājums strādā.

**Gita:**

Jūs uz to atsevišķi nestrādājat, bet viņi paši savās pilsētās novados uz to strādā. Vai tas tiek kaut kā pārraudzīts?

**Inga:**

Tas netiek gluži pārraudzīts. Mēs parasti vienojamies, ka tāda... Ar nacionālajiem, lielajiem medijiem mēs varbūt intensīvāk strādājam. Protams visas preses relīzes, visi materiāli aiziet arī uz reģioniem no mūsu puses. Līdz ko ir runa par kaut kādu konkrētu sadarbību ar vienu mediju reģionā, tas parasti notiek uz vietām. Viņi nu... Protams arī mēs to darām, bet es teiktu akcents ir pašiem reģioniem.

**Gita:**

Par tiem sociālajiem tīkliem varam parunāt.

Patlaban neviens sociālais tīkls...

**Inga:**

Mums bija Draugiem.lv. Mēs to profilu uztaisījām ļoti vēlu.

**Gita:**

No tā bija jēga?

**Inga:**

Nebija. Vispār nebija. Es teikšu atklāti. Ātri uztaisījām, metām ātri kaut ko iekšā tur tajā ārprātā. Nebija isti laika par to tā kārtīgi padomāt. Tad kaut kā likās, ka tam nav jēgas. Mēs arī ar Gitu par to runājām, Ingai vēl jorojām nav pārliecība, ka mums vajadzētu tam baigi pievērsties. Mēs drīz vienosisimies kā mēs to darīsim. Dziesmu svētki aiziet sociālajos tīklos. Lai to visu iekustinātu, protams, palīdzēja aģentūra. Bet Baltikai nu... Es nedomāju, ka Baltika tā ar ar aģentūru aizietu. No otras puses tur ir kaut kas jāiekustina. Mums vienkārši ir tā, ka mums ir centram sociālie tīkli, dziesmu svētkiem sociālie tīkli. Tur visur konti mums ir entie, mēs to vien darām kā apkalpojam sociālo tīklu kontus. Mums liekas uztaisīt vēl vienu Baltikas... Mēs tā kā sadalām to auditoriju. Varbūt mums tas caur centra kontu tas jādara vai caur dziesmu svētkiem, kas tomer nu... mēs mēģinām visu laiku stāstīt dziesmu svētku auditorijai, ka tas nav tikai viens pasākums, ka visus šos gadus mēs esam viss šis mantojums un varbūt, ka tur ir Baltika jāliek apakšā. Mums vienkārši bail, ka nebūs tās atdeves, ka varbūt tas ir lieki. Bet tad atkal ir doma iesaistīt kaut kādus papildspēkus, kas labprāt ar to vienkārši nodarbotos un mēs tikai padodam informāciju un viņi to smuki saliek, bet neesam vēl izlēmuši.

**Gita:**

Par to domāts tiek?

**Inga:**

Protams, pat to nevar nedomāt.

**Gita:**

Un tāda lietā kā twitters un Instagrams?

**Inga:**

Par Instagram man vislielākās šaubas šobrīd. Twiterī varbūt pat varētu. Atdzīvināt draugus un iedarbināt Facebook. Twiters vairāk.. es pat nezinu. Kaut gan īstenībā, kad mēs sākām visus tos kontus vērt vaļā Dziesmu svētkiem, man tas, pat tur ļoti ērti un labi tur strādāt. Izrādās ir arī folkloras kopas, kam ir twiteris. Kāda tev, piemēram, ir sajūta?

**Gita:**

Es domāju man ir sajūta.. Es ļoti daudz uzturos sociālajos tīklos it īpaši facebook un ja tur kaut kas nav tad ir gandrīz tā, ka tas neeksistē. Un diemžēl aizvien biežāk cilvēkiem ir šāda sajūta. Protams, nevajag visur būt tāpēc, ka tā dara visi. Tam apakšā jābūt kādam stratēģiskam plānojumam, kāda no tā ir pievienotā vērtība. Bet es domāju, ka instagram konts būtu tikai foršs, godīgi sakot.

Draugiem.lv šajā gadījumā ir ļoti labs, jo draugiem.lv ir reģioni, ja tur ieguldītu laiku, naudu, visus resursus – aizietu!

**Inga:**

Ir arī bišķiņ tā auditorija gados vecāka, ko mēs nekad nerasnīsim Instagramā un arī Facebook daļēji.

**Gita:**

Facebook auditorija ir ļoti diversificēta. Viņai ir liela amplitūda, bet tā ir tā modernā lielā amplitūda. Draugiem.lv ir tā vecā lielā amplitūda. Instagrams man liekas labs, jo Instagramam zelta nākotne spīd un jau ir. Tieši tāpēc, ka tur ir vizuālā komunikācija – tās ir tikai bildes. Manuprāt Baltikai, kas ir tik vizuāli baudāms pasākums tieši tā būtu tā vieta, kur, ja otrā pusē būtu cilvēks, kuram ir laba gaume un izjūta, manuprāt tas uzrunātu moderno auditoriju, kas uzturas instagramā ļoti daudz. Smuka bildīte... tantes dejo... filtriņš – izskatās vienkārši forši. Latviskais, tradicionālais, burtiski caur modernu skatienu.

**Inga:**

Tāpēc mēs domājam ka to facebook varbūt vajag un varbūt vajag divās valodās. Tomēr tur ir baltijas valstis.

**Gita:**

Bet es saprotu no Ingas, kad notiek Baltika kādā no valstīm, pārējo divu valstu iesaiste ir tikai simboliska.

**Inga:**

Jā, atsūtīt dažas grupas un kaut kādā veidā vēl atrādīties.

**Gita:**

Tieši tāpēc vai ir jēga to angļu tekstu veidot? Es drīzāk domāju...Gribēju arī vaicāt vai jūs strādājat arī caur Live Riga arī strādājat ar Baltikas popularizēšanu Eiropā turismā?

**Inga:**

Tādā plāšā līmenī nē. Mums ir vairāk informācijas aprīte uz vietas.

**Gita:**

Kalendārā viņi jūs vismaz ieliek..

**Inga:**

Jā, jā, tajos visos mēs esam. Tā ka kaut kādas īpašas atsevišķas aktivitātes nē.

**Gita:**

Tāds mērķtiecīgs kultūras turisms nenotiek?

**Inga:**

Īsti nē. Dziesmu svētkos, savukārt, tā kā neko nedarot netiec no tā kultūras turisma vaļā.

**Gita::**

Kā jūs izmantojat to UNESCO atzinumu par Baltiku? UNESCO esot

**Inga:**

Starptautiskā folkloras festivāla organizācija viņi tā kā esot saistīti ar UNESCO. Tas ir vairāk... Mēs to pieminam ir tā zīmīte visur. Man kā komunikācijai es taiktu tas neko daudz nedod. Tas varbūt rada kaut kādu drošības sajūtu tiem dalībniekiem. Kaut kādu kvalitātes zīmi, tiem, kas zin, ko tas nozīmē.

**Interview with organizer of folklore festival Baltica 2012 and 2015**

*Respondent: Gita Lancere*

*Place of interview: Centre of National Culture of Latvia*

*The length of interview: 1 hour*

*The date of interview: 25<sup>th</sup> February*

**Gita Deniškāne (G.D.)**

Kāda vispār ir festivāla misija un uzdevums?

**Gita Lancere (G.L.)**

Festivāla misija ir autentiskās, neatdarinātas folkloras, tradicionālās kultūras demonstrējums. Jo festivāls pēc būtības ir, ka tu parādi kaut ko, kas tev ir. No otras puses tas ir pašiem iesaistītajiem, viņu iespēja sanākt kopā, sajusties kā kopumam, jo tā ir tikai viena funkcija, jo tādā gadījumā viņš paliek kā šauras nišas pasākums un mēs neko nedemonstrējam. Šajā gadījumā festivāls tomēr ir nozares iespēja sevi apliecināt, apliecināt savas vērtības. Tieši tāpēc mēs arī mēģinām parādīt tradicionālo kultūru visos aspektos. Tā ir mūzika, dejas, lietišķā māksla, stāstniecība jau spēcīgi pēdējos divos festivālos ir ienākusi. Parādīt visus aspektus un nodemonstrēt nozares sasniegumus, šī brīža līmeni – tā būtu vispārēji tā misija. Un otra ir pašai nozarei iespēja sanākt kopā un sajusties kā kopībai.

**G.D.**

Kas ir tā auditorija, kurai jūs šo vēstījumu vēlaties nodot? Vai tā ir visa Latvijas sabiedrība, arī tūristi, visi garāmgājēji bez konkrētas mērķauditorijas vai tā ir tāda selektīva grupa, kuru jūs cenšaties uzrunāt?

**G.L.**

Es domāju, ka festivāla sākumā, noteikti divas trešdaļas pastāvēšanas laika, festivāla uzdevums bija uzrunāt visu sabiedrību. Parādīt tieši tradicionālās kultūras atšķirību no akadēmiskās mākslas vai citām jomām, parādīt kā tā ir sinkrētiskā māksla, ka jebkurš tur var tur piedalīties, ka tas ir tas, kas ir tieši tavs — Latgalieša, Kurzemieka. Līdz ar to tas bija tā kā vairāk uzrunāt visu sabiedrību. Un man šķiet, ka laika gaitā šī mērķauditorija tomēr diversificējas. Mēs mēģinām uzrunāt šaurākas nišas, jo folkloras spēks, īstenībā, ir tieši sī komunikācija ļoti tuvu, ļoti tieši. Folklorā tikko tiek uzlikta uz skatuves viņa daudz zaudē. Viņai jāliek klāt režija, gaismas viņa kļūst par skatuves mākslu. Protams tur parādās arī kaut kādi citi elementi, kas ir folklorai ļoti spilgti, bet viņa zaudē savu būtību – to iespēju uzrunāt tiešā komunikācijā, iesaistīt rotaļā vai izstāstīt stāstu aci pret aci vai teiksim bērniem piedāvāt tieši bērnu folkloru, tāpēc mēs jau tagad otro varbūt pat trešo festivālu mēģinām iet konkrētās mērķauditorijas ceļu. Rīkojot pasākumu iztēlojamies jau kas ir tā mērķauditorija. Mēs ļoti esam šobrīd izpletušies pa visu Latviju, lai piemēram festivāls aizbrauc uz Talsiem. Tur notiek kaut kādā šaurākā apjomā... atkal tā ir iespēja tās konkrētās vietas cilvēkus uzrunāt. Protams paliek dažās vietās arī tā lielā koncertforma, jo tā savukārt ir tā, kas nepieciešama masu medijiem, lai tu sevi apliecinātu, ka tev jāpievērš uzmanība. Televīzija tik viegli neatbrauks uz kaut kādu mazu nišu pasākumu, lai gan iespējams tur ir tās lielās pērles un interesantāk. Viņiem ir svarīgi, lai tur piedalās tūkstoši, lai tas ir grandiozi, tāpēc mēs droši tos lielos pasākumus paturam.

Aptuveni sanāk pēdējie trīs festivāli tie tiek vairāk komunicēti u uzrunāti tieši šaurāka auditorija.

Es domāju, ka tā šobrīd ir tendence. Nevis tā kā tajos trīs tā ir noticis, bet arvien vairāk.

Es domāju, ka tā ir vispār šobrīd sabiedrības tendence, ka cilvēki meklē kaut ko, kas uzrunā viņu tieši. Arī reklāma uz to diezgan daudz strādā un arī tādi pasākumi, kur tiek uzrunāta konkrēta mērķauditorija, viņi tiek ļoti apmeklēti.

**G.D.**

Attiecīgi, kas ir iesaistīt šajā festivāla organizēšanā?

**G.L.**

Festivāls jau no paša sākuma bija kā valsts rīkots festivāls. Tas bija Tautas Mākslas centrs, tas, kurš tagad ir šis Nacionālais Kultūras centrs. Pēc tam krīzes apstākļos tas bija krīzes apstākļos, kad bija ļoti mazs finansējums, mainījās centra vadība, kas vienkārši nobijās šajā brīdī un atdeva festivāla organizēšanu Latvijas Folkloras biedrībai. Andris šeit strādāja tai brīdī. Andris šeit strādāja līdz 2008. gada rudenim. Viņu atlaida... Tur bija kaut kādi iemesli ne ta grāmatvedības, ne ta kaut kādi tādi. Andris nodibināja Latvijas Folkloras biedrību it kā ar mērķi, lai pasargātu festivālu Baltica. Tā kā tas sauklis bija, ka Baltica ir apdraudēta, ka valsts viņu negribēs vairs organizēt. Nodibinājās Latvijas Folkloras biedrība, es domāju, ka tajā pašā 2008. gada rudenī tas notika. Viņu atlaida Juris Karlsons, tieši viņš tikko bija atnācis kā direktors, viņš atkal uzaicināja mani es sāku 2009. gada februārī strādāt. Tad bija kaut kāds finansējums centram tam bija ieplānots. Karlsons pateica, ja Andris to ir iesācis, tad mēs biedrībai to naudu arī atdodam. Principā tika deliģēts NVO tai brīdī. Protams, ka centrs... mēs jau neatteicāmies no valstiskās atbildības. Mēs darījām kaut kādas savas lietas. Mēs organizējām laikam novadu dienu un drukas darbus, iespieddarbus. Tur beigu beigās bija trīspusējas sadarbības līgums, tāpēc, ka trešo daļu deva vēl Rīgas dome, tad tas bija pašvaldības, valsts un NVO sadarbības līgums. Vienmēr viena puse ir patiesībā tas ir valsts un pašvaldību atbalstīts un organizēts. Pašvaldības apmaksā transportu, savu grupu dzīvošanu, to nekad nedrīkst par zemu novērtēt īstenībā tā ir milzīga nauda, ko pašvaldības iegulda. Šajā gadījumā, ja mums ir novadu pasākumi, katra tā pašvaldība tur visu dara un iegulda savu naudu 2012. gadā bija tā pati formula tikai valsts sev atkal paņēma atpakaļ tās funkcijas, Kultūras ministrija iedeva vēl klāt naudu. Palika tas pats trīspusīgais sadarbības līgums, bet mums gājis diezgan sarežģīti. Beigu beigās mēs šogad nolēmām, ka centrs ir galvenais atbildīgais un tad paliek tā, ka centrs ir rīkotājs, bet sabiedrībā ar... Pašvaldībām arī ar folkloras biedrību bet nāk arī citi NVO iekšā, mums ir tradicionālās kultūras biedrība Aprika, kas uzvarēja arī koncepcijas konkursā. Tā kā tā formula saglabājas — valsts sadarbībā ar...

**G.D.**

Un kādas Eiropas finansējums?

**G.L.**

Nē, tādu mēs nemeklējam. Eiropai arī īsti nederam, jo Eiropas projekti gandrīz vienmēr ir kaut kādi sadarbības projekti. Šeit iznāk tikai Latvija, Igaunija, Lietuva. Tas reti kurā konkursā varētu iet cauri.

**G.D.**

Kā Igaunija ar Lietuvu iesaistās? Tikai ar kaut kādu atsevišķu dalību?

**G.L.**

Viņi sūta grupu. Mēs parasti rīkojam kaut kādu vienu vai divas tikšanās pirms katra festivāla. Tā mēs braucām uz Viļņu pirms Lietuvas festivāla, tad arī par Latvijas festivālu runāsim. Bet tās ir vairāk tikai tādas apspriešanās – kā jūs, kā mēs. Tāda reāla sadarbība vairāk nav.

**G.D.**

Jūs teicāt, ka Aprika uzvarēja koncepcijas konkursā. Attiecīgi tas process notiek tāds, ka jūs izsludināt konkursu..

**G.L.**

Jā, bet tas bija tikai pirmo reizi. Mēs pirmo reizi sludinājām festivāla koncepciju konkursu.

**G.D.**

Bet iepriekš kā tas bija noticis?

**G.L.**

Organizētāju mākslinieciskā grupa izstrādāja pati.

Šeit tomēr jāiet tas demokrātiskais ceļš un jāpiedāvā. Nebija tik vienkārši no sākuma mēs izsludinājām un tad tas pirmais konkurss bija bez rezultātiem. Tās nebija koncepcijas, vārdu tiešajā nozīmē, tie bija vairāk kaut kādi ideju uzmetumi. Tad tā kā no tā visa šķīta perspektīvākais tas Aprikas variants, tad mēs piedāvājam Mārai Mellēnai vienkārši rakstīt.

**G.D.**

Kas tagad ir mantojums...

**G.L.**

Vispirms tika atlasīta tēma, kas arī bija tāds kā mazais konkursiņš vienkārši, ka sūtīja un pēc tam tad notika balsošana, tad mēs izvēlējamies to mantojumam un balstoties uz mantojumu mēs sludinām festivāla koncepciju.

**G.D.**

Vai attiecīgi pēc šī veida kā tika atrasta koncepcija, vai jūtamas izmaiņas atšķirībā no citiem gadiem. Vai šis demokrātiskais ceļš ir novedis pie labāka rezultāta?

**G.L.**

Man liekas, ka labums no tāda ceļa ir tāds, ka cilvēki jūtas nedaudz atbildīgāki, jo arī tie kas rakstīja, bet nevinnēja mēs... piemēram Inesei Rozei uzticējām Cēsu dienas rīkošanu, Ilgai Ķipsnei — Dobeles. Tie ir cilvēki, kur tu redzi, ka ir potenciāls, ka viņš ir spējīgs domāt tādā plašākā organizatoriskā arī un tad tu viņam vari konkrēti jau darbu uzticēt.

Pēc tam notika Rīgas koncertu koncepciju konkurss. To izsludināja Latvijas Folkloras biedrība, jo viņiem ir Rīgas naudiņa, jo ar Rīgu ir savs sadarbības līgums. Viņi atkal piesaistot mūs, protams, kā organizatorus viņi izsludināja šo Rīgas koncertu, ja tu iesniedz koncepciju, tad tu automātiski paraksties, ka tu viņu realizē pēc tam.

Man liekas, ka tas ir ļoti labs ceļš, ka viņš ir jāturpina uz priekšu, viņš ir grūts, tev noteikti ir vieglāk ir pateikt uzraksti līdz tam un tam, nevis gaidīt rezultātus un tad viņi tā kā ir vai nav, varbūt nav tā ka tu gribi, bet man liekas, ka tas ir vajadzīgs.

**G.D.**

Visus konkursus jūs uzraugāt?

**G.L.**

Nē Rīgas koncepciju konkursu uzrauga biedrība. Mēs uzraugam procesu no augšas. Tāpēc, ka mēs esam pateikuši, ka esam rīkotāji un pie centra ir nozaru padomes un katrā nozaru padomē ir dažādi pārstāvji. Mums ir folkloras biedrības pārstāvji, mums ir Aprikas pārstāvji, gan novadu pārstāvis, tad viņi automātiski ir šī mākslinieciskā grupa, kas tad pēc tam arī atbild par visu un pie kuras nāk atskaifīties par visu.

**G.D.**

Un vai ir kāds plāns pēc kura jūs vadīties katru gadu vai arī tiek izstrādāts plāns no jauna vai ir jau kāda shēma?

**G.L.**

Ir Baltikai sava shēma.

**G.D.**

Tā ir tikai Latvijai vai Baltijai visai?

**G.L.**

Principā visā Baltijā. Vairāk vai mazāk, jo Lietuviešiem Baltika saplūda daļēji ar dziesmu svētkiem, līdz ar to viņi dabūja mainīt to kārtību, bet nu daži pamatprincipi ir. Viens ir uzsvērt to Baltijas dimensiju – iespēja parādīt Baltijas kopību. Visvieglāk to taisīt pirmajā vakarā attiecīgi citas ārvalstu grupas vai nu tur iedalās kā skatītāji vai nav pat vēl iebraukuši, bet tas ir Baltijas vakars. Pēc tam jau atkarībā kā tev tajā valstī, jo piemēram Igaunijai gandrīz vienmēr sākas reģionā un tad viņi noslēdz Tallinā. Mēs esam izmēģinājuši visādi, bet pēc pieredzēs mēs esam sapratuši, ka sestdiena, svētdiena Rīgā ir ļoti tukša un cilvēki vienkārši brauc prom, tāpēc mums ir otrs — mēs sākām Rīgā un pēc tam taisām reģionu dienas. Un viena diena pēc tradīcijas jau ir Turaida, vienkārši tāpēc, ka tā ir ļoti laba vieta tur ir dainu kalns un vienkārši viņa ir ārkārtīgi pateicīga. Līdz ar to Turaidas diena mums jau arī tradīcija.

**G.D.**

Tad šis modelis jums jau ir daudzus gadus?

**G.L.**

Jā, viņš tiek mainīts ik pa laikam uz priekšu vai atpakaļ. Vienu gadu mēs noskatījāmies no Lietuviešiem, ka sāk ceturtdien, piektdien, sestdien, svētdien un vēl pirmdien ir novadu diena,

bet mēs tomēr no viņas atteicāmies tad drusku tā pirmdienā bija piekabināta nu ar domu, lai maksimāli daudz dalībnieki tiek sestdien, svētdien, jo tā ir, ka cilvēki nevar visas piecas dienas atļauties. Tā, kā tie noteikti tiek mainīti ik pa laikam.

**G.D.**

Bet ir tāds viens pie kura pieturēties?

**G.L.**

Jā ir tāds viens, pagaidām, diezgan ideālais atrasts.

Vēl ir pēc tradīcijas, ka ir Rīga un viens Latvijas novads, kas ir centrālais. Šogad pienāca kārtā Latgalei, iepriekšējā bija Vidzeme. Tātad – Rīga un...

Tad šogad tā Rēzekne un šogad ir tas, ka esam paņēmuši plaši visu Latviju, lai ir tā viena diena, kur notiek Kurzemē, Zemgalē, Vidzemē, Latgalē. Latgalē pat laikam tajā dienā nav, jo Latgale ir beigās.

**G.D.**

Vai informāciju par šiem plāniem man būtu iespējams dabūt?

**G.L.**

Šis norises?

**G.D.**

Norise un smalkāk vēl. Jo man ir tā, ka es plānoju iet cauri dažādiem šāda tipa dokumentiem, gan norisei visai, gan arī kas vispār ir apstiprināts kāds darbības plāns vai kaut kas tāds, cik daudz, piemēram, no jums varu prasīt.

**G.L.**

Gita tikai jūs man uzrakstīsiet pa punktiņiem – jums vajag to, to, to, es atbildot pielikšu klāt to, ko vajag. Protams, ka tie darbības plāni tiek stādīti. Bez tā jau īsti nevar strādāt, protams, ka pēc tam ir atkāpes 17 reizes, bet no sākuma viņš tiek uzlikts. Tajā un tajā brīdī pieslēdzas komunikācija, tajā brīdī dari to, tajā to.

**G.D.**

Jā, man arī interesē tāda detaļas, kurā brīdī pieslēdzas tieši komunikācija, jo nu tas ir tas pats būtiskākais, bet arī ļoti svarīgi būtu saprast un iziet cauri, kā notiek kaut kādi organizācijas procesi, kas jums būtu laika plāns piemēram vai kaut kas tāds tīri tikai, lai es varētu saprast kā tas notiek. Jo es pati tādas arī sastādu un zinu, tāpēc man arī ir interesanti redzēt kā notiek šāda pasākuma plānošana un organizēšana.

Tad par koordinēšanu man ir tā kā skaidrs, tad jūs esat arī tie kas sastāda plānu, piemēram par šo gadu, runājot par laika plānu, kur ir ar visiem termiņiem...

**G.L.**

To sastāda LNKC...

**G.D.**

Man bija jautājums par UNESCO. Kādu lomu viņi spēlē tieši Baltikas festivālā. Vai viņi ir tikai kā iedevuši jums to statusu.

**G.L.**

Tas pat nav UNESCO, kas ir iedevis to statusu... tas ir tas CIOFF. Un tas ir NVO, kas ir Starptautiskā Festivālu padome, kas ir akreditēta pie UNESCO, bet pie UNESCO ir akreditētas simtiem šādas NVO, bet no CIOFF ir spēks tas, ka viņiem ir savi likumi, savas regulas, teiksim, ja tu esi atzīts par CIOFF festivālu tas nozīmē, ka tu maksā dalībniekiem to un to, ka tu nodrošini to un to. Tā ir drusciņ tā kā zaļās karotītes zīmīte. Teiksim tāda grupa, kas ir no Meksikas vai no kurienes viņi paskatās ka tā ir CIOFF zīmīte un var justies daudz maz droši. Jo daudzi festivāli darbojas vienkārši kā kultūras tūrisms, kur tu maksā dalības maksu un piedalies, bet nezini, ko tu tur pretī kā dalībnieks dabūsi. CIOFF skaidri zini tev apmaksās to un to, tev nav jāmaksā dalības maksa, tev būs ūdens un tā tālāk. Tas ir tas CIOFF statuss.

**G.D.**

Un par tiem tūristiem ieminoties. Vai jūs strādājat arī uz tūristiem, uz starptautisko komunikāciju?

**G.L.**

Uz starptautisku īpašu meitenes nestrādā, tas ir vairāk caur tūrisma aģentūrām, tad tiek piegādāta tā informācija, ka būs.

Mēs izmantosim tomēr trīs valodas, ka krievu valoda arī ir ļoti ejoša un vajadzīga, līdz ar to būs Latviešu Angļu un Krievu.

**G.D.**

Ļoti labi, ka par to ieminējāties. Man interesē vai tiek piesaistītas un labprāt piedalās krievvalodīgo folkloras kopas?

**G.L.**

Mums pirmkārt ir mūsu pašu kustībā piecas vai sešas aktīvas, kas vienmēr piedalās. Kas iet arī mūsu skatēs. Šogad pirmo reizi esam uztaisījuši skati mazākumtautībām, tieši atsevišķu skati. Ir bijuši tādi atsevišķi koncerti, kur mēs pieaicinām kādu rīkotāju, tad viņš atkal sasauca tādus, kas viņam šķiet atbilstoši. Šogad mēs nolēmām nopietnāk strādāt ar to un sarīkojām vienu semināru mazākumtautību ansambļu vadītājiem. Tagad mums būs 7., 8. marta skate un 21., kur tieši notiks jau atlase.

**G.D.**

Spriežot pēc auditorijas, kas vispār apmeklē pasākumus, kā vispār ir to krievvalodīgo daļu, vai cilvēki ir vispār ieinteresēti?

**G.L.**

Cilvēki ir ļoti ieinteresēti.

**G.D.**

Nav viņiem tā, ka viņi domā, ka tas ir tikai Latviešu pasākums?

**G.L.**

Tas ir folkloras spēks, tāpēc mēs vienmēr cenšamies aicināt kādu spēcīgu Krievijas, Baltkrievijas vai Ukrainas kolektīvu, jo es vienkārši tīri tā no personīgās pieredzes atceros, ka bija Oriko laukumā bija no Pēterburgas kazaku ansamblī, tādi vienkārši, bet forši vīri. Viņi dzied. Tas ir spēks un tā ir tā folkloras būtība, ka tas ir katram sadzirdams. Tur sēdēja tantes, kas bija nākušas no tirgus ar tām lielajām somām un sēdēja un es tieši skaidri dzirdēju O! Naši... Naši.. Viņi sajūt to kā savu un man liekas, ka tāds festivāls Baltika to var iedot vislabāk, ka viņi tiešām sajūt, ka arī viņiem tur ir vieta. Arī pagājušajā reizē dziesmu svētkos, kad bija folkloras diena Vērmanes dārzā sēdēja visraibākā publika. Runāja Krieviski, Latviski, pilnīgi vienalga.

**G.D.**

Nedaudz par komunikāciju, cik jūs zināt. Kurā brīdī, aptuveni, tiek piesaistīta komunikācijas daļa laika plānā skatoties aptuveni.

**G.L.**

Mums tad centrā ir tas pluss, ka mēs jau strādājam visu laiku, tad jau tajā plānošanas brīdī, kad notiek kaut kāda festivāla plāna veidošana, tajā brīdī komunikācijas meitenes ir blakus, viņas arī tā paklausās un arī kaut kādas savas idejas dod. Īstenībā tas pat sākas, kad notiek iepriekšējā festivāla izvērtēšana. Tad bieži vien tiek pateiktas kaut kādas lietas pateiktas no komunikācijas viedokļa, ka vajadzētu tā un vajadzētu to un tās tiek fiksētas kā idejas. Tās tak vai netiek izmantotas, bet vairums idejas iestrādājas. Tad protams notiek tāds tīri reālais darbs, kur meitenes vēl no sākuma nav klāt, bet paralēli notiek darbs pie vizuālā veidola protams, un tas atkal ir viņu lauciņš. Tur atkal viņas nāk kopā. Pagājušā gada rudenī mēs uzrunājām LMA studentus, mums otro reizi jau sadarbība, ka viņi sniedz mums idejas vizuālajai identitātei. Pagājušā festivāla plakāts bija mākslas akadēmijas studentes veidots un šogad arī ir LMA Students un tad viņa ideja tālāk tiek izstrādāta un ar to meitenes nodarbojas jau no pagājušā gada rudens.

**G.D.**

Bet tā plānošana sākas jau divus gadus iepriekš?

**G.L.**

Tā reāli var teikt, ka viņa sākas tūlīt pēc iepriekšējā festivāla. Tas ir normāli tik lielam festivālam.

**G.D.**

Varbūt varat novērtēt vispār sabiedrības ieinteresētību un atsaucību šādam pasākumam Rīgā un Latvijā. Vai jūtat, ka notiek tāda kā augšupeja vai tomēr kaut kādu sabiedrības procesu dēļ mainās šī ieinteresētība.

**G.L.**

Jā, bet tas nebūs profesionāls vērtējums, tāpēc, ka meitenes to zinās labāk... visas ciparu lietas un tā tālāk, bet tīri tāds cilvēciskais vērtējums es domāju, kopš gadu tūkstošu mijas, kad bija diezgan uz leju ejošā līkne sabiedrības ieinteresētībā pat deviņdesmito beigās. Jo bija pazudis tas nacionālās pretestības vektors, kas vienmēr bijis liels katalizators arī deviņdesmito gadu sākumā, kad bija ļoti svarīgi uzsvērt to nacionālo momentu un folkloru ir labākais līdzeklis. Ap 2000. gadu, kad kapitālisms bija sevi apliecinājis un bija iestājusies tā cilvēku vienkārši izdzīvošana un vairāk varbūt tādu sociālo problēmu risināšana, tajā brīdī bija lejupejoša tajā brīdī. Viņa vairāk vai mazāk mainījās ap to pašu 2005., 2006. gadu.

Es domāju, ka šobrīd notiek tieši šī auditorijas sadalīšanās, es pieņemu, ka Baltika vairs nebūs milzīgs masu pasākums. Baltika uzrunās šaurāku auditoriju, bet noteikti precīzāk. Es Baltiku redzu tiešām kā danču meistarklasi, kas ir tāds īsts *Social Dancing*, kur tu vari paņemt savu vīru, kurš nekad nav dejojis un aiziet kādu deju iemācīties, nevis noskatīties deju koncertu. Paņemt bērnu un aiziet paklausīties pasakas un līdzīgi. Vārdu sakot šī sadalīšanās. Tāpēc es domāju tas vārds tas nišas, tas pat Baltikas gadījumā ir pareizs, tas pat ir mūsu mērķis. Es domāju mārketinga meitenes nebūs par to laimīgas, jo viņām viss ir jāpārdod un jo lielāks tas skaitlis ir, jo labāk. Bet šis nekad nebūs Eirovīzijas vai par Dziesmu svētku... jo Baltika nav dziesmu svētki, tā nav tūkstošu auditorija.

Internet survey “Do you know what is international folklore festival Baltica”?

Vai zini, kas ir folkloras festivāls Baltica?

1. Vai esi kādreiz dzirdējis par tādu festivālu - Baltica?
  - a. Jā
  - b. Nē
  
2. Vai kādreiz esi apmeklējis festivālu Baltica?
  - a. Jā
  - b. Nē
  
- Ja 2.jautājumā izvēlēties atbildi Jā, dodies uz 3.jautājumu
  
- Ja 2.jautājumā izvēlēties atbildi Nē, dodies uz 5.jautājumu
  
3. Tu esi apmeklējis festivālu Baltica kā:
  - a. Skatītājs
  - b. Dalībnieks
  - c. Atbalstījis kādu dalībnieku
  - d. Organizators
  - e. Cits (lūdzu norādīt)

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4. Kur Jūs esat ieguvis/usi informāciju par festivālu Baltica?
  - a. Esmu bijis dalībnieks folkloras kopā, kas piedalījās festivālā
  - b. ģimenē
  - c. no draugiem un paziņām
  - d. Skolā, universitātē vai citā mācību iestādē (ieskaitot interešu izglītību)
  - e. Ziņās masu medijos (TV, radio, internets, avīzes, žurnāli)
  - f. Reklāmā
  - g. Informatīvos bukletos, skrejlapās
  - h. Brīvprātīgās aktivitātēs
  - i. Cits (lūdzu norādīt)

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5. Vai Jums būtu interese apmeklēt folkloras festivālu Baltica, ja Jums par to būtu informācija
  - a. Jā
  - b. Nē
  - c. Jā, ja festivāla programma būtu saistoša
  - d. Jā, ja festivāla pasākumi norisinātos kaut kur tuvākajā apkārtnē
  - e. Nē, es neesmu ieinteresēts/a folkloras mūzikā, dejās un citās aktivitātēs
  - f. Cits (lūdzu norādīt)

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6. Kādos kanālos Jums būtu visvieglāk iegūt informāciju par festivālu Baltica un ar to saistītām aktivitātēm?

- a. Masu medijos (Interneta portālos, drukātajos medijos, TV, radio)
- b. Sociālos medijos (Facebook, Draugiem.lv, Twitter, Instagram)
- c. Reklāmā (outdoor advertisement, leaflets, print newsletters)
- d. E-pastā
- e. Festivāla mājas lapā [www.folklorasbiedriba.lv](http://www.folklorasbiedriba.lv)
- f. Skolā, universitātē, darbā
- g. Cits \_\_\_\_\_

7. Vai kādreiz esat apmeklējuši mājas lapu [www.folklorasbiedriba.lv](http://www.folklorasbiedriba.lv)?

- a. Jā
- b. Nē

Dzīvesvieta: \_\_\_\_\_

Vecums:

- Līdz 18
- 19 – 24
- 25 – 30
- 31 – 40
- 41 – 55
- 56+

Dzimums:

- Sieviete
- Vīrietis

Izglītība:

- Pamatskolas izglītība
- Vidusskolas izglītība
- 1. līmeņa augstākā
- Augstākā izglītība
- Nepabeigta augstākā izglītība
- Maģistrs
- Topošais maģistrs
- Doktorants

## DOKUMENTĀRĀ LAPA

Maģistra darbs “Folkloras Festivāla „Baltica” Publiskā Komunikācija Latvijā No 2006. līdz 2015.gadam” (Public Communication Of „Baltica” Folklore Festival In Latvia In 2006–2015) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Gita Deniškāne \_\_\_\_\_  
/paraksts un datums/

Rekomendēju darbu aizstāvēšanai  
Vadītājs: Prof. Dr. art., Valdis Muktupāvels \_\_\_\_\_  
/paraksts un datums/

Recenzents: Dr. hist., Inese Runce \_\_\_\_\_  
/paraksts un datums/

Darbs iesniegts Latvistikas un baltistikas nodaļā \_\_\_\_\_

Dekāna pilnvarota persona: Dr. hist. Inese Runce \_\_\_\_\_  
/paraksts/

Darbs aizstāvēts maģistra gala pārbaudījuma komisijas sēdē \_\_\_\_\_

protokols nr. \_\_\_\_\_, vērtējums \_\_\_\_\_

Komisijas sekretārs: Dr. hist. Inese Runce \_\_\_\_\_  
/paraksts/