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## **CULTURAL DEVELOPMENT POLICIES IN MEMBER STATES**

### **CULTURAL POLICY IN LITHUANIA**

#### **National Report**

**Culture Committee  
Strasbourg 1997**

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COUNCIL FOR CULTURAL CO-OPERATION

**CULTURAL DEVELOPMENT POLICIES**

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## Foreword

Cultural life is far from being static and that is why it can not be fully described. It is more a play of subtle forces that create specific ornaments the dynamic trajectory of which characterise a concrete cultural event.

Cultural policy is a more tangible and "down- to- earth" phenomenon which should be formed logically and could be developed purposefully. On the whole the cultural policy could be described as concrete acts and decisions made by the State institutions in order to develop and spread culture, to guarantee civic participation in the cultural process and life, to support and encourage artistic creation and to guarantee freedom of full self-expression to artists. Such means of cultural policy as promulgation of laws, mechanisms of financing, organisation of cultural governing, and spreading of the news about cultural life help to achieve all of the above mentioned aims of cultural policy.

The attempts to describe and evaluate the State cultural policy in different spheres of culture and art have been made in the National Report " Cultural Policy in Lithuania".

The main attention in the Report is focused upon the year 1990-1995 period. Taking into consideration political and economic situations of the post - communist countries during the transition period it was very logic to focus upon the relatively short period of cultural policy accomplishment of the independent state. It is also worth while to mention the fact that many important changes and events that occurred in the cultural and political life of the State during the last two years have not been included in the Report due to our dynamic life. These new tendencies create and affect cultural policy, the trends of cultural organisation and administration, the essence of culture itself , they make us reflect upon the priorities of cultural policy and the specific ways and means of fulfilment.

It is impossible, of course, in this type of National Report to evaluate the whole structure of State cultural policy and to anticipate future administrative, financing and legal regulations. We however, should consider the Report of the National Cultural Policy as an attempt to understand the dynamics of cultural policy and as an attempt to describe the obtained results. To evaluate the results already obtained in the context of other European countries is also of great importance.

I highly appreciate the work done by a group of experts of the Council of Europe: Ms Ritva Mitchell (Programme Coordinator), Ms Ruta Caupova, Mr Peter Kron(President), Mr Bill Dufton(Rapporteur), Mr Ilkka Heiskanen, Mr Aidan Walsh.

I would like to express my special gratitude and thanks to the Lithuanian institutions and organizations which provided the information needed, to the group of researchers who have been working for nearly two years on the National Report. Also I extend my special thanks to Mr Viktoras Liutkus - a coordinator of the working group who did a great job and prepared the final article of the Report.



Saulius Šaltenis

Minister of Culture of the Republic of Lithuania



## CULTURAL POLICY IN LITHUANIA

## National Report

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## I. INTRODUCTION

On 7 May 1992 the Republic of Lithuania joined the European Cultural Convention (1954) and on 14 May 1993 it became a member of the Council of Europe and began to participate in the programmes of this significant international organisation.

In 1995 Lithuania announced its desire to join the European Programme of National Cultural Policy Reviews, which the Council for Cultural Cooperation (CDCC) has carried out since 1986.

The major objectives of this programme are as follows:

- *to disclose various aspects of the national cultural policy as well as its aims, the means of implementation and the results achieved;*
- *to promote the exchange of information on the cultural policy in different European countries;*
- *to accumulate and disseminate the general methodological experience in the sphere of research of national cultural policies as well as the criteria for the evaluation of State cultural policy.*

Since the outset of the said Programme reviews of National Cultural Policy have been made by France (1988), Sweden (1989), Austria (1993), the Netherlands and Finland (1994), Italy and Estonia (1995), Russia and Slovenia (1996) and Bulgaria (1997).

In 1995 by order of the Minister of Culture of Lithuania a working group was formed to start work on a review of "Cultural Policy in Lithuania" and to co-ordinate it. The group worked out an outline of subjects for the "Review" and selected the authors of separate texts.

In December 1995 the Lithuanian working group and the experts of the Council of Europe held a seminar in Vilnius devoted to an analysis of the methodological issues related to the national review. The Latvian expert group, which was working on an analogous review, also participated in this seminar.

"Cultural Policy in Lithuania" includes information and data submitted by specialists and institutions responsible for various spheres of culture and art<sup>1</sup>.

The Statistics have been collected from publications of the Government Department of Statistics of the Republic of Lithuania, the departments of the Ministry of Culture, statistical reports and documents, academic studies and publications. In order to elaborate a consistent text and avoid the violation of the methodological requirements set for the "Review", the texts have been edited, revised and amended. The final text has been prepared by Viktoras Liutkus, a member of the working group and the coordinator of the preparatory work on the "Review".

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**'The texts for the "Review" have been presented by:**

*L.Overlingienė - cultural heritage; R.Kvietkauskienė - libraries; R.Senapėdis - museums  
 Ž.Bagdonavičienė - financing of culture; A.Bekšta - administration of culture; data on Lithuania  
 cultural heritage (restoration; movement of cultural heritage); V.Baliūnienė - laws on culture and  
 those influencing it; S.Vaitiekus - national minorities and culture; I.Marčiulionytė - participation in  
 culture, international cultural relations; A.Butrimas - sources of cultural policy; S.Lipskis - book  
 publishing; J.Giedrys - theatre; B.Gintalas - cinema; L.Tapinas - Radio and TV; press  
 V.Šatkauskienė - ethnic culture; V.Liutkus - introduction; methodological notes; promotion of  
 creativity and artists; heritage (historical glance); arts activities of amateurs; debates on the cultural  
 policy in 1994-1996.*

**Institutions and organizations:**

*Agency of Lithuanian Copyright Protection Association (LATGA-A)  
 Artists Union  
 Association of Art Creators of Lithuania  
 Association of Music Industry of Lithuania  
 Association of Publishers of Lithuania  
 Cinematographs Union  
 Department of Archives at the Government of Lithuania  
 Department of Culture and Art of Vilnius city  
 Department of Regional Problems and National Minorities  
 Folk Artists Union  
 Folk Cultural Centre of Lithuania  
 Lithuanian cultural workers in- service training centre  
 Lithuanian National Philharmonic Society  
 Ministry of Education and Science  
 Ministry of Public Administration and Local Authorities  
 Photoartists Union  
 Theatre Union  
 Vilnius Record studio  
 Writers Union*

## **METODOLOGICAL NOTES. OBJECTIVES, STRUCTURE AND PERIOD OF THE “REVIEW”**

The methodological guidelines for the preparation of cultural policies worked out by the Council of Europe (“**Evaluation of National Cultural Policies. Guidelines for the preparation of national reports. By Robert Wangermee**”. Strasbourg, 1993) provide selection and evaluation provisions, the main purpose of which is to disclose the manifestation of democracy, creativeness and decentralisation in the state cultural policies. One of the characteristic guidelines - the attitude to the cultural policy should be based on the ways and means employed, the achieved results and consequences prescribed for in the appropriate state documents for the achievement of objectives in the sphere of the cultural policy. It is not a mere description or commentary on the past and continuing cultural life or the enumeration of intentions and the unrealised projects. On the other hand, the “**Review**” in respect to its character and objectives is not an academic research into cultural processes either. The cultural policy expresses the state’s (its institutions’) actions, decisions, steps, etc., which will enable culture to expand and spread, ensure the participation of society in culture and its management, support artistic creation and to guarantee its manifold expression.

The principles (measures) for the implementation of state cultural policy are as follows:

- *legislation (creation of legal norms)*
- *financing*
- *organisation of cultural management*
- *dissemination of information and knowledge about culture.*

The report “**Cultural Policy in Lithuania**” has made an attempt to characterise and evaluate the state cultural policy in various spheres of culture and art, accentuating:

- *the legal, financial and administration means employed by the state for the expansion of culture;*
- *the changes in various spheres of culture and art, the structure of institutions, the characteristic tendencies that have emerged and results caused by said measures;*
- *the cultural decentralisation process, the effectiveness of the decision-making mechanism, the accessibility of culture to the public and its participation in the processes of culture;*
- *the support for creation and artists as well as the principle measures employed.*

The "Review" comprises **XII chapters**.

The Introduction indicates the most general methodological principles that were observed when preparing the "Review", also its objectives, structure as well as the period reviewed.

**II-III** chapters present the main ethnocultural and social data on Lithuania, the political and administrative structure of state, relations between the state and the church, social and economic situation of state. The survey of the sources of cultural policy in Lithuania and guidelines of founding cultural and arts institutions in Lithuania since the XIII-XIV till the XX century are presented in chapter III.

**IV** chapter is one of the widest in the Report. It covers and analyses the main levels of organization and implementation of state cultural policy as well as a role of the Seimas (Parliament) and the Government of Lithuania. It includes review of administration of culture at state, regional and local levels, the principles of financing and legislation development during the last 5-6 years.

**V** chapter analyses the situation in culture and art industry, the results of changes in publishing of books and press; the situation in film and audio- video production. It also presents the structure of Radio and Television network as well as its management.

**VI** chapter describes state support for artists' organizations, characterises the features, advantages and disadvantages of the main laws related to artistic activity, the social and economic situation of artists. The review of protection of intellectual property as well as artistic education gives an opportunity to form a more comprehensive approach to creative conditions for artists in the republic.

The tendencies of dissemination and consumption of culture as well as the role of the cultural institutions taking part in this process are surveyed in the chapter **VII**. Usually a big attention is paid to financing of the activities of theatres, museums and libraries by state, therefore, in this part data about the effectiveness and the results of the support are presented. Corresponding statistics also reveals the character of Radio and Television programmes, the structure of audience and its orientation.

Traditionally a dominant field in Lithuanian culture policy is cultural heritage. The chapter **VIII** is dedicated to it. It describes and specifies the main principles of cultural heritage administration, listing, restoration works and financing of heritage programmes, characterizes the situation of museums, ethnic culture in process of economic changes.

The chapter **IX** presents data on the cultural activity of amateurs- the area in which Lithuania has deep and sufficiently developed traditions. The participation of young and

disabled people in cultural life shows the orientation of corresponding strata of society as well as the conditions created by state for these people to join cultural activity.

The culture of national minorities is comprehensively reviewed in the chapter X. Lithuania may be proud of the fact that most especially sensitive problems for national minorities ( such as citizenship, restoring of property, education, religion, press, etc.) during the last years have been successfully and tolerantly solved. Data and statistics would show that culture of national minorities and changes in many fields of their activities have brought positive results.

The chapter XI indicates the most important guidelines of international cultural relations and co-operation areas, defines contacts with Lithuanian diaspora.

The chapter XII summarises the debates and various opinions on Lithuanian cultural policy and its priority as well as management and financing principles that took place in 1994-1996. State cultural policy strategy was discussed at the 2<sup>nd</sup> Congress of Lithuanian Culture in June 1996.

The “**Review**” embraces a much wider sphere of culture than it is directly regulated by the state and its management by the Ministry of Culture and other state cultural institutions. The main attention, however, is focussed on culture within the sphere of state regulation and influence, and smaller - on the cultural policy of municipalities and counties. Two main reasons can be mentioned here:

1. in recent years the dominant decisions on the administration, financing and legal regulation of culture were those adopted at the level of the state and its institutions. It was the means employed by the state for the implementation of cultural policy that first of all determined the situation of culture as and its various peculiarities in the context of the economical and social reforms carried out during this period;

2. the cultural policy provisions established at the local level and their influence on the development of local culture was not great. The administrative - territorial management reforms carried out in Lithuania, as well as changes in the structure of the local government reflected the search for policy and various ways of implementing it.

Besides the Ministry of Culture (up to 1 July 1994 - the Ministry of Culture and Education) a direct and indirect influence on the development of culture and its processes is also exerted by the Ministry of Finance, the Ministry of Justice, the Ministry of Foreign Affairs, the Ministry of Education and Science, the Ministry of Construction and Urban Planning, the Ministry of Public Administration Reforms and Local-Authorities, the Ministry of Social Protection and Labour, the Ministry of Economy as well as other departments controlled by the Government, such as: the Department of Regional Problems and National Minorities; the Department of Customs; the Department of Patents; the Department of Archives and the Lithuanian Radio and Television. The

analysis of the influence made by the mentioned institutions on cultural policy would need much effort, and at the same time such an attempt opens Pandora's box.

The review "**Cultural Policy in Lithuania**" devotes its main attention to the period between 1990-1995. Several reasons can be presented for this :

- the Culture Committee of the Council of Europe, taking into consideration the political and economical peculiarities of the post-communist countries during a transitional period recommends focussing attention on the short period since independence;
- it is impossible to objectively evaluate, say, the cultural policy of the Soviet Republic of Lithuania in the 60s-70s without erroneous deviations in respect to statistical data, financial indices and the comparison of results;
- from the standpoint of cultural development in present-day Lithuania, it is more important to see the peculiarities of the cultural policy in recent years. Let us hope that the material contained in the "Review" will provide a basis for future decisions in respect to cultural policy.

The work on the "**Review**" disclosed the shortage of consistent and objective investigations in the sphere of cultural development in present-day Lithuania and in the analysis and conclusions drawn from cultural statistics. The mentioned reasons prevented from gaining a deeper insight into the comparisons of Lithuanian cultural policies of the current decade. The authors of the "Review" have come to the conclusion that research into the culture of present-day Lithuania, and preparation of consistent statistical data as well as the formation of an appropriate division (at the Ministry?) to perform this work would significantly assist the state in the formation and implementation of cultural policy.

The structure of the "**Review**" and its chapters combine the "functional" (the means of financing and management of culture and the results of their influence; the spreading and consumption of culture and art in society, etc.) and the "sectoral" (the characterisation of activities in the separate spheres of culture and art and institutions; the production of art, etc.) standpoints. The latter, however, seems to be dominant in the "Review". Priority was given to this because in Lithuanian culture an important role traditionally belongs, for example, to the cultural heritage, and the culture of national minorities; moreover it seemed important to review the place and role of cultural institutions in the process of implementing state cultural policy.

The authors of the "**Review**" found it reasonable to present a concise historical view of the sources of Lithuanian state cultural policy as well as pointing out in some sections and chapters important facts in the history of Lithuanian culture and briefly specifying the most characteristic tendencies in the cultural development. The aim was to emphasise that a great number of the components of cultural policy have a tradition of many years standing. They disclose the state's actions and the cultural means employed as well as certain cultural characteristics of the country.

Reporting on the period between 1990-1995, the authors observed that reforms in cultural policy had actually begun earlier, i.e. in the years of "perestroika". Therefore, one can conditionally distinguish two periods: 1988-1990 (until the restoration of independence) and 11 March 1990 until 1995. The characteristic feature of the first period was great public interest stimulated by "Sajūdis" in the heritage and current position of national culture, history, as well as a particularly active role of the part of creators and artists in the process of Revival. During this period creative unions left Soviet organisations one after another ; clubs and societies for cultural heritage were coming into being; public discussions on culture were being held as well as the forums in magazines and on TV; and ,finally, looking ahead - on **18-20 May 1990, the 1st Congress of Lithuanian Culture** was held. During the second period culture has experienced unavoidable changes, and due to the influence of economical, administrative and financing reforms, it has had to adjust itself to market conditions, and to the norms and requirements prescribed by numerous laws. The changes influenced the situation of culture, the infrastructure of institutions and the direction of the organisation and administration of culture. The status of creative unions and of the artist have changed as well as social conditions and provisions for the consumption of culture by the public. This period also witnessed an expansion of international cooperation in the sphere of culture.

The authors finish the "Review" with the debates held in 1994-1996 on the evaluation of state cultural policy, the resulting interest in the reasons for the directions of that policy, the nature of various submitted documents submitted the results of the **2nd Congress of Lithuanian Culture (29 June 1996)**. Those discussions manifested some potential new landmarks and needs in the sphere of culture as well as proposals for the development of Lithuanian culture.

## II. PRINCIPAL ETHNOCULTURAL AND SOCIAL DATA ON LITHUANIA

### 2.1. TERRITORY, LANGUAGE, POPULATION

The Republic of Lithuania is a state that lies on the eastern coast of the Baltic Sea with an area of 65,300 sq.m. In the north Lithuania borders on the Republic of Latvia, in the east and south on the Republic of Belarus and in the south-west on Poland and the Kaliningrad Region of the Russian Federation. The Lithuanian coastline extends 99 km. The capital of Lithuania is Vilnius ( 575,7 thousand inhabitants, 1995). The Lithuanian language together with the Latvian language, belongs to the Eastern Baltic languages. On the basis of the Law adopted by the then Supreme Council of the Lithuanian SSR, the Lithuanian language was legalised as a state language in 1988.. In 1995 Lithuania had a population of 3.718 million. In recent years the population of Lithuania has decreased (in 1991 - 3,751) due to the two main reasons: the growth of the death rate as against the birth rate (in 1994 the natural growth of population equalled minus 4,7) and a negative migration saldo (more people emigrated from Lithuania than arrived: in 1991 the migration saldo equalled minus 8875 and in 1994 minus 2582). A particularly negative effect on the number of Lithuanian population was made by World War II, the 1940-1941 and the post-war deportations of the people to Russia, the losses in the resistance struggle against the Soviet occupation regime and the repatriation of a certain part of the population to Poland and Germany. For these reasons Lithuania has lost nearly one million of inhabitants, and the prewar number of population (3,08 mln. - 1940) was reached only in 1969. The density of population is 56,9 (1995) per sq.km.

Historical, political and social events have also determined quite a big emigration of Lithuanian population to various countries of the world in the 20th century.. At present nearly one million emigrants of Lithuanian origin reside beyond the ethnic boundaries of Lithuania.

The main states with more numerous Lithuanian communities are as follows:

USA	812 thousands
Russian Federation	70 "
Argentina	35 "
Brazil	35 "
Latvia	35 "
Poland	30 "
Canada	20 "
Australia	10 "
Belarus	10 "

*SOURCE. Data presented by the Department of Regional Problems and National Minorities. September 1996.*

The period between 1991-1995 witnessed a re-emigration process, when Lithuanians started returning to Lithuania for permanent residence. This process was stimulated by the restoration of the **Independent Republic of Lithuania on 11 March 1990**, the Laws on the Restoration of Citizenship, the Restitution of Real Estate to its Legal Owners (though not always favourable to re-emigrants) as well as by various social causes (kinship relations, education of children in Lithuania, economic activities, etc.). Besides, a substantial great number of Lithuanians returned from deportation localities in Russia.

The change in the ratio of the urban to rural population is also associated with the migration of the population (%):

Population	1979	1990	1995
Urban	60	68.1	68.0
Rural	40	31.9	32.0

*SOURCE. Statistical yearbook of Lithuania. 1994 - 1995. V. 1995, p. 36.*

The stability of the the rural population in 1990-1995 is associated with the restitution of the right of ownership to surviving real estate and the restitution of land to former owners as a result of which the number of the rural population remained stable and part of the urban population returned or moved to rural localities.

**The major Lithuanian cities (in thousands, 1995):**

Vilnius	Kaunas	Klaipėda	Šiauliai	Panevėžys
575,7	415,3	202,8	147,2	132,1

The Law on Citizenship of the Republic of Lithuania (1989) established only one - citizenship of the Republic of Lithuania - and only the President has been granted an exceptional right to grant citizenship of the Republic of Lithuania to the citizens of other countries. Upon restoration of Independence in 1990, all the inhabitants of the then Lithuania were granted an equal right (zero version) to choose (or not to) citizenship of the Republic of Lithuania. It was one of the most significant first steps in the process of the creation of a democratic society, reducing some potential negative reactions of national minorities to a minimum.



**The ethnic composition of Lithuania's population (%):**

	Lithuanians	Russians	Poles	Belorusians	Ukrainians	Jews	Other
<b>1989</b>	79.6	9.4	7.0	1.7	1.2	0.3	0.8
<b>1995</b>	81.3	8.4	7.0	1.5	1.0	0.1	0.7

*SOURCE. Statistical yearbook of Lithuania. 1994 - 1995. V., 1995, p.36*

In the period between 1989-1995 the **Russian population** sharply declined by **1%** , from 344.5 to 310.9 thousands. It should be associated with the withdrawal of Russian troops ( mainly officers and members of their families) and the emigration of a proportion of the Russian population following the restoration of Independence in Lithuania.

## **2.2. STATE POLITICAL AND ADMINISTRATIVE STRUCTURE**

Upon restoration of the Independent Republic of Lithuania in 1990, the system of state power, inherited from the USSR ,was legalised by the Provisional Fundamental Law of the Republic of Lithuania: i.e., the Supreme Council, the Council of Ministers and the Supreme Court. The institution of the President of the Republic was not yet established at that time. The president's functions were performed by the Chairman of the Supreme Council.

The present governance system of the Lithuanian State is determined by **the Constitution** of the Republic of Lithuania adopted by referendum on **25 October 1992**. Pursuant to the Constitution the state power in Lithuania shall be exercised by **the Seimas (Parliament), the President of the Republic, the Government and the Court**. The Constitution shall establish the principle for the separation of powers and mutual control.

The legislative right shall be vested in the Seimas which consists of **141** members. It shall be elected for the period of **four** years on the basis of a general, equal and direct voting right and a secret ballot. **50%** of the members of the Seimas are elected on the basis of a **proportional** system, and the other part - on that of a **majoritarian** one.

The right to initiate legislation in the Seimas shall belong to the members of the Seimas, the President of the Republic and the Government. A legislative right shall be also exercised by the citizens of the Republic of Lithuania. 50 thousand citizens, who have a voting right, may submit a project to the Seimas which shall consider it.

The President of the Republic is head of the State. He shall represent the state and perform the duties delegated to him by the Constitution and the laws. The President of the Republic of Lithuania shall be elected by the citizens of the Republic of Lithuania for the period of five years on the basis of a general, equal and direct voting right and a secret ballot. Presidential elections in the Republic of Lithuania were held in 1993.

Pursuant to the Constitution, the Government of the Republic of Lithuania shall be composed of the Prime Minister and ministers. The Prime Minister shall be appointed and dismissed by the President of the Republic with the approval of the Seimas. The ministers shall be appointed and dismissed by the President of the Republic upon the recommendation of the Prime Minister. The Government shall hand over its mandate to the President of the Republic after the elections to the Seimas or upon the election of the President of the Republic. The new Government shall get a mandate to act upon the approval of its programme by the majority of the members of the Seimas attending the Seimas sitting. In the case, when more than half of the minister's posts are held by new ministers, the Government must get a new mandate from the Seimas. Otherwise, the Government must resign.

Following the restoration of Lithuania's Independence, seven governments ruled the Republic up to December 1996. Their specific feature was the fact that none of them was a coalition government of a classical model, i.e. formed on the basis of the parties' agreements upon the coordination of their different programmes as well as their political, social and cultural orientations. The elections to the Seimas held late in 1966 were won by the right -wing parties. After the elections a coalition government was formed for the first time from the Homeland Union (Lithuanian Conservative Party), Christian-Democrats and the Centre Union.

## **POLITICAL PARTIES**

With the occupation and annexation of Lithuania by the USSR in 1940, the activities of all political parties and organisations were terminated, and the only party that functioned in Lithuania up to 1988 was the Lithuanian Communist Party (LCP), a branch of the CPSU in Lithuania. In 1988 a public movement- the Lithuanian Reform Movement "Sajūdis" (henceforth, Sajūdis) emerged. Under pressure from Sajūdis, the LCP split from the CPSU in 1989 and became an independent party. In 1990 it renamed itself the Lithuanian Democratic Labour Party of a social democratic orientation.

The Law on Political Parties adopted on 25 September 1990 legalised the right of Lithuanian citizens to form political parties. As many as 5 political parties and movements participated in the 1990 elections to the Supreme Council of the Lithuanian SSR, 17 - in the 1992

elections to the Seimas of the Republic of Lithuania and 28 parties and political movements in the 1996 elections to the Seimas.

The **1995** elections to the Local councils (municipalities) were won by the right-wing parties. The Lithuanian Conservative Party (Homeland Union) - the party matured by Sajūdis - and Lithuanian Christian Democratic Party received the greatest number of votes. In view of the fact that elections to Local councils were held every second year (till 1997) and the economic situation in the Republic was grave, the orientation of many Local councils changed after every election. The new political leaders striving to implement their policy made efforts to dismiss the officers who were formerly employed in executive institutions and to exert influence on the activities of cultural institutions. Such measures created an atmosphere of instability and insecurity as well as influencing the day-to-day work: the culture administrators of the local councilsgovernments devoted more attention to the solution of everyday problems or to the realisation of short- term objectives than to the creation of long-term programmes for the development of culture.

#### **ADMINISTRATIVE - TERRITORIAL DIVISION**

The administrative - territorial divisions and the institutions of the two-level system of Local government ,inherited from the USSR, functioned in Lithuania until the mid - 1994: a) the higher level - the councils of cities (**11**) and districts (**44**); b) the lower level - the councils of the smallest rural administrative units (apylinkės) (**426**). Until 1994 the councils of both levels were elected for a period of two years and a half.

Pursuant to the **Law on the Territorial-administrative Units and their Boundaries of the Republic of Lithuania (1994)**, the territory of Lithuania was divided into **56 local authorities and 10 higher administrative units- counties (apskritis)**. The management of the latter shall be organised by the Government, and it shall be based on the **Law on the Administration of Counties (1994)**. According to the Constitution of the Republic of Lithuania, the right of self-government shall be granted to the administrative units on the state territory prescribed by the law. It shall be implemented through the appropriate Local councils The members of Local councils shall be elected for the period of two years by the inhabitants of an administrative unit on the basis of a general, equal and direct voting right and a secret ballot. Within the powers prescribed by the Constitution and the law, the local governments shall act freely and independently. The self-government laws shall be regulated by the **Law on Local Self-Government (1994)**.

## ECONOMIC AND SOCIAL SITUATION

### Changes in Gross Domestic Product volume. The National Budget.

During the transitional period (1989 - 1995) GDP in Lithuania fell by more than half. The sharpest fall occurred in 1990 - 1992 when economic ties with the East crumbled overnight, causing severe shortages of energy and raw materials. Thus, the 29% fall between 1993 and 1995 could be interpreted as assign of stabilisation.

In 1994, there appeared the first indications of an increase in economic activity, and GDP rose by 1% compared with 1993. Estimates for GDP in 1995 were 2.7% higher than in 1994. Taking 1995 inflation into account, the actual GDP figure is estimated at 22.2 billion Litas (5.5 billion in USD).<sup>1</sup> Further growth in GDP is forecast, and the International Monetary Fund estimates growth of 1.5% to 2.0% in 1996 and 5.0% in 1997.

Most of the National Budget is spent on meeting social needs, and, in 1995, social expenditure accounted for 48.1% of NB expenditure. The break-down of consolidated social budget expenditure by sector in 1995, compared to that in 1994, is characterised by:

- *the falling proportion of social security expenditure, and expenditure on culture and sports, which declined by 0.6% and 0.3% respectively;*
- *the slight growth in expenditure on health and education, by 0.6% and 0.3% respectively.*

In June 1993 the National currency Litas was introduced and the ratio of Litas to USD established: 4 Litas = 1 USD.

In 1994 VAT was introduced replacing of sales tax at the same level (18%). A universal 33% tax on personal incomes replaced the progressive 10% - 33% personal tax.

Annual inflation rate in 1991 - 1996 (percentage):

1991	383
1992	1163
1993	189
1994	45.1
1995	35.7
1996	20

<sup>1</sup> *Lithuanian human development report. 1996. P. 18.*

### **Population: income and distribution. Employment and unemployment.**

The 1995 data set 251 Lt (62.7 USD) as the average monthly gross income per household member. Disposable income, i.e. income after taxes and social insurance deduction, equalled 217 Lt (54.25 USD) per month on average on a national level. Research data show that both gross and disposable incomes increased steadily, but this increase was not sufficient to compensate for the growing cost of goods and services. Real incomes for households surveyed fell by 65% over five years. Taking into account changes in the price of goods and services, the 1995 average income in real forms is equivalent to 37% of that of December 1990.

The Minimum Subsistence Level (MSL) was defined in 1990 and applied to one person on a monthly basis and guaranteeing a minimum socially - accepted subsistence level. In 1995, MSL equalled 121.2 Lt ( 30.3 USD).

**Population distribution in 1995** was as follows:

employed	51%
pre-school age children	10%
day school pupils and students	16%
unemployed	7%
pensioners and disabled (non workers)	15%
non - employed working age	1% <sup>1</sup>

Total employment in **1995** accounted for approximately **45%** of the population.

According to the Labour Exchange, in December 1995 the official non-worker level in Lithuania was 7.7% ,and the unemployment level was 3.3% .However, the unemployment level ,for non- workers and unemployed combined, was 12.6% in 1995 (There is a difference between “unemployed status” and “non-worker status”: people without “unemployed status” are registered as “non- worker’s” looking for work).Unemployment is highest among young people from 16- 29. In the first quarter of 1995 this age group accounted for 52% of all unemployed.people.

### **EDUCATION**

Education reforms began during the Soviet occupation. A national school concept was announced in 1988. A second stage of reform began with the restoration of state independence. In

<sup>1</sup> *Ibid.,P.35.*

1991, a Law on Education was passed. The state monopoly over education has been successfully broken, opening the way to diversity, flexibility, continuity, academic freedom and autonomy. New educational models and institutions have now appeared: gymnasia and college-type specialised secondary schools were reestablished to supply more intensive and flexible general, specialised secondary and vocational education. Pre - schools and primary schools (grades 1-4) are currently working with new educational content and textbooks.<sup>37</sup> private specialised, vocational and public schools are now operating <sup>1</sup>.

Total number of students in higher (15) schools (in thousand):

1994/1995	51
1995/1996	54

Number of students per 10000 population in higher schools:

1994/1995	138
1995/1996	145 <sup>2</sup>

According to an international expert-rated national classification of education programmes (ISCED), 25% of 20 - 24 years olds in Lithuania are now pursuing specialised and higher education.<sup>3</sup> In 1995, over 90% of gymnasium graduates went on to higher schools.

In 1995, 8.7% of all employed people worked in the formal education system and almost 45% of these are school teachers. In 1994, the total number of teachers rose by 10% compared with 1990. There are six students to one instructor (10 to 1 in 1990). Teaching is one of the lowest -paid professions, in 1994 higher qualified teachers earned less than 400 Lt per month ( 100 USD).

#### STATE AND CHURCH

Pursuant to the Constitution there is no state religion in Lithuania (Article 43). The Constitution has legalised freedom of faith: everyone has the right to freely chose any religion or faith and to worship it individually or with others, to conduct religious worship, to practice faith as well as to teach it (Article 26). The state recognises Lithuania's traditional churches and religious organisations as well as other churches and religious organisations, if they have a following and their teaching and rituals are not contrary to the laws and morals. According to the **Law on Religious Communities and Brotherhoods (1995)**, the state recognises nine existing traditional religious communities and brotherhoods, which make part of Lithuanian historical,

<sup>1</sup> *Lithuanian human development report. 1996. P.56*

<sup>2</sup> *Statistical yearbook of Lithuania. 1996. P.477.*

<sup>3</sup> *Lithuanian human development report, P. 58.*

spiritual and social heritage: **Roman Catholics, Greek Catholics, Evangelical Lutherans, Reformed Evangelical, Old Believers, Orthodox Believers, Judaists, Moslems Sunnites and Caraites.** Other religious communities may apply for state recognition not less than 25 years after their primary registration in Lithuania. On **1 January 1995** the number of the main religious communities in Lithuania was as follows: Roman Catholics - 684; Old Believers - 58; Evangelical Lutherans - 53; the New Apostles Church - 45; the Orthodox Church - 41<sup>1</sup>.

Traditionally the Roman Catholic Church is dominant in Lithuania, and it has a great moral influence on the population. It had retained its influence (particularly in rural localities) even in the period of the Soviet regime. The Lithuanian Catholic Church has greatly contributed to the worldwide dissemination of information about the crimes and offences committed by the Soviet power in respect to civil rights. The Lithuanian underground printed and distributed "The Chronicle of the Lithuanian Catholic Church" in Lithuania and foreign countries since 1972.

Upon the restoration of Independence, on 12 June 1990 the Supreme Council of the Republic of Lithuania adopted the Resolution "On the Restitution Act of the Status of the Catholic Church in Lithuania" and "The Restitution Act of the Status of the Catholic Church in Lithuania" (henceforth the "Restitution Act"). It established that the state recognizes the right of the church to independently manage its internal life on the basis of the norms prescribed by the canon law. It commits itself to compensate the Church for losses incurred according to mutually acceptable agreements, to impose no restrictions on the activities of the church religious education, to support the Church institutions which develop Christian culture and contribute to charity.

The **Restitution Act** has given rise to a double reaction and caused serious consequences for cultural institutions. Firstly, it was an act restoring justice. Secondly, it caused dissatisfaction among other traditional confessions in Lithuania, which had also suffered in the Soviet period. Besides, some of the Church buildings and other property were returned without determining the procedure for restitution. In the Soviet period quite a number of cultural institutions (museums, libraries, cultural houses) were located in former churches and monasteries. In many cases during the period of Soviet occupation these buildings were saved from destruction and devastation, and many of them were restored for cultural purposes. In the process of restitution of the buildings to the Church there were frequent cases when cultural institutions were moved to unsuitable premises or several institutions were moved to the same premises. Work under such conditions was very hard, indeed.

On 21 March 1994 the Seimas adopted the **Law on the Procedure for the Restoration of the Right of Religious Communities to Surviving Real Estate.** Besides other things, it established that the buildings and structures transferred to scientific, health care, **cultural,**

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<sup>1</sup> *Statistical yearbook of Lithuania. 1994-1995. V. 1995, P.74.*

educational and communication institutions may be returned to a religious community or the state may repurchase such property. The Ministry of Culture, when implementing the Restitution Act and the latter law, intended that local authorities should apply a redemption right, which would make it possible to avoid or at least temporarily slow down a rapid transfer of cultural institutions to the premises unsuitable for the work of cultural institutions.

Pursuant to the **Law on Education (1991)** and the **Law on Religious Communities and Brotherhoods (1995)**, religion can be taught in churches, in state and non-state educational institutions as well as in other premises. At the request of parents (guardians, trustees), in the state educational institutions the religion of traditional and other religious communities and brotherhoods, recognized by the state, may be also taught.

### III. SOURCES OF LITHUANIAN CULTURAL POLICY

The structure of the cultural policy of the State of Lithuania had been constructed at various historical periods and by various ideologies. Every significant religious, political movement or period has left in this structure, as in the creation of the whole state, a greater or smaller trace.

One of the most characteristic features of Lithuania's historical cultural policy is the fact that it seems to be composed of several different conceptions, which at different periods had a smaller or greater importance. The development of Lithuanian cultural policy, therefore, cannot be presented as a consistent development of a single cultural programme, basing itself on a single primary idea. It has acquired different features at different periods of its historical development. The peculiarities of the organization of cultural policy can be most successfully unfolded by examining how they emerged and functioned in a historical past. While making this survey, one should bear in mind 200 years of occupation (since 1795) by the great neighbours (by Russia in 1795 and 1940; Germany - 1915 and 1941). During such occupations the natural cultural processes in Lithuania were terminated until a possibility emerged again (1918-1940 and since 1990 until the present time) to renew and think over the political orientations of Lithuanian culture.

The majority of Lithuania's contemporary cultural values, which today seem to be self-evident and are being consumed, are the result of long historical development and struggles: education and culture (in a wide sense), language, religion and the tolerance of faith, freedom of the press and the book are the result of centuries-long development of culture and struggle against prohibitions.



The middle of the **13th century** witnessed the formation of the State of Lithuania, which was recognized at an international level. The formation of the state was followed by the penetration of elements of Catholic culture. However, until the **Baptism (1387)**, Lithuania was a pagan state with its traditions of Baltic culture and religion. In the 13th century this state embraced the territories of Lithuanians and of other Baltic tribes, and from the 14th century its territory stretched over the lands of the Orthodox Believers (Belarussians and Ukrainians).

The **Grand Duchy of Lithuania**, expanding its territory to the east and consolidating its positions in the lands of the previously baptized Slavonian Orthodox Believers, had to pursue policy of religious tolerance. The letters of the Grand Duke of Lithuania Gediminas (1316-1341) can serve as a programmed example of such policy. One of them reads that the state of Lithuania permits "everyone to worship God according to their traditions: the Russians according to their notions, the Poles according to theirs, and we worship our God according to our rites, and all of us together have one God".

After Lithuania had been baptized, the privileges granted to Catholicism created conditions for it to become a state religion. It was also a fatal juncture for Lithuania's culture which witnessed that the state was orienting itself towards Western but not Eastern culture. The adoption of Christianity put an end to Lithuania's political, and cultural isolation from Western Europe.

As early as the 14th and 15th centuries the Catholic Church used the Lithuanian language and the first Vilnius and Samogitian (Žemaičiai) bishops could speak Lithuanian. Lithuanian state institutions did not use the Lithuanian language, and the sovereigns of Lithuania addressed the world in the name of Lithuania in Latin, German or Belarussian.

The first book in Lithuanian (**Catechism by Martynas Mažvydas, 1547**) and the oldest Lithuanian writings were used only for religious purposes. In the manors of the Sovereign and nobility the Polish language was dominant from the 15th century.

In the course of the 15th century Lithuania managed to adopt European culture to such extent that the state administration mechanism was able to function without any hindrances, and the nobility to keep close relations with Western European countries. However, the culture of the country greatly lacked one significant element, i.e. the written Lithuanian language.

### 3.1. CULTURE AND ART INSTITUTIONS IN THE GRAND DUCHY OF LITHUANIA

The formation of cultural policy in the Grand Duchy of Lithuania from the 16th century had been most greatly influenced by the capital of the state Vilnius. It predetermined the spreading of Christian culture in Lithuania as well as the visits of religious figures, artists and craftsmen from Italy, Germany and other countries to Lithuania. Frequently a reason for such visits was an exceptional religious and political situation in Lithuania and the role of Vilnius as a progressive European religious centre. The first privilege in Europe adopted in the Vilnius Seimas in 1563 granted equal rights to confess and promulgate any religion. The contribution made by the political and religious refugees should be associated with literature, law and rhetoric, i.e. the development of "liberal arts", whereas the artists and craftsmen invited by the secular and church magnates exerted influence on "technical arts". Books and pieces of art also travelled to Lithuania, and the private libraries of intellectuals and later the University Library were accumulating their stock.

The religious and political situation in the country underwent some changes after the arrival of the **Jesuits (1569)**, who took Lithuania's education into their hands and in 1570 founded a college. In 1579 they founded an **Academy (Vilnius University)**. At the end of the 16th century there were 800 students at Vilnius University, and in the period between 16th and 18th centuries the University boasted its own theatre. Vilnius University and the Papal Seminary, which was founded some time later, became the basic centres for spreading Catholicism in Eastern Europe.

In comparison with western neighbouring European countries, where the centres for science and culture boasted much older traditions, the traditions of concern for culture and arts in the Grand Duchy of Lithuania only emerged in the 16th century. They were predetermined by the military character of the state's activities throughout the 13th-15th centuries, the lack of strong cultural traditions and a weak stratum of townsfolk.

As already mentioned, the University tradition was born in 1579. At almost the same time the first libraries appeared in the surroundings of Lithuanian magnates, monasteries and colleges, and the printing of books was started in the Lithuanian and Latvian languages.

The examples of patronage of art appeared in Lithuania with the foundation of professional or semi-professional theatres and the organization of their activities. In the Grand Duchy of Lithuania from the 16th century until its partition (1795) and later in Lithuania (until the 19th century) there functioned the **Drama Theatre and the Opera Theatre**, which

performed in Latin and Polish. The theatre (the drama, opera, ballet troupes, orchestra) prospered especially at the court of the Sovereign **Wladislaw Vasa** (the first half of the 17th century). In the period between the 16th and 18th centuries there was a great number of school theatres, which functioned under the Jesuit colleges and performed mainly in Latin.

**1636** witnessed the staging of the **first opera in Lithuania** and **1639** - the construction of the **Theatre Palace** in the courtyard of Vilnius Lower Castle. At the same period of time court theatres belonging to Lithuania's nobles were also active. Among their performers there was quite a large number of local actors and musicians. The court theatres were the centres which trained many actors, musicians and dancers, who due to the decline of court theatres in the late 18th century, formed private professional or amateur theatrical companies and stationary theatres (**Theatre of the City of Vilnius, 1785-1866**).

The 17th century can be considered to be the age of **institutional (professional) culture**, which was taking its shape in Lithuania: the Lithuanian feudal society (the court of the Sovereign of the Grand Duchy of Lithuania, the church institutions, nobles, the biggest cities) started to engage more widely in the sponsorship of specialized institutions and the creation of cultural values<sup>1</sup>. The theatrical, opera, ballet and orchestra troupes, which performed in the court of the Sovereign, were maintained from the state treasury. The capital Vilnius remained the major and the most significant cultural centre for the whole state.

One of the most important means of the transfer and spreading of institutional (professional) culture was the press. The 17th century was marked by the growth of institutional printing houses (belonging to various religious communities and the University) and a decline in the number of private commercial printing houses belonging to townfolk. The biggest among them - the **Vilnius University printing house** belonging to Jesuits - published **55%** of the secular literature in the **17th century** and **58%** in the **18th century**. The remaining part was religious literature<sup>2</sup>.

About the middle of the 18th century a new wave of theatre was rising in Lithuania. It was not connected either with the King's Court or Vilnius. Aristocrats were establishing private theatres on their estates. In this way the so-called Lithuanian "estate theatre" was born. It had fostered the art of theatre for nearly the whole century and played quite a big role in the cultural life of the State of Lithuania.

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<sup>1</sup> *J. Jurginis, I. Lukšaitė. Peculiarities of the History of Lithuanian Culture (Feudal Epoch. Untill the 18th century). V., 1981, p.188, 190.*

<sup>2</sup> *ibid, p. 296-297.*

The second half and end of the 18th century distinguish themselves by the fact that with the fall of the state, the system of the state-maintained educational institutions was taking its shape in the sphere of culture and art at that time.

In 1773 on the basis of the decision made by the Seimas the **Public Education Commission** was formed. It was one of the first ministries of education in Europe. The Commission created an educational system of three stages. In this system particular attention was devoted to the teaching of arts, as in the majority of European countries of the so-called enlightened absolutism. The **Vilnius School of Art** was founded in Vilnius University. In 1793 the Department of Architecture headed by Prof. L. Gucevičius was established, in 1797 - the Department of Drawing and Painting, in 1803 - the Department of Sculpture and in 1805 - the Department of Carving. The teaching of arts at a university level, which was started by the Education Commission and supported by the last Sovereign of Poland-Lithuania Stanislaw Augustus Poniatowski, laid a strong foundation for the development of Lithuania's professional art and architecture and serves as an original and rare example, of how the foundations for the development of Lithuania's professional art and architecture could be established in a declining state. In spite of its linguistic polonization, Lithuania's culture of the period managed to preserve an identity different from that of Poland. It was based on the perception of local culture traditions and the ethnic character of the country.

In this respect the traditions of the Lithuanian ethnic culture and the Lithuanian language in Lithuanian villages had much stronger roots. An exceptional feature of Lithuania was its tolerance for the cultures and education of the people residing in the country. The Jews, Tatars and Karaites resided in the Grand Duchy of Lithuania as culturally autonomous communities.

### **3.2. CULTURE IN THE PERIOD OF RUSSIAN OCCUPATION**

In 1795 the natural development of the state was disrupted by the Russian occupation, which at first pursued a policy of restricting national policy but later started to annihilate the country's culture. One can distinguish several characteristic periods in the development of culture at this time.

Until the 1831 Lithuanian-Polish uprising, the Russian authorities tolerated the dominant Polish culture of the former Grand Duchy of Lithuania. The departments of Arts at Vilnius University demonstrated their greater maturity, Lithuanian cultural life was still dominated by the patronage activities of the nobility, church and gentry (in spite of their status as Russian landlords). Following the uprising, Vilnius University was closed in 1832. The Polish-

based culture of the Grand Duchy of Lithuania was no longer tolerated. From 1844 there remained no centre of higher education in Lithuania. It was a particularly painful blow to Lithuanian culture. The institutions of state culture and education (University, societies, publishing houses), which had gradually taken over the patronage of culture from private hands either lost the possibility of sponsoring culture entirely, or the sphere of their activities suffered great restrictions. Under conditions of strict administrative control even secondary schools were unable to develop normally, to say nothing of the art development institutions, theatre, museums and the preservation of heritage. The tsarist authorities were closing down monasteries and after reconstruction turning Catholic churches into Russian Orthodox churches. Due to such reconstructions a valuable part of the Lithuanian cultural heritage was irreversibly lost.

The forces of cultural preservation did not stop uniting unofficially. Lithuanian intellectuals were forced to limit themselves to the most ordinary forms of organized cultural work, which did not require the legal approval of the tsarist government. The establishment of the **Archaeological Commission** and the **Antique Museum (1855)** were a particularly significant events in Lithuanian cultural life in the middle of the 19th century. Unfortunately, only a small part of the country's culture found its place in the sphere of organized cultural activity. Cultural Societies performed only part of the cultural patronage functions, assisting in the development of Lithuanian art, music and periodical press. However, societies remained essentially philanthropic and narrowly professional. The intellectual potential of the country was scattered. The biggest centre of intellectuals, who were concerned about the Lithuanian cultural matters, started functioning in the periphery (Varniai). The intellectuals matured plans to expand the publication and distribution of Lithuanian literature, to establish network of Lithuanian primary schools and to publish calendars.

After the suppression of the 1863 antitsarist uprising, the Russian Empire gave up a compromise policy and passed to more active actions in the sphere of culture, establishing state cultural institutions in the country: the **Vilnius Archaeological Commission (1855 -1865)** and the **Vilnius Public Library (1865)**, the purpose of which was to prove the subordination of the country to the culture of the Russians and Orthodox Believers, and to directly start the implementation of the most important objectives of the tsarist policy. The tsarist government started pursuing an open policy of enforced russification and national assimilation: deportations to Siberia, the settling of Russian colonizers in Lithuania as well as a **ban on the Lithuania written language and education**, and the publication and distribution of books in Lithuanian. Lithuanian books were published beyond its boundaries - in Lithuania Minor (Karaliaučius region) of that period. Dedicated patriots - book smugglers - brought them into Lithuania. In spite of prohibitions and punishments, village schools were secretly opened and started their work. This period was marked by a sudden change in the ethnopolitical and ethnosocial life of

Lithuania. The national movement of ethnic Lithuanians, which emerged in a larger part of ethnic Lithuania in the early 19th century at the turn of the centuries, became a dominant factor. On the basis of a synthesis of surviving ethnic traditions, mainly among the rural population of Lithuania, and European cultural values, the foundation of the modern national culture of the Lithuania nation was laid.

Following the 1904-1905 Russian revolution the tsarist government was forced to give up its totalitarian russification and orthodoxization policy, to expand to a certain extent Lithuanian local cultural traditions, to lift the ban on publishing books in Lithuanian and permit the establishment of Lithuanian Societies for Education and Science. The state, however, did not support them in terms of either in finance or organization. In spite of this, the Lithuanian national revival and more lively cultural activities continued to expand and to crystallize into various organizational forms (societies, gatherings). They stirred up artists` and laid foundations for the culture of the Independent Republic of Lithuania. The proclamation of **Independence on 16 February 1918** created conditions for such activities

#### **IV. ORGANIZATION AND IMPLEMENTATION OF CULTURAL POLICY**

Throughout the Soviet period, the organization and implementation of culture totally depended on the ideological provisions of the Communist Party, which ruled all the spheres of state and public life, and on authoritarian and centralized management. Objectives, tasks and measures for implementation were formulated and carried out by direct ideological provisions of the ruling party. Due to these conditions, the cultural administration did not acquire any democratic and independent features. One could only speak about the distorted, illusory role of the decision-making mechanism in cultural policy: the arts councils, commissions on the acquisition of art works and a College functioned under the Ministry of Culture; however, their decisions, artistic qualities among them, were not permitted to be contrary to the ideological objectives of the ruling party.

The first signs of another outlook on the organization and administration of the cultural policy in the state and society were introduced by Sajūdis as well as by the intensive discussions (1988-1990) of creative intellectuals on the situation of national culture and the prospects for its development. This creative period was crowned by the Ist Congress of Lithuanian Culture (May 1990), which presented democratic opinions and proposals, reflecting a free development of culture.

#### 4.1. THE SEIMAS AND GOVERNMENT

The Seimas of the Republic of Lithuania (until October 1992 - the Supreme Council of The Republic of Lithuania) is the supreme power institution which exerts influence on the cultural policy. The **Seimas Committee for Education, Science and Culture** is directly associated with the review of laws on culture and other normative acts (decisions, resolutions), and with their analysis and presentation to the plenary sittings of the Seimas. The right to present draft laws in the established manner belongs to the Government of the Republic of Lithuania as well as to the committees or members of the Seimas. As a rule, all legal documents in this committee of the Seimas are analyzed by experts at meetings of representatives of state institutions. The Seimas has also been granted the right (in the case of inquiry or interpellation) to hear the elucidations or statements of the Minister of Culture both on the conduct of cultural policy and its separate components. In the period between 1992-1995 the Seimas exercised this right **only once**: in **1993** a discussion on cultural issues was held in the Seimas on a report made by the Minister of Culture. Unfortunately, the discussion, initiated by the Seimas Committee for Education, Science and Culture, made no particular specific impact. It has not adopted any binding or recommendatory documents. Not a single Lithuanian Minister of Culture has made an annual report on the cultural situation in the country in the Seimas up to the present time.

Following the restoration of Independence in 1990, the work of the Governments of the Republic of Lithuania was essentially changing.

Pursuant to the Provisional Fundamental Law (1990) and the **Constitution (1992)**, every government must present its Programme of activities to the Seimas for approval. The Programmes of all previous governments had a section devoted to culture. The most significant among them were the **1991** and the **1994** programmes which contained the most detailed wording of the objectives of state cultural policy as well as its directions of development.

In the **1991 Programme** of the Government of the Republic of Lithuania "**Market. Democracy. Freedom**" the objectives of cultural policy were distinguished by their innovatory character (up to that time there had been no similar statements) and in some respects by their radical intentions and provisions.

Some of them should be mentioned here:

- *state cultural policy is based on the provisions of a person's freedom of self-expression, the spontaneity of cultural development, the openness of the national culture, its modernity, democracy and decentralization;*
- *to offer all necessary facilities for the emergence and development of democratic structures in cultural life, to create prerequisites for its spontaneous nature based on the activity of the creator and society;*
- *it is necessary to decentralize cultural life by way of creating an optimal ratio between the central and local institutions which coordinate culture;*
- *it is necessary to reorganize the unified network of cultural institutions (...), promoting the cultural activity of society and the collaboration between museums, schools, libraries and other cultural and educational institutions should be particularly stimulated;*
- *a direct state regulation has a sense of functioning only in the spheres of education and cultural heritage (...). (Government programme.1991.P.40 - 44).*

The value of the cultural policy provisions of the 1991 programme was that it formulated and united the most important components needed to implement of cultural policy during period of transition from a centralized socialist system to a democratic state, i.e.:

- *the mode of cultural management, the modification of its infrastructure, the creation of the mechanism for decision-making (the decentralization; the promotion of the self-dependence in the activities of institutions; the formation of expert commissions and the Culture and Arts Council under the Ministry of Culture);*
- *the modification of cultural funding ( towards a support of cultural programmes);*
- *the importance of the creation of laws on culture;*
- *the importance of relationship with society, the openness of culture, and the deideologization of culture and art.*

The 1991 programme of the Government committed the state (Ministry of Culture and other governing institutions) to give up direct regulation and interference in many spheres of culture and art. The subordinate institutions were granted more rights for their independent



activities. The emphasis in decision-making was transferred to the members of expert commissions and arts councils, taking into account their opinions and proposals. In 1991 the **Culture and Arts Council** was established under the Minister of Culture, - **expert commissions** for the various spheres of culture and art, some time later the **Committee for National Culture and Art Prizes** became an independent institution.

However, in the course of economical and social reforms undertaken between 1991- 1993 the cultural policy provisions of the Government programme have not been realised in every respect.

The **1994 Government Programme** was updated and made the main objective of the Government's cultural policy to ensure a historical continuity of the Lithuanian culture. The **Government prescribed:**

- *to restore the broken link between the cultural heritage and contemporary culture, to support efforts to preserve the Baltic character of Lithuanian culture;*
- *to promote a creative dialogue between Lithuanian culture and the cultures of Baltic and Nordic countries as well as with other countries in Europe and throughout the World;;*
- *to protect the originality of Lithuanian culture from the invasion of the mass culture from the West;*
- *to create a modern Lithuanian culture which develops the cultural traditions of the country;*
- *to integrate into Lithuanian culture the cultural values created and accumulated in emigration;*

**The Government held that the most pressing objectives in the sphere of culture were as follows:**

- *to complete the creation of a Lithuanian cultural policy model;*
- *to restore the country's cultural life broken by the totalitarian system and the economical crisis of the current years;*
- *to transform a standard network of cultural institutions into an authentic system of cultural institutions based on the development of the originality of local culture;*
- *to create a system of the culture heritage protection which can properly combine the interests of cultural heritage protection with interests of the state, society and citizens;*

- *to soften a negative influence on development of contemporary culture rising from economical, political and ethnic problems of transitional period;*
- *to strengthen the integration of culture and education, harmoniously associating the activities of cultural and educational institutions;*
- *under the conditions of the transition to the market relations, to preserve and develop the network of cultural institutions as well as their material basis;*
- *to create proper conditions of in- service training for cultural civil servants;*
- *to take care of the cultural officers` material state;*
- *to strengthen the legislative protection of the cultural heritage and cultural institutions as well as that of artistic creation;*
- *to increase the support of the state for the restoration of cultural monuments;*
- *to support the artists` creative initiative, to subsidize the most valuable creative projects, to award prizes for them, to grant state scholarships to matured and young artists;*
- *to protect and perfect the infrastructure of cultural and educational establishments and art institutions;*
- *to support the dispersion of professional art in Lithuania`s districts on a priority basis;*
- *to observe principles of the democratic coordination of the cultural life as well as those of the programme financing and regional decentralization, to make attempts to preserve the integrity of culture;*
- *to promote interaction of various cultural institutions;*
- *to promote forms of cultural self-government, to support the cultural activities of public organizations, associations, unions, and councils;*
- *to legally regulate the issues concerning the ownership of the buildings belonging to cultural establishments and church institutions;*
- *to develop the cultural activities of young people and international cultural collaboration of the youth;*
- *to support the development of Lithuanian culturology. .*

The majority of the objectives in the present Government programme were taken over and repeated from the 1991 Government programme, embracing a wide range of activities. It shows that the change in political control (in 1991 right-wing parties ruled, in 1994- the left-wing Democratic Labour Party) did not change the essential provisions of state cultural policy. The Programme demonstrated that the cultural heritage, its preservation, restoration and the adjustment to present day needs remained the most important aspect of state cultural policy as well as the support for institutions, the links between cultural and educational institutions, and an international cultural cooperation. The Programme also retained the links between traditional and modern culture and a commitment of the state in to coordinate and decentralize its activities. However, the wording of the cultural policy of this Government did not avoid political terminology and cliches of intentions: "to perfect"; "to improve"; "to promote"; "to increase", etc. It did not include the Government's views on the cultural needs of Lithuania's national minorities, cultural information and the public mass media (in particular the place of the national Radio and Television in the sphere of culture and its consumption).

An important commitment of the Government in this Programme was the objective "to complete the creation of the Lithuanian cultural policy model". This provision reflected the ideas raised in the 1st Congress of Lithuanian Culture (1990), when the draft Law on Culture was expected to embrace and generalize the essential needs and guidelines for the development of culture. However, experience showed that the creation of such model without any clear determination of the kind of cultural policy model to be created is a long process. In the absence of more energetic measures by the Government to implement objectives of the Programme, representatives of culture and art in 1994 independently created a draft document "The Provisions of the Lithuanian Cultural Policy" characterizing state cultural policy. This reached the Seimas without any public consultations and discussions. In the process of implementing of the 1994 Government programme, the Ministry of Culture drew up new draft "The Provisions of the Lithuanian Cultural Policy" in 1996. The two "Provisions" were submitted to the 2nd Congress of Lithuanian Culture (29 June 1996) for consideration. The Congress adopted a resolution to join both versions together. However, this resolution has not been realized (see chapter XII, which gives more details about the debates on "Provisions" and debates on cultural policy in 1994 - 1996).

#### I st CONGRESS OF LITHUANIAN CULTURE

A significant and important fact in the history of state culture was the 1<sup>st</sup> Congress on Culture in Lithuania, held in Vilnius on 18-20<sup>th</sup> of May 1990. More than 3000 participants and guests had been invited, representatives of Lithuanian emigrants also took part in it (most of the guests were not given visas by the authorities of the then USSR).

The idea of the Congress was born from a spontaneous preoccupation of the cultural intelligentsia, artists, representatives of education and science on the situation of Lithuanian culture, its needs and priorities. This forum took place soon after the regaining of the independence of Lithuania, what made the problems discussed particularly urgent and widened of discussions and opinions. The work of Congress, beside the 3 plenary meetings, was held in 15 sections, around 300 participants and guests delivered reports.

The main goal of the Congress was to survey and evaluate the cultural situation in Lithuania, the effects of the soviet occupation on culture, define the guidelines for culture development, attract the attention of the Government of Lithuania to the most important problems. Historically, this was the ninth Congress of Lithuanian Culture (the previous ones were held in 1925, 1926, 1927, 1928, 1929, 1930, 1930, 1932, 1935; during the soviet period - in 1971, 1976, 1984 -congresses of cultural workers took place).

The Congress did not pass any documents in the form of resolutions. Opinions and suggestions were presented to the Congress in the form of “**Provisions**”, prepared by participants, public organisations and cultural workers. It was attempted to define in the “Provisions” what objectives of culture should be worked out first. Although the “Provisions” specified the important problems and needs of culture, they, however, remained statements, non-obliging documents.

One of the main documents (projects) of the Congress from the point of view of cultural policy was “**The Program of Cultural Development in Lithuania**”. It defined the general principles of cultural development (decentralisation; autonomy of cultural individuals; financing of culture guaranteed by state; free competition of creative work and ideas, etc.) as well as the concrete objectives for corresponding culture and art areas. The “Program” also provided for establishing and reorganisation of some culture institutions. Although the “Program” failed to give a more comprehensive description of the guidelines of legal regulation of culture, it provided an objective to prepare “The Law on Culture”. The Congress did not approve of the presented draft of the law.

The “Program” was the document that defined the orientations of state cultural policy of the first years of independence. The “Program” as well as the “Provisions” of the Congress became the starting point in preparing the programmes of the Governments.

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Characterising the role of the Seimas and the Government of the Republic of Lithuania during the discussed period the following **conclusions** can be made :

- *The influence of the Seimas on cultural policy was limited itself by reviewing the laws and other legal acts on culture and their analysis. Only once in 1993 at plenary session of the Seimas*

*the cultural problems and its perspectives. were discussed; up till now neither of the Ministers of Culture of the Republic of Lithuania has made an annual report on cultural policy which is being implemented (excluding the answers to the requests of the members of the Seimas);*

- The programmes of the Governments of the Republic of Lithuania (up till 1996) covered practically the most important aspects and problems of culture, typical to the transitional period; they reflected the general goals of forming and implementing cultural policy, the means and ways of managing and financing, the directions of legislative system; however, the implementation of the programmes sometimes faced various difficulties, particularly economical and was not successful;*
- It is typical that changes in state culture policy and the programmes of the Governments not took place after the changes of political power and Governments; on the other hand, the programmes of political parties were not comprehensive from the point of cultural policy and understanding of its specifics;*
- Creation of model of state culture policy (the Programme of the Government, 1994) became the future objective for several governments; slowness of this work stimulated cultural society to initiate debates on culture policy and to start organizational actions (preparation for the 2<sup>nd</sup> Congress of Lithuanian Culture);*

## **4.2. ADMINISTRATION OF CULTURE. TOWARDS DECENTRALIZATION**

### **CENTRAL ADMINISTRATION OF CULTURE. MINISTRY OF CULTURE.**

The Ministry of Culture is responsible for the implementation of cultural policy.

In the period between 1988 and 1995 the structure of the Ministry of Culture and the system of cultural administration experienced some fundamental changes. In 1988 the Lithuanian Committee for Cinematography under the Lithuanian Council of Ministers was abolished, and responsibility for the implementing state cultural policy in the sphere of cinema was given over to the new Cinema Division at the Ministry of Culture. Until 1990 the State Committee on Publishing, Printing and the Book Trade was responsible for the development of the printing industry, the publishing of literature and the book trade. In 1990 it was abolished, and the Government Press Department was established. In 1992 the Press Department was also abolished. The management functions and responsibility for implementing policy in the sphere of

literature and printing were given over to the new Literature and Printing Division at the Ministry of Culture.

Thus, the functions of the Ministry of Culture were being gradually extended. However, other processes were also taking place.

In 1990, the independent Ministries of Culture and Education were merged by law into one **Ministry of Culture and Education**. At the same time the Ministry of Culture was deprived of its responsibility for the protection of immovable cultural monuments. An independent Department of Monument Management directly responsible to the Government, was established. Later it was attached to the Ministry of Construction and Urban Planning. Besides, with a view to strengthening the protection of the cultural heritage, the **Inspectorate on Cultural Heritage was established (1990)** under the Seimas. Its functions were to supervise and monitor the implementation of the laws on the protection of monuments.

In June 1994, the Ministry of Culture and Education were again separated by law into the **Ministry of Culture** and the **Ministry of Education and Science**. Upon the adoption of the Law on the Protection of Immovable Cultural Values on 22 December 1994, the Department of Monument Management and the Cultural Heritage Inspectorate were united to form the **Department of Cultural Heritage Protection**, and this was incorporated into the structure of the Ministry of Culture. The Department was made responsible for implementing the state's for the protection of the cultural heritage. On the basis of the same Law the **State Commission for the Monument Protection** was established under the Seimas. It performed part of the supervisory functions of the former Cultural Heritage Inspectorate, and on the basis of the same Law it was made responsible for the development of the state's cultural heritage protection policy.

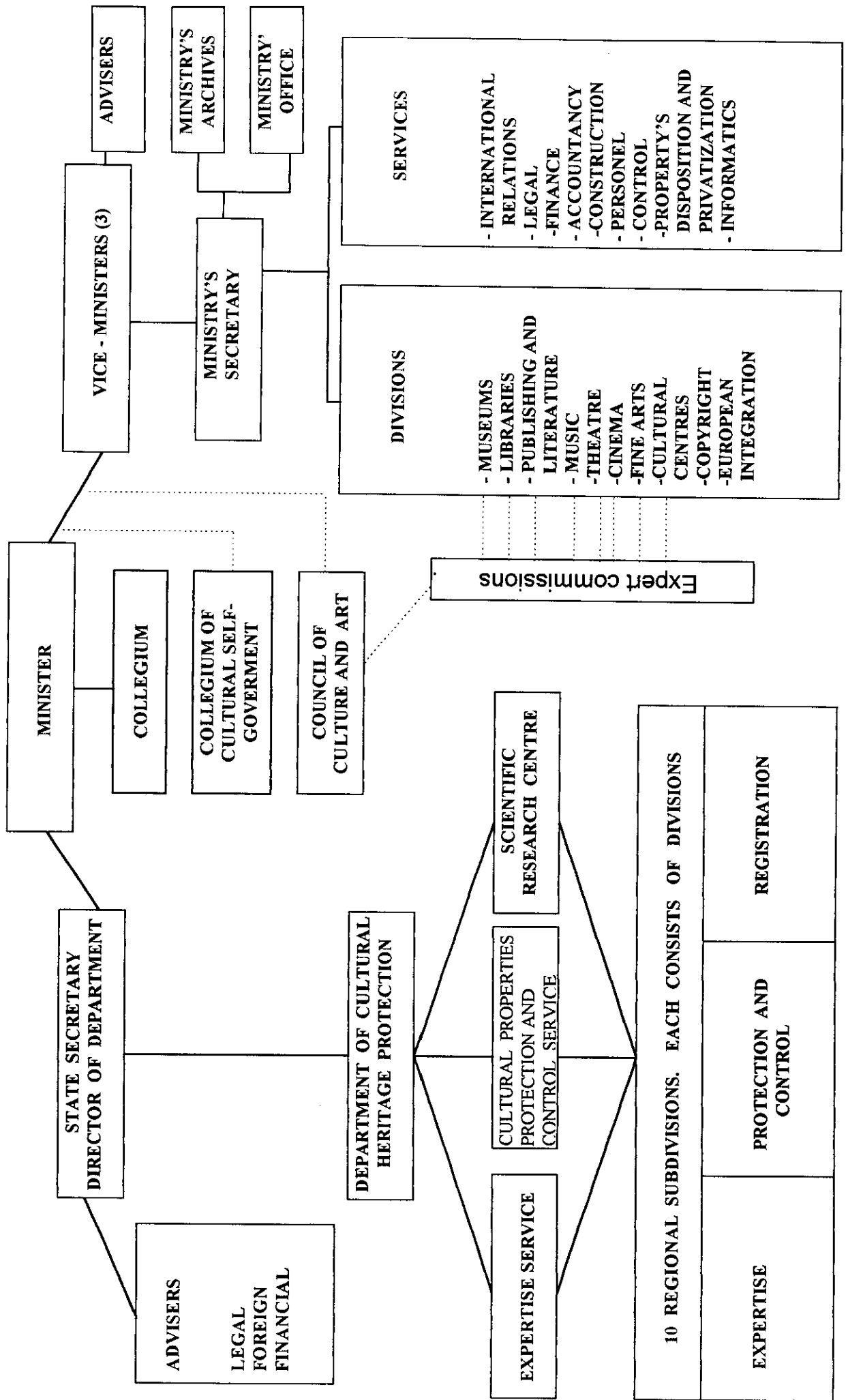
In addition, the Ministry of Culture was made responsible for state policy in the spheres of art and photoart, literature and printing, cinema, theatre, music, museums, libraries, cultural centres, youth matters and copyrights. The Ministry of Culture is also responsible for the international cultural exchanges and relations with international organizations (European Union, Council of Europe, UNESCO).

The Ministry implements cultural policy in the following ways:

- - *through the institutions subordinate to the Ministry;*
- - *by drawing up draft laws and normative acts, and exercising control over their observation;*
- - *financing (maintenance of institutions, financing of programmes, support for artists, etc.);*
- - *by collecting and submitting information on culture.*

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MINISTRY OF CULTURE OF LITHUANIA







**The Ministry of Culture establishes and is responsible for republican (National) and some regional cultural institutions:**

- Lithuanian National UNESCO Commission;
- 16 republican museums and the Vilnius Contemporary Art Centre;
- the National M.Mažvydas Library;
- 5 county public libraries;
- 12 state theatres (7 drama; 1 opera and ballet; 2 musical theatres; and 2 puppet-shows);
- 4 concert organizations;
- the Palace of Artists; the Centre for Cultural Activities of Eastern Lithuania (until 1997); the Trade-Union Cultural Palace;
- the Cultural workers in-service Training Centre and the Centre for Folk Culture
- the state-owned enterprise "Lithuanian Cinema"

Besides, the Ministry of Culture is the incorporator of 9 (1995) non-profit cultural organizations.

Since 1991 the Culture and Arts Council has been operating under the Ministry of Culture under terms of reference approved by the Minister. It is a public institution which provides expert advice on state cultural policy and strategic issues.

**The terms of reference of the Council are as follows:**

- *to establish and propose priority objectives in the sphere of cultural development, to consider and evaluate the programmes for culture and arts development, which are financed by the state;*
- *to submit proposals to the Ministry of Culture, creative unions, local authorities, the Government and Seimas on the establishment and financing of priority objectives of culture;*
- *to submit proposals to the Ministry of Culture and local authorities on the rational distribution and use of the budget funds allotted for culture and the arts;*

- *jointly with the Ministry of Culture to inform the Lithuanian public about the situation and financing of culture and the arts, and to publish its decisions.*

The Culture and Arts Council is appointed for the period of 3 years on the basis of the decree issued by the Minister of Culture, and has 15-19 members. The Council includes the chairmen of the various expert commissions of the Ministry of Culture as well as their representatives, prominent artists and culture and art specialists.

The establishment of the Culture and Arts Council reflected the tendency of cultural administration in the years following Independence, to rely more on conclusions and proposals put forward by culture and art specialists. It was an important step in the process of transferring decision-making to the hands of the public and the specialists of appropriate spheres and making decision-making more independent of the Ministry. The establishment of the Culture and Arts Council (and expert commissions in separate spheres) marked the Government's commitment to strengthen public institutions. In this case, the model of the Culture and Arts Council to be found in Scandinavian countries was chosen.

However, the Culture and Arts Council's influence on management and administration of Lithuanian culture has proved to be rather weak. This is due to the following reasons: a) lack of experience in the activities of the Culture and Arts Council; b) the absence of independent financial decision-making power. The only budget funds entrusted to state scholarships to artists and the approval of some state programmes. In an attempt to find a way forward, the Council arranged consultation meeting in 1996 with the members of the Culture and Arts Council's of the Nordic countries.

Since 1991 expert commissions appointed by the decision of the Collegium of the Ministry have been functioning under the divisions of the Ministry of Culture. The functions of a Commissions are to consider all the major issues in its appropriate sphere, the network of institutions and their activities, the proposed projects of laws and other normative acts, to evaluate proposals for of cultural activities, and to distribute the funds assigned for them. The influence of the commissions and their role in the management of culture as well as the implementation of policy, are more significant in comparison with the Culture and Arts Council.

Since 1993 the Collegium of Cultural Self- government has been functioning under the Ministry of Culture. It is comprised of 12 members of the officers responsible for cultural affairs in local authorities. They make proposals on the issues to do with support for regional culture (a more detailed discussion of the Collegium's functions is presented in the section "Organization of cultural policy and its implementation in Local Authorities").

Evaluating the work of the **Ministry of Culture** during the transitional period from the socialistic centralized system to the decentralized one, the following conclusions may be done:

- *Ministry's functions as well as the areas of culture and art it had administrated extended. In process of rapid structural reorganisations it did not always succeed in finding an optimal culture administration and management ways, balance between the tactical and strategic objectives of culture policy. This was quite often influenced by gaps in adopted laws;*
- *One of the most important goals of the Ministry was to soften the negative influence on culture made by economic, political and social processes; to find a balance between the network of cultural institutions and the possibilities to finance and maintain them;*
- *An important step in cultural administration was giving more rights and independence to cultural institutions that were under state regulation; Ministry entrusted them to solve problems with the help of art councils and expert boards; Gradually strict regulation of institutions' activities as well as their commanding administration was refused;*
- *The role of public institutions - culture and art councils, commissions of experts – in decision making increased. However, a flexible structure perceptibly influencing culture and art processes was not created; The objectives and functions of the Council of Culture and Art should be reviewed and legally determined making this Council more independent from the Ministry of Culture;*
- *During the period of transition the Ministry regularly failed to get finance allocated to culture in state budget. Economic conditions limited financing of cultural institutions and activity of artists' organisations as well as support of the artists.*
- *One of shortages of the implementation of cultural policy, which the Ministry of Culture has to correct, is accumulation of data on present cultural processes and dissemination of information on culture. It is expedient to establish a special cultural research and documentation unit for this work.*

#### **ORGANIZATION OF CULTURAL POLICY AND ITS IMPLEMENTATION IN LOCAL AUTHORITIES**

According to the administrative division of Lithuania there are **56** local authorities (**12** city and **44** district) and **10** higher administrative units- counties (apskritis).

The local authorities enjoy a self-government right granted by the Constitution of the Lithuanian Republic and the **Law on Local Self-government (1994)**. Pursuant to it, the local authorities institutions have: a) elected the representation authority - the **council** b) the executive

authority- the **mayor** or the **mayor** and the **board of the local authority** (on the decision of the council); c) audit - the **auditor** of the local authority.

The self-government right is implemented through the **Boards** of local authorities, which are elected every second year (till 1997). The boards of local authorities form various committees, which solve issues within their powers. The Law on Local Self-government does not prescribe how many and what kind of committees must be formed in the Council. The issues of culture are most frequently considered in committees of culture (or in joint committees, e.g. Culture, education and sport, etc.).

Pursuant to the Law on Local Self-government the following functions must be performed **by the Council** of local authorities (only the functions important to culture are specified here):

- *to approve the budget of the local authority and to account for its expenditure;*
- *to approve the procedure for the allocation and use of non-budget funds and resources, and to account for their use;*
- *to approve both the total allocation and the wage fund of institutions, enterprises and organizations maintained from the budget of the local authorities;overnment;*
- *to adopt resolutions on the establishment, reorganization and liquidation of institutions, enterprises and organizations maintained out of the budget resources of the local authorities;*
- *to establish and manage the territories, landscape objects prescribed by law to local authority;*
- *to establish the procedure for the approval of the local authority's agreements and contracts with the enterprises, institutions and organizations on their territory or that of other local authorities, with other local authorities and foreign enterprises.*

The participation of the public in the performance of these functions and decision making is minimal. Most frequently it is carried out through ad hoc informal groups , which ask for decisions be explained or propose projects. Creative organizations have a greater influence only in the bigger towns.

Though the Law on Local self-government does not prescribe any consultative public commissions or councils under the Council of the local authority, some local authorities and Counties have started to set up Culture and arts councils, the functions and principles of the

creation of which present a rather great versatility. Pursuant to the regulations adopted by the Council of the local authority, the Culture and Arts Council is a public institution comprising local culture and art specialists who act as experts and consultants on issues to do with local culture and art policy. It may also have certain delegated management functions. The main objectives of such cultural councils are as follows: to establish strategic directions for local cultural policy; to exert influence on the cultural process in the locality; to democratize the cultural system as well as to observe and analyze principles on which strategic cultural development is based.

Local authorities Cultural and Arts Councils are still searching for their role in the process of the formation of local cultural policy and in the decision-making mechanism. Their influence in the solution of financial issues is still negligible. At present it is rather hard to analyze the effectiveness of the decisions made by such councils in influencing local authorities and their impact on local cultural activity.

Under the Law **the Council** of the local authority elects the following institutions from among their members: **the mayor and the Board.**

By Law, the mayor, in addition to other functions delegated to him, shall organize general education and additional instruction for the children and young people, the general education of adults as well as the development of folk culture, support for ethnoculture, and shall develop recreation and tourism.

The **Board of the local government**, besides other functions shall perform the following functions related to culture:

- *organize the analysis of the development of the territory, the drawing up of the general long-term social, cultural, business, investment, demographic, ecological and other projects;*
- *exercise control over the observance of requirements for the protection landscape, architectural and cultural monuments;*
- *draw up proposals to the council to establish, reorganize and liquidate institutions, enterprises, and organizations maintained out of the local authority budget.*

If local Council decides not to form a local government board, these functions shall be performed by the mayor. The administration of local authority's cultural policy shall be implemented in various ways:

- *through the department of culture, education and sport;*
- *through the department of culture and education;*

- *through the department of culture and sport;*
- *through the department of culture;*
- *through the centre for culture;*
- *through individual cultural institutions.*

One of the greatest problems in the formation of any local authority policy (including cultural) is the short - **two-year** - term of office of the Council the mayor (he/she is elected from among the members of the council). This makes local politicians search for rapid and perceptible results in the sphere of cultural life, and to devote less attention to long-term projects. For these reasons it is hard to believe that more serious projects could emerge in local governments.

Taking into account the need to develop regional cultural policy and the more effective participation of cultural administrators in "decision-making", the **Collegium of Cultural self-government** was established in **1993**. It was comprised of **12** cultural administrators from various localities in Lithuania. The Collegium functions under the Ministry of Culture and its major objectives as prescribed in the regulations of the Collegium are as follows:

- *to identify general issues concerning cultural development in the regions;*
- *to make proposals to local authority, the Ministry of Culture, the Government, the Seimas and the President on the essential issues related to cultural development in the regions;*
- *to share information and experience; to organize joint events.*

The Collegium of Self-government has become a mediator between the Ministry of Culture and local authorities. The links between the Ministry and local authorities, particularly in 1991-1992, were rather weak and inconsequent. The establishment of the Collegium enabled the Ministry to obtain direct information on actual cultural problems in the regions and districts. On the basis of consultations with the Collegium and expert commissions, the Ministry conceives solutions to the problems identified. On the other hand, through the members of the Collegium, the Ministry can effectively submit information to local authorities and their cultural institutions about decisions taken and exert influence on local authorities.

Cultural and arts associations, creative unions and societies do not have influence on culture in the regions, except Žemaitija (western part of Lithuania), where an active society of Žemaičiai (Samogitians) initiates and implements significant cultural projects.

#### REGIONAL CULTURAL INSTITUTIONS AND THE REGIONAL ADMINISTRATION OF CULTURE

In Lithuania function **10** higher administrative units -counties (**apskritis**)- in which the administration is carried out on behalf of the Government by the governor of county and his administration. Pursuant to the **Law on the County Administration** of the Republic of Lithuania (1994), the objectives of the governor of the County are as follows:

- *to implement state policy in the spheres of social security, education, culture, health care, territorial planning, monument management, utilisation and protection of land, agriculture, environment protection and other spheres as well as to implement state and inter-county programmes;*
- *to coordinate the activities of the structural divisions of ministries and other governmental institutions functioning in the county as well as to coordinate the activities of the executive institutions of the local authorities in their implementation of regional programs;*
- *to project priority directions of development and to draw up programs.*

The powers of the **governor** of the county in the sphere of **culture**:

- *to establish, reorganize and liquidate the cultural institutions in the County and to be responsible for their functioning and maintenance in the manner prescribed by law;*
- *to supervise the execution of the general state educational and cultural policy;*
- *to protect cultural objects and monuments, to account for them and see the management of the monuments.*

The governor has the right to coordinate local authority funds for projected works in the county. The adoption of the Law on County Administration. The governor of district has the right to cooperate the funds of the local governments for the projected works to be carried out in the district. The adoption of the Law on the County Administration attracted heavy criticism, particularly from the opposition of the Seimas. In its opinion, the introduction of counties distanced the local population rather than bringing it closer to decision-making and was a measure of centralization of power than its decentralization.

The adoption of special laws on museums and libraries confirmed doubts concerning the competence of the Country Governor in the sphere of culture. On **22 December 1994** the Seimas adopted the **Law on the Protection of Immovable Cultural Values** which did not prescribe any functions to counties and their governors in this sphere. Article 8 of the **Law on Libraries** adopted in **1995** established that the founder of public libraries shall be the Ministry of Culture but not the County Governor. This norm expressed the librarians' and politicians' mistrust of local authorities and county governors and their confidence in the Ministry of Culture as a reliable guarantor of library activities and their financing. Conditions in the economy showed this to be a right decision and the Ministry was able to influence seriously the activities of public libraries. The **1995 Law on Museums** prescribed that the founder of a county museum shall be the County governor.

The different points of view adopted by specialists who had worked out the draft laws and by the politicians-members of the Seimas, who adopted them, were determined by several circumstances. In the period between 1989 and 1993, **190 public libraries** and their branches were closed in Lithuania (**16** in cities and **174** in districts), and not a single local authority museum was liquidated. Secondly, pursuant to the Law on Libraries, each county must have a public library which is a part of Lithuania's centralized system of libraries and information. Taking into consideration the fact that a county cultural administrative system hardly functions, responsibility for this part of the system belongs with the Ministry of Culture: whereas the Law on Museums establishes that counties may have museums under their authority. Because the transfer of museums to counties was not obligatory it caused less fear.

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**Summarising culture administration in local authorities and counties it is possible to do the following conclusions:**

- *the influence of society, its representatives, creative unions in formulating and implementing the culture policy of local authorities and counties is too small. The Culture and Art Councils at local municipalities are still looking for their roles in forming the local cultural policy and creating of decision making mechanism. Their influence in solving the issues of cultural financing is still too insignificant;*
- *up till the end of 1995 counties had neither their own cultural institutions nor carried out any appreciable cultural functions. There were not any culture administration structures at counties level. First of all, due to this reason the relations between the Ministry of Culture*



*and the counties as well as their co-operation are insufficient. The county's governors still have to overcome the mistrust, which is shown towards the county's institution by local authorities and some ministries;*

- *the relations between the self-governments and counties are often very weak and vague as well as coordination of their activities and separation of functions;*
- *gaps in laws (Protection of unmovable culture values) caused the functions of county authorities as well as their responsibility for culture heritage have not been defined;*
- *One of the most important goals of cultural policy of the local authorities and the counties is to form the provisions of population concerning the cultural identity of the region;*

### **4.3. FINANCING THE CULTURAL SYSTEM**

#### **THE EVE OF THE REFORMS**

In the Soviet period the financing of culture corresponded to strict and centralized financing structure that applied in all spheres economic life of the state. That structure highlighted the role of the so-called "higher standing" administrative institutions as well as their influence on the distribution of the funds for culture, while the lower cultural administrative units had to get the consent of the higher institutions for their decisions. Besides, in cultural financing policy certain party and ideological levers functioned which determined financing priorities for cultural and art events as well as for the activities of cultural institutions which expressed the propaganda and ideological objectives of the Communist Party.

In the Socialist period the cultural financing alike the administrative structure of the cultural institutions was divisible into several sectors according to respective subordination of cultural institutions to:

- *state*
- *trade-union*
- *department (jurisdiction of state institutions);*
- *local authority;*
- *collective or Soviet farms;*
- *mixed (cooperation of funds)*

In the centralized system of cultural administration principal of financial planning was based on the "achieved level", taking the indices of the cultural state to be a starting-point, without a more thorough analysis or necessary investigations of said indices. Besides, the statistical data submitted on the utilization of financial resources, generally employed inflation indices and numbers.

A more objective evaluation of needs for cultural and the reorganization of its administration and financing was started at the outset of "perestroika" with the adoption of the law of the Republic of Lithuania " **On the Fundamentals of Economic Independence of Lithuanian SSR**" (1989). One of the major provisions of this Law was to create and consolidate the republic's independence in the USSR economic system, laying foundations for the independent development of the Lithuanian economy. The Law also prescribed the reorganization of the cultural administration and financing structures. At the request of the Ministry of Culture, an inter - departmental working group was formed, the main objective of which was to draw up theoretical conclusions and recommendations about the functioning of culture under conditions of economic independence.

In 1989 the group prepared the work "**Economical Analysis of the Functioning of Cultural Sphere in the Republic**", which disclosed some important aspects of cultural financing and the proposed directions in the reorganization of financing policy. The work established that in the period between 1960 and 1988, the volumes of financing from the State budget increased by nearly 6 times. However, this growth, as the conclusions witness, did not fully "reflect the state's outlook on the importance of cultural development", because:

- a) it was associated with extensive factors of cultural development (the network of cultural institutions was groundlessly expanded);
- b) the costs of the material and technical basis of culture were rising (construction, repairs, inventory, maintenance of premises);
- c) inflation, influencing additional financing for cultural institutions, was growing.<sup>1</sup>

Therefore, throughout the period in question the relative financing of culture (the ratio of the volume of the national income from the State budget to the resources allotted for culture) remained stable, i.e. the growth of finance in the cultural sphere was essentially equal to the growth in the volume of national income and the State budget.

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<sup>1</sup> *Economical Analysis of the Functioning of Cultural Sphere in the Republic". V., 1989, p. 1.*

This tendency was evaluated by the investigation group as "not positive": the growth rates of the cultural financing must outrun the growth rates of the national income and the State budget.

In respect to a territorial cultural financing a great differentiation was noticed between the budgets of the cities under republican control and those of the districts, when computing cultural expenditure per inhabitant. In 1988 nearly 4 Rubles per city inhabitant were spent from the local budget for cultural expenditure, and for district inhabitant- 12.2 Rubles (the expenses include construction, repairs, acquisition of inventory). In 1988 the expenditure of the local budget per inhabitant of the republic (including constructions, repairs, acquisition of inventory) equalled nearly 8.5 Rubles. The largest cities found themselves in the worst positions: Vilnius- 1.45 Rubles and Kaunas- 1.67 Rubles.

However, these data need some additional commentary: in the biggest cities of the republic a widely developed and independently financed network of trade union and departmental cultural institutions functioned (it equalled nearly 90% of all the cultural institutions in the cities of the republic) as well as cultural institutions within the republican jurisdiction financed by the Ministry of Culture. The funds of the local (city) budget were not used for the maintenance and activities of all these institutions, though the cultural services rendered by them were mainly made use of by the city inhabitants. Thus, the average volume of cultural financing from various sources per inhabitant of the republic was much bigger than the indicated 4 Rubles. In 1988 the assignments for local city budgets in the sphere of culture were inadequate as against the assignments for the local district budgets (respectively 1.2% and 4.25% of the budget) and the expenditure of the State budget in the sphere of culture (1.38%).

In the late 80s, while orienting itself towards economic independence and reforms in economic management, the republic was well-aware that in respect to the cultural financing, the further activities and financing possibilities of the trade-union cultural institutions (belonging to plants, enterprises) as well as those of departmental cultural institutions (belonging to state management institutions, e.g. ministries, organizations) would have to undergo fundamental changes. Though in 1989 there was no talk about privatization, but the authors of the mentioned Analysis supposed that the trade-union cultural organizations had "inconsiderable prospects" due to possible new reforms in the sphere of financing, taxes and enterprises. Therefore, "the further orientation towards the expansion of the trade-union institutions had no real basis". The subsequent political and economical development of the republic showed that it had been an accurate observation: following the restoration of Independence a natural break-up of the network of these institutions began they were privatized, closed or passed to another administrative jurisdiction).

The late **1980s** also showed that the State budget expenditure on culture at average **16.6 Rubles** per inhabitant of the republic was much greater than the average of expenditure **5.5 Rubles** per rural inhabitant. The cities and district centres within the republican jurisdiction occupied priority positions in this respect. However, it should be noted that considerable resources for rural cultural institutions, their activities, construction, repairs, etc. were allotted by collective and Soviet farms which equalised the position to a certain extent.

One of the provisions proposed in the "**Analysis**" to provide additional finance for culture was to allocate a sum per institution and per inhabitant, in order ensure a socially necessary minimum for cultural services and a minimum expenditure to most cultural needs.

## **BUDGET OF THE MINISTRY OF CULTURE AND FINANCING DIRECTIONS**

### **General financing of the system**

Pursuant to the **Law on the Budget Structure (30 July 1990)** of the Republic of Lithuania, the Lithuanian National budget system is composed of the independent **State budget** of the Republic of Lithuania and the independent **budgets of local authorities**.

The State budget is drawn up on the basis of the laws of the Republic of Lithuania, the management of the economy, the Government programme of the Republic of Lithuania, the factors determining the objectives for this programme, the programmes of socio-economic development adopted by the Government and the Memorandum of the Economic Programme (1994).

The amounts finance for culture are determined in accordance with the Government programme on cultural activities and objectives as well as by the material and financial resources needed to implement the programmes for cultural development and the maintenance of cultural institutions.

Taking the above factors into account, the Ministry of Culture annually draws up a financial projection for the cultural institutions within its jurisdiction. It is based on the financing required for cultural and art institutions, for the promotion and support of artistic activities (according to the applications received) and for capital investment (construction of cultural objects, repairs, acquisition of inventory, etc.). The budget allocations are determined taking into account several factors: a) the planned indices of various cultural and art institutions and separate areas of cultural activity; b) the forecast rate of inflation and the price increases; c) new activities

(international agreements, programmes, projects and the like). The projection drawn up by the Ministry of Culture is coordinated with the Ministry of Finance which draws up the State budget.

**The financing of culture through the Ministry of Culture as a % of the total State budget:**

1989	1990	1991	1992	1993	1994	1995
1.63	1.66	0.96	1.51	1.19	1.54	1.63

*SOURCE. Information presented by the Finance Division of the Ministry of Culture. February 1996.*

These figures do not include the funds allocated to cultural heritage. Including the State budget funds allocated to cultural heritage in 1994-1995, the financing of culture through the Ministry of Culture as a % of the State budget was:

1994	1995
2.12	1.80

**Expenditure by local authorities on culture as a % of their total budget was:**

1994	1995
2.64	2.99

**As a % of the National budget ( State and local authorities) expenditure on culture totalled:**

1994	1995
2.23	2.22

The changes in the level of funding for culture were conditioned by the general economic situation in the country: inflation, the State budget deficit, the decreasing volume of production and the banking crisis. However, these indices do not reflect the absolute total of State expenditure on culture: funds for cultural events, programmes, etc. are also allocated from the budgets of other ministries and departments. In addition to the State budget, culture, also gets financial support from independent organizations, foundations and international institutions in Lithuania (e.g. Open Society Fund - Lithuania allocated 8269,6 th. Lt in 1992-1995, of which among - 6284,0 th. Lt for cultural programs; 1985,6 th. Lt.- for publication of books (excluding text books).

**The Ministry of Culture distributes State funding for the following purposes:**

- *for the maintenance and activities of institutions and organizations;*
- *for the financing of projects and programmes (cinema, publishing, public organizations);*
- *for the financing of events and programmes (competitions, festivals,) organized and supported by the Ministry of Culture, for international cultural links, and the social support of creators;*
- *for capital investment (building and purchase fund);*

The funds for the above are distributed as follows (thousands Lt; % of the total allocation):

	1994		1995	
1. For maintenance of institutions	32131.4	72.3	45113.9	69.9
2. For projects and programs	5276.4	11.9	9339.9	14,5
3. For events, programmes, international cultural links, social support for artists (centralized funds)	2220.7	5.0	3137.1	4.9
4. Capital investment	4780.4	10.8	6914.2	10.7
<b>Total:</b>	<b>44408.9</b>	<b>100</b>	<b>64505,0</b>	<b>100</b>

*SOURCE. Information presented by the Finance Division of the Ministry of Culture. February 1996.*

The greatest part of the cultural budget goes to the maintenance of cultural institutions ( "maintenance" includes expenditure on their activities ). However, in 1993-1995, the funds for the maintenance of cultural institutions financed from the State budget were insufficient due to the rapid rise in inflation and the increase in energy costs. The debts of the public utilities (heating, electricity, water) were growing. Because of the State budget deficit and poor tax administration the Ministry of Culture received funds irregularly. Thus, in 1994 the Ministry failed to receive 5402 th. Lt ( or 10,8% of its allocated budget), in 1995 - 1991.8 th. Lt (or 3,1% of its allocated budget). The financial situation of cultural institutions and organizations was worsened by the banking crisis in Lithuania in late 1995, when 874,4 th. Lt remained frozen in bank accounts.

The limited state financial resources are insufficient to remunerate cultural and art workers properly for their work. The salaries of cultural workers are the lowest in the state sector and they equal only 84,2% of the average monthly salary paid to the employee of budget institutions.

In 1995 the average gross salary totalled (Lt):

librarian	392
museum specialist	448
actor	473

#### FINANCING SEPARATE CULTURAL SECTORS

The following institutions are directly financed from the budget of the Ministry of Culture: **libraries - 7, museums - 16, theatres - 12, concert organizations - 4; other institutions - 6.** The funds for the maintenance of these institutions (without capital investment) are distributed as follows (thousands Lt; % of the total budget for the maintenance of institutions):

INSTITUTIONS	1994		1995	
Libraries	7366.4	22.9	10373.1	23.
Museums	9380.6	29.2	12986.6	28.8
Theatre and concert organizations	13386.6	41.7	18593.8	41.2
Other institutions	1997.8	6.2	3160.4	7.0
<b>Total:</b>	<b>32131.4</b>	<b>100</b>	<b>45113.9</b>	<b>100</b>

*SOURCE. Information presented by the Finance Division of the Ministry of Culture. February 1996.*

In addition to the funds allocated from the State budget, libraries, museums and other institutions get income from their profitable activities, which correspond to the nature of the activities they carried out. In the libraries - the services rendered to the readers; in the museums - visits to museums; and in other institutions - the organization of events requiring payment. Income is also received from publishing and the lease of premises. These funds are utilized to improve the remuneration of staff, to expand the activities carried on by the institutions and the acquisition of museum exhibits and inventory.

The income received by the institutions from their activities totalled (th. Lt; % from the total income ):

INSTITUTIONS	1994		1995	
	Libraries	276.2	15.9	141.8
Museums	1094.0	63.0	877.6	69.4
Other institutions	366.5	21.1	247.7	19.4
<b>Total:</b>	<b>1736.5</b>	<b>100</b>	<b>1267.1</b>	<b>100</b>

*SOURCE. Information presented by the Finance Division of the Ministry of Culture. February 1996.*

The income received by the institutions in 1994 and 1995 covered only a small part of their expenditure: in the libraries - respectively 3.6% and 1.3%; in the museums - 10.4% and 6.3%; in other institutions - 15.5% and 4.8%. The income went down by half due to various reasons: a free-admission day to museums ( attracting the greatest attendance of visitors) and relatively low prices charged for services and the admission to events. Although it decreased, the income received by Museums from their activities represents the highest % of the total income received by all the institutions.

The structure of expenditure the institutions and organizations within the jurisdiction of the Ministry of Culture is rather similar. In 1995 the expenditure embraced (% of the total expenditure):

	libraries	museums
salaries and social security	61,4	48,7
public utilities	4,8	9,1
capital repairs	5,4	36,1
other expenditure	4,4	6,1
acquisition of books	24,0	

*SOURCE. Information presented by the Finance Division of the Ministry of Culture. February 1996.*

In recent years the most pressing problem for the libraries is the acquisition of books. As the prices of the books have more than doubled due to inflation, the funds allocated cannot meet the needs of libraries. The allocated funds from the State Budget (through the Ministry of Culture) for the acquisition of the book stock are distributed as follows: 51% goes to the libraries maintained by the state and 49% - to the local authority libraries for the centralized acquisition of books. In 1994, 0.72 Lt per inhabitant of the country was spent from the National Budget on the acquisition of books (excluding education, science and specialized libraries) and in



**1995 - 1.24 Lt.** These are very small sums, insufficient for the qualitative completion of library stock and to satisfy the needs of readers. With the rise in the cost of living and book prices, more people started to use the libraries.

Although Museums spend only 36.1% of their total budget on the repair of buildings, it is a minimal sum because the assessed demand totals nearly 20.000 th. Lt (1995). It particularly increased following the adoption of the Restitution Act, when museums had to return many premises to the Church and move to new premises, usually non-equipped and unsuitable for museum activities.

The state allocates subsidies to cover the deficits of **theatre and concert organizations**. They totalled (% of the total subsidy):

	<b>1994</b>	<b>1995</b>
Opera and Ballet, musical theatres (3)	40.7	39.0
Drama theatres (7)	27.0	29.0
Puppet-shows (2)	3.4	3.4
National Philharmonic	18.7	18.0
Musical companies (3)	10.2	10.6

*SOURCE. Information present by the Finance Division of the Ministry of Culture. February 1996.*

The largest item in theatre budgets is for salaries and social security (73%), maintenance of premises and public utilities (11%); **the staging of new performances only 6%, other expenditure - 10%.**

In the late 1980s, due to the public's great interest in theatre and the number of spectators, the income received from ticket sales enabled the theatres to cover **38.3%** of their expenditure. In the period between 1991 and 1995, facing the situation of economic decline and rising inflation, the state had to compensate for a decrease in the number of spectators by allocating additional funds. These totalled (% of the total expenditure): **1990 - 65,6; 1993 - 58,6; 1995 - 70.0.**

The State subsidy per seat sold was:

**in 1993 - 9.21 Lt; in 1994 - 15.74 Lt; in 1995 - 21.95 Lt.**

With the decrease in the number of concert - goers, concert organizations also faced a similar situation.

**State subsidy as a % of the expenditure of concert organizations:**

1990.	1993	1995
45.5	64.2	72.0
The income from the tickets sold as a % of the expenditure in those years		
40.5	9.8	9.5

Due to various reasons (changes in the policy of concert organization, the rise in ticket prices, a smaller number of concerts), the number of **concert-goers** went down by a factor of **9**, and the number of concerts - by the factor of **4,5** times. It shows that every concert is attended by almost **50 %** less people and the state subsidy per seat sold was (**Lt**):

1993	10.12
1994	22.63
1995	32.29

*SOURCE. Information presented by the Finance Division of the Ministry of Culture. February 1996.*

However, in spite of a complex economic situation, all the professional theatre and concert organizations managed to survive. The subsidy assigned by the state for the maintenance of theatre and musical companies and the guaranties against loss, accounts for **41.7 %** of the Ministry's general budget, and they cover **72 %** of all their expenditure.

Besides the institutions already mentioned, the Ministry of Culture finances the activities of the Lithuanian National UNESCO Commission and those of the Artists' Palace, the Centre for Folk Art and the Centre for Cultural Activities of Eastern Lithuania as well as allocating funds for the salaries of the employees of the Trade-Union Palace (at the behest of the Government).

The Ministry of Culture also finances book publishing and the production of films (see sections 5.1 and 5.3).

### CENTRALIZED FUNDS FOR ART PROGRAMMES AND EVENTS

The centralized funds are a constituent part of the budget of the Ministry of Culture. They are comprised of the funds allocated to various cultural and art events as well as to the necessary state programmes for the support and promotion of the artists' activities. The structure of the centralized funds is determined by the appropriate departments of the Ministry of Culture, taking into account various proposals, programs, the scope and type of events, agreements for international cultural collaboration, etc. This structure emerges while planning every annual budget of the Ministry of Culture. A preliminary projection of the centralized fund is submitted to the Ministry of Finance. However, upon the approval of the annual budget, it is impossible to avoid some adjustment to the distribution of the centralized funds. It is determined by the budget deficit (failure to get the funds expected), valuable cultural projects that emerge in the course of time and other unforeseen circumstances. The centralized funds make it possible to adjust to the changing nature of cultural problems and cultural needs.

The presented data reflect the distribution spheres and financing amounts (thousands Lt) of the 1994-1995 centralized funds:

BUDGET HEADINGS	1994	1995
For the commissioning of art works:		
visual art	82.3	125
music	41	121
drama	15.2	33.7
<i>Total:</i>	<i>138.5</i>	<i>279.7</i>
For the arrangement of art exhibitions	47.0	79.1
State and Ministry of Culture scholarships for artists	338.6	1034.2
National Prizes	39.8	146.1
J.Basanavičiaus Prize	4.6	14.0
Prizes for works created for amateur companies	16.4	15
Competitions, festivals	162.7	689.2
Conferences, seminars	40.3	49.2
Maintenance of the Committee for National Prizes	4.7	24.3
Song Festival of the World Lithuanians	901.4	
Other expenditure	235.5	343.9
International cultural links	27.3	80.1
<i>Total:</i>	<i>1929,5</i>	<i>2754,8</i>

The Ministry of Culture makes use of State budget funds to support regional cultural and youth arts initiatives and ethnic culture as well as for programmes dedicated to the jubilee dates of the country's most prominent cultural and artistic figures. The Ministry budget projection for these programmes: in 1994 - 959,4 thousand Lt, in 1995 - 900.0 thousand Lt. In the period between 1994 and 1995, as already mentioned, state revenues were poorly collected and the Ministry of Culture limited its support for its projected programmes. In 1995 it stopped an aid to art companies for disabled and for ethnic culture.

#### AID TO ACTIVITIES OF PUBLIC ORGANIZATIONS

Pursuant to Resolution approved by the 8 February 1995 Protocol of the Government of the Republic of Lithuania on financial aid to public organizations, the 1995 State budget prescribed for the first time funds to assist **public organizations** through the Ministry of Culture. Applications for support may be submitted by all non-political, public organizations registered at the Ministry of Justice. An Expert Commission consisting of 5 members has been formed to decide the distribution of funds. When distributing the funds according to the requirements of the regulations, priority is given to projects representing public organizations for youth, programs reviving the cultural memory of the country, the Caritas and social work programs as well as other organizations with high-quality programs.

In 1995 the Commission received over 200 applications (125 applications were submitted by organizations engaged in cultural activities). The funds of 3500.0 th. Lt were allocated for 173 projects and programs; among them: for the projects of public organizations for youth (330.0 th. Lt); 105 - for organizations engaged in **cultural activities** (2074.5 th. Lt); 43 - for various projects (1095.5 th. Lt). A fund of 3500.0 th. Lt was allocated for 1996. This funding from the State budget provided appreciable support for cultural organizations and their programs, individual group initiative and artists' activities.

#### Capital investment (building and acquisition of property)

Utilizing the funds allocated by the State budget, the Ministry of Culture financed (thousand Lt):

	1994	1995
Building	4197.4	5913.7
Acquisition of property	456.2	685.3
Projecting work	126.8	315.2
<b>Total:</b>	<b>4780.4</b>	<b>6914.2</b>

*SOURCE. Information presented by the Finance Division of the Ministry of Culture. February 1996.*

This important area of cultural financing discloses a large gap between budget demands and possibilities. To compare: in 1994 the approved levels of financing for capital investment were 8361.0 th. Lt; in 1995 - 7387.0 th. Lt. Due to the lack of State budget revenues, the respective sums were not received: 3580.6 th. Lt and 472.8 th. Lt. This greatly restricted the building of cultural objects as well as the possibilities of the acquisition of the main inventory for cultural institutions.

#### FINANCING OF CULTURAL INSTITUTIONS BY LOCAL AUTHORITIES

Local authority budgets are formed pursuant to the order approved by the the Seimas of the Republic of Lithuania. This prescribes that part of the budget of local authorities shall be formed from the income taxes of natural and legal persons. However, only 6 district and 6 city local authorities have a sufficient income to cover their expenditure. The remainder are allocated subsidies from the State budget.

The funds allocated by local authorities for culture (in th. Lt, % of the total sum for culture):

	1994		1995	
	th. Lt	%	th. Lt	%
Libraries	14289.2	30.3	20324.8	30.8
Museums	4426.8	9.4	6390.2	9.7
Culture centres	27513.1	58.4	37661.8	57.1
Cinemas	160.0	0.3	261.1	0.4
Theatres	236.2	0.5	630.7	0.9
Press and publishing	502.0	1.1	673.1	1.1
<b>Total:</b>	<b>47127.6</b>	<b>100</b>	<b>65942.7</b>	<b>100</b>

#### Capital investment

	1994	1995
in thousand Lt	5620.8	7632.3
% of the total assignments	10.6	10.3
<b>Total of the local authority for culture (Lt):</b>	<b>52748.4</b>	<b>73575.0</b>

The expenditure of local authorities on culture together with their capital investment totalled (% of the total expenditure of local authorities for culture):

1994	1995
2.79	3.0

The data presented show that the greatest part of local authorities expenditure on culture goes to the activities of cultural centres and libraries, because the network of these institutions is the largest in Lithuania. Due to privatization, the number of cinemas, belonging to local authorities, has greatly decreased. The majority of them failed to hold out due to growing inflation and a great decrease in the number of spectators. The local authorities, searching for ways to maintain cinemas, joined them up with cultural centres. In the period between 1994 and 1995, five local authorities supported cinemas, allocating subsidies from their local budget. Whereas in the same period local authorities financed 4 theatres from their budget, 2 of them in Vilnius.

In **1995** local authorities maintained **1508 libraries** (1260 in rural areas). The greatest part of the funds allocated to them was for the payment of salaries - 65.3% ; 10.3% was for the acquisition of periodicals and books, and the rest for capital repairs, public utilities and other expenditure. Though the expenditure on salaries was revised, taking into account the rates of inflation, the salaries of library specialist are the lowest in the country - 392 Lt per month (98 USD). In spite of the fact that local authority libraries acquire books in a centralized way through the Ministry of Culture, the local authorities also allocate funds for the acquisition of periodicals and books. In 1994 local authority library received on average 830.0 Lt (207.5 USD) and in 1995 - 1388.0 Lt (347 USD) for acquisitions.

In **1995** local authorities maintained **985 cultural centres** from their budgets (819 in rural areas). A comparison of local authority cultural centres with libraries and museums shows that their "other expenditure" ,which first of all includes the financing of their activities, is much bigger and amounts to over 30% of their total expenditure: in the centres - **31.5%** ; in the libraries - **11.9%** , in the museums - **24.2%** (**1995**). The higher per cent of "other expenditure" in cultural centres is due to the fact that the local authorities finance through them regional and district events, festivals of songs which need many resources. Whereas in culture centres 47.5% of the allocated resources is for the payment of salaries, in the libraries - 65.3% and in the museums - 46.6% (1995).

The local authorities maintained **40 museums in 1995**. Their greatest financial problem is the lack of funds for the restoration of exhibits. Museums expenditure on salaries equalled 46.6% of the total funds allocated for museums, "other expenditure" - 24.2%.

In 1995 the capital investment by local authorities in cultural institutions totalled (% of the total investment amount): libraries - 7.6; museums - **12.1**; culture centres - **80.3**.

\* \* \*

#### CONCLUSIONS:

- *When the state budget is adopted it is not taken into account that the costs indexation does not correspond to the growth of inflation. Due to this there is a permanent shortage of budget for the maintenance of cultural institutions, for financing their activities and renewal of material basis.*
- *The financing of the cultural institutions is mainly concentrated on the needs of their maintenance (public utilities, salaries for the employees); very small amount of money is allocated for activities.*
- *Alternative culture financing sources have not formed yet in the republic. A very insignificant part in financing and supporting of cultural institutions make up the subsidies of different funds, international organizations and private sponsors;*
- *Since the state budget is not fully collected, the financing of culture sphere is irregular;*
- *The salaries in the cultural sector are among the lowest ones in the social sphere. During the 1990-1995 relatively they increased also the least;*
- *Possibilities for society to use the services provided by cultural institutions decreased due to small income, low living standard and inflation; Due to this reason cultural institutions received small income from their activities and services provided;*
- *Libraries are particularly short of money for purchasing of books, museums- for acquisition and restoring of exhibits; there is a great shortage of money for film production and publication of books.*
- *The Ministry of Culture remains the main distributor of finances. A distribution of state budget on culture should be entrusted to public cultural and art institutions, independent culture and art councils and experts. The accountability for the used state money has not been regulated yet.*

#### 4.4. REVIEW OF LAWS ON CULTURE

After the restoration of Independence in 1990, the drafting of laws, related to culture became one of the main objectives for state cultural policy. In **1991 the Government programme** prescribed "to create a legal mechanism for the functioning of culture" when adopting the Laws on Education, Immovable Cultural Values, Museums and Libraries (The Government Programme of the Republic of Lithuania. 1991, P. 44). Thus, it was the government's decision to create separate laws in the sphere of culture and art.

In the period between 1990-1995 the process of the creating and passing laws on culture and other normative acts, was rather complicated, and mistakes were made. This is because of the complexity of economic reforms and privatization in the republic, a great number of new social problems and a lack of experience in the creation of laws on culture. The laws on culture in other European states were not well enough known to Lithuanian legislators. It is also an important fact that the creation of laws on culture was started without clear idea of the guidelines and objectives for state cultural policy. One can say that the laws created and adopted were drawing the possible guidelines for that policy and its implementation. The compatibility of the laws on culture and of other laws in the state programme was (and still is) a serious gap. The laws adopted on the economy, taxation and other laws, which influence on culture, did not often take into account evaluate the specific characteristics of culture.

Still, it was during the period under discussion that certain directions of legislation disclosed themselves. According to the character and purpose of the adopted laws and other normative acts, they can be classified into:

- *laws on the regulation of the cultural heritage;*
- *the laws on the regulation of cultural administration;*
- *laws exerting influence on the establishment of cultural organizations and their financing.*

**1.** The protection of cultural heritage was one of the first main sectors to be regulated by laws and other normative acts. Such measures were stimulated not only by the lack of laws on cultural heritage, great losses of the movable and immovable cultural objects during the Soviet period, the inefficient system of monument protection and management, etc., but also



by the programmes for economical, state management and administration reform, privatization and the relationship with new owners.

In 1988, with the first signs of the activities of Sajūdis, one of the most significant problems of the national culture was the place of the Lithuanian language in the life of the State and its preservation. Pursuant to the LSSR Law of the 18 November 1988, the Constitution of the Lithuanian SSR was supplemented with a provision to make the Lithuanian language the state language of the Lithuanian SSR. Some time later (25 January 1989) the decree of the Presidium of the LSSR Supreme Council **"On the Use of the State Language of the Lithuanian SSR"** established that the Lithuanian language was the main language used by the inhabitants of the republic. This resolution also prescribed the possibilities for ethnic minorities residing in Lithuania to participate in public life. However, the Law on the State Language, which had established the use of the state language in public life, the protection of the state language, control and responsibility for the violation of the Law on the State Language was adopted only on 31 January 1995.

The first step in creating system of laws on the protection of cultural heritage was to establish rights of ownership in relation to the heritage of immovable property and to restore historical justice. The law **"On the Restitution of Prayer Houses and other Buildings to Religious Communities"** of 14 February 1990 annulled the Decree of the Presidium of the LSSR Supreme Council **"On the Nationalization of Prayer Houses and Monastery Buildings and the Dwelling Houses of Religious Communities"** of 19 June 1948. The local authorities, ministries, and departments, enterprises and organizations which owned a nationalized religious building were charged to establish the terms of the restitution for such buildings or for compensation. The same Law also prescribed that enterprises, institutions and organizations as well as citizens what were moved from buildings belonging to religious communities must be provided with suitable alternative premises.

The latter provision of the Law had a far-reaching effect on cultural institutions. During the Soviet period many religious buildings housed museums, libraries or other cultural institutions. With very few exceptions, such a cultural purpose made it possible to protect buildings from damage or destruction, finance their exploitation and see to the restoration and protection of art treasures in them. Therefore, during the realization of this Law, legal norms collided with the possibilities of implementation: the cultural institutions, first of all museums and archives, could not be moved to any premises without observing the protection requirements set for state collections. The state had to allocate additional funds for the ensurance of the technical equipment and protection of the new premises. Due to the eviction obstacles, the process has been going on for quite a long time and is not yet over.

The implementation of another important law - **the Restitution Act (12 June 1990)** ran into similar problems. The Restitution Act related only to the Catholic Church - the most numerous and influential religious community in Lithuania. The Act established the right of the Catholic Church to manage its internal life independently. The Republic of Lithuania committed itself to indemnify the Church for its losses on the basis of agreements acceptable to both parties. It was further established that the implementation of the Act would be regulated by Laws of the Republic of Lithuania. However, the Law on the Procedure for the Restitution of the Right to the Surviving Immovable Property of Religious Communities was only adopted on 21 March 1995. Pursuant to it, the right to immovable property belongs to the religious communities which functioned in Lithuania until 21 July 1940 whose property was expropriated in the Socialist period. This Law has already embraced 9 religious communities registered in Lithuania. With respect to the restitution of the property in kind, the Law establishes that the buildings and other structures shall not be returned to a religious community if they had been transferred to scientific, health care, **cultural**, educational or communication institutions. The effect of this Law has been to prevent cultural institutions, particularly depositories of cultural values from being evicted to unsuitable premises.

**The Law on Archives (13 December 1990)** was one of the first laws in the sphere of cultural heritage. The necessity for this Law was that the KGB bodies were secretly attempting to destroy or remove the majority of archive documents. This Law, which established the organization, protection and usage of the Lithuanian archive fund, was valid until the new Law on Archives was adopted (5 December 1995).

**The Law on the Protection of Immovable Cultural values (22 December 1994)** regulates the protection of the immovable cultural values owned by the state, local authorities, religious organizations and other legal or natural persons as well as the state administration of the protection. Pursuant to his Law, a new cultural heritage institution - the **State Commission on Monument Protection** - was formed and the terms of reference for other state institutions for the protection of cultural objects and regulations for the listing, protection, financing, insurance of immovable cultural objects and penalties for the violation of the Law were established.

**The Law on the Protection of Movable Cultural Values (23 January 1996)** establishes state regulation for the protection of movable cultural values, the listing of those values, their protection, financing and responsibility for the violation of the Law. It should be mentioned that the draft of this Law was drawn up as early as 1990. However, disagreements between the institutions responsible for the protection of cultural heritage in Lithuania concerning

the distribution of functions and the insufficiently coordinated state legal regulation of the cultural values prevented earlier adoption of the Law.

The **Law on Museums (8 July 1995)** defined the system of Lithuanian museums, the procedure for their establishment and liquidation, the listing and protection of museum treasures, financing and administration (see section 8.6).

**2. The laws and acts regulating the administration of culture had a direct influence on the implementation of cultural policy in Lithuania.**

First of all, the **Government Law of the Republic of Lithuania of 22 March 1990** should be mentioned. This established that the Ministry of Culture and Education was responsible for implementing state cultural policy (pursuant to this Law the Ministry of Culture was joined to the Ministry of Education).

An important objective of the future democratic state in the sphere of cultural policy was decentralization. This was closely related to the **Law on the Fundamentals of Local Self-government (12 February 1990)** which gave a possibility to the institutions of local authorities to stimulate the cultural activities of district and city inhabitants, to support their creative initiative and to re-create links with a unique regional tradition. Pursuant to this Law, on the basis of its **28 September 1990 Resolution**, the Government of the Republic of Lithuania distributed responsibility for Lithuania's enterprises, institutions and organizations among local authorities and appropriate ministries and departments. Pursuant to this Resolution, various cultural institutions, including some museums, cinema directorates, cinematography branches with the cinemas and cinema equipment belonging to them were transferred to the regulation of local authorities. The Law on the Fundamentals of Local Self-government charged the local authorities to ensure the functioning of cultural institutions transferred to their control. Unfortunately, due to a poor economical situation, it was hard to fulfil this duty: on the account of the shortage of funds for their maintenance many cultural institutions were simply closed (particularly libraries and cultural centres). With a view to stopping the liquidation of cultural institutions, the Seimas adopted the **Law on the Procedure for the Reorganization and Liquidation of Cultural Institutions on 28 October 1993**. This prescribed that the reorganization or liquidation of a cultural institution could be carried out only with the consent of the Ministry of Culture. The present Resolution of the Seimas, though belated, had considerable influence in stopping the decrease in the network of cultural institutions in the republic.

The new **Law on Local Self-government (7 July 1994)** in respect to the decentralization of the cultural self-government continued the provisions formulated by the Law

on the Fundamentals of Local Self-government and more thoroughly defined the competence of the local authority bodies and officers (of the council, board, mayor) in the sphere of culture. This Law serves as the basis for the formation of the local cultural structure of administration - departments of culture (or mixed), advisory bodies (cultural commissions, councils, etc.) the definition of their functions and competence as well as for the establishment of the property belonging to local authorities, and the fundamentals of the economical activities of institutions and establishments.

The **Law on County Administration (15 December 1994)** established that the administration of the county - a higher administrative unit shall be organized by the Government (through the county governor, ministry and other governmental institutions). It also prescribes the powers of the county governor in respect to the cultural administration. The Law on the County Administration gives the right to the state administration institutions (ministries, departments) to establish in the counties administration institutions and organizations under their authority. Such institutions and organizations shall not be under the authority of the county governor; his opinion shall be taken into account appointing heads of such institutions and organizations.

The **Law on Libraries (6 June 1995)** establishes the system of Lithuanian libraries, the links between libraries, financial arrangements and state regulation, as well as characterizing the stock of Lithuanian libraries and its protection (for more information see section 7.3).

In 1988-1990, particularly during the period of the preparation for the 1st Congress of Lithuanian Culture, public discussions were held on a proposal for a general Law on Culture, embracing all aspects of culture. The Congress rejected this idea essentially for two reasons: 1) a declarative contents of draft law, appealing to various cultural needs; 2) upon a decision to orientate the legislation of culture by adopting laws regulating appropriate cultural areas spheres (heritage, museums, libraries, archives, etc.).

The **Law on Budget Institutions (7 December 1995)** enabled the Ministry of Culture to exert influence on the formation of the network of cultural institutions maintained from the state budget, and on the reorganization and liquidation of such institutions, as well as on the procedure for their registration and financing. While implementing this Law, the Ministry of Culture presented to the Government the resolution "On General Regulations Concerning Cultural Institutions and Organizations Maintained from the Lithuanian State Budget and the Local Authority Budgets" (approved on 7 February 1996).

These Regulations are important for the administration of culture in several respects as they:

- *established the categories of cultural institutions (national, republican, county, local, local authority);*
- *defined the procedure for the reorganization and liquidation of cultural institutions (with the permission of the Ministry of Culture);*
- *established the procedure for the financing and registration of the cultural institutions in all categories;*
- *characterized the administration of cultural institutions, their rights and duties, the use of property and funds.*

In view of the fact that these **Regulations** were applied both to cultural institutions and organizations maintained from the state budget and the local authority budget, they made it possible to define and regulate the administration structure of Lithuanian cultural institutions more explicitly. Besides, the Regulations legalized certain aspects, which had already taken root in the administration of Lithuanian cultural institutions under the authority of the Ministry of Culture (e.g. the classification of institutions into categories, because some of the major cultural institutions were already using the word "national" in their name. The Laws on Museums and Libraries prescribed the classification of institutions; the introduction of a Council into the administration of cultural institution; the right of the Ministry of Culture to finance important cultural programs, implemented by cultural institutions not under its authority).

Taking the requirements of the Regulations into account, the Government of the Republic of Lithuania approved the **Regulations of the Register of Cultural Institutions (1995)**. Pursuant to them, the Ministry of Culture is the founder of the Register and is responsible for managing the Register of Cultural Institutions.

The **Law on the Press and other Mass Media of 9 February 1990** played an important role in the consolidation of the principles of democracy in society as well as making it possible to receive various information. It should be mentioned that the first Law on the Press in Lithuania was adopted in 1919, and the second - in 1935. The Law was drawn up at the initiative of the Lithuanian Journalists' Union, following the analogous laws of democratic countries, and was based on democratic provisions for press freedom: categorically prohibited censorship, granted the right to every citizen or organization to publish a newspaper or a magazine without

any restrictions, and journalists were guaranteed their main rights in the sphere of their activities. On the basis of this Law, the Press Control Board was established (at first under the Ministry of Internal Affairs and later under the Ministry of Justice). The Board was charged to exercise control over the observance of this Law and other laws on the mass media of Lithuania.

**On 2 July 1996 the Seimas adopted the new Law on the Public Information,** which established the procedure for the reception, preparation and dissemination of public information as well as the rights and responsibilities of the arrangers and promoters of public information, their owners and journalists. This Law annulled the above mentioned Press Control Board and established that the arrangers and promoters of public information should be registered in the Register of Enterprises without any previous permission received from state power or an administration institution. In comparison with the 1990 Law, the 1996 Law included articles concerning Lithuanian Radio and Television, and their financing principles and also established that the Lithuanian National Radio and Television would be a non-profit institution functioning under the Law on the Lithuanian National Radio and Television (article 29).

**3. The laws regulating the establishment and activities of cultural institutions and organizations usually establish the procedure for the registration, reorganization and liquidation of such organizations, and their possibilities to engage in economic activities, and also define the types of organizations, the conditions for their support, etc.**

**On 8 May 1990 the Law on Enterprises of the Republic of Lithuania was adopted,** which established the types of enterprises, the categories of their licenced activities, registration, reorganization and liquidation. On the basis of this Law other laws on various types of enterprises were adopted (Business Partnerships, Joint-stock Companies, and State Enterprises which was later transformed into the Law on State and Local Government Enterprises). These laws were related to culture in that, for example, all editorial boards, publishing houses, the Film Studio and some other cultural organizations previously financed from the Lithuanian State budget, were now registered under the Law on State Enterprises. The Law on Enterprises is also important due to the fact that article 7 prescribed the possibility for non-profit organizations to set up individual enterprises. Pursuant to that article, cultural institutions and organizations, which received insufficient financing from the State (through the Ministry of Culture) or local government budgets, had the right to set up individual enterprises to increase resources for their cultural activities. Under the influence of this Law cultural organizations were able to earn additional income to maintain their activities. However the "enterprises", which functioned in the sphere of culture, had a hard existence. They also had to pay **29%** of their taxable income to the State

budget, i.e. like enterprises engaged in production or commercial activities. Such "levelling" was undoubtedly ruining organizations engaged in cultural activities.

The greatest drawback was the absence of an established system of economic law. The only law adopted in this sphere was the Law on Enterprises, which regulated the commercial activities of the entities. Whereas all other institutions and organizations engaged in non-commercial activities found themselves beyond the boundaries of the law. Alongside the Law on Enterprises the law on non-profit organizations had to find its proper place but was drawn up only in 1994. However, the Government of the Republic of Lithuania did not approve the adoption of a general law (embracing all types of non-profit organizations) and decided to draw up laws on separate types of non-profit organizations, such as public organizations, budget institutions, associations, charity and aid funds, public institutions.

The first law on non-profit organizations was adopted on 2 February 1995. It was the **Law on Public Organizations**, which established the basis for their activities. This Law also related to creative unions, for example, article 11 has established that "the state institutions and officers, political parties and political organizations, other organizations and persons are prohibited from interfering into the activities of public organizations". However, the law did not satisfy the creative unions because it did not reflect their specific character, their managed property and the status of Creative unions and artists in the context of various public organizations. Therefore, as early as 1995 creative unions initiated the draft of the **Law on Art Creators and their Organizations**, which was approved by the Seimas on 15 August 1996 and prescribed (upon the adoption of appropriate normative acts) social guarantees for professional art creators, the fundamentals of the activities of their organizations, property rights and the state aid (for more information see section 6.3.).

The **Law on charity and Aid** was adopted on 4 June 1993 (amended on 20 December 1995). It prescribed tax and customs reliefs. Upon its adoption, charity and aid funds started functioning, and they were able to support the development of programs in science, culture, education, art and other spheres as well as programmes for the protection and restoration of cultural and art monuments. However, this Law did not give many priorities in respect to the financing of such programs due to the Value Added Tax. It exempted from VAT only the budget institutions which received aid. In this way, public institutions (e.g. private art galleries), organizations of art creators, funds, societies and others were excluded.

On 14 March 1996 the laws on other non-profit organizations were adopted: **Law on Associations** and the **Law on charity and Aid Funds**. The Law on Associations established the procedure for the foundation, administration, activity, reorganization and liquidation of

associations and defined an association as an independent union of legal and natural persons. Associations would perform the economic, business, social, cultural, educational and research objectives and functions established by the members of the association.

The Law on Charity and Aid Funds legalized the establishment of non-profit funding organizations, the task of which was charity or/and aid in the spheres of science, culture, education, art, religion, sport, health care, social protection and care and other spheres prescribed by the Law.

Particularly important and welcome was the **Law on Public Institutions** adopted only on **3 July 1996**. Until this was passed all private cultural institutions did not have a legal status of their own, and were obligated to register in the Register of Enterprises for commercial organizations. A cultural institution entered in this Register was deprived of the right to get charity or aid (the Law on Charity and Aid did not permit profit-making organizations to receive charity or aid). When the Law on Public Institutions was adopted there was a possibility for all cultural institutions entered in the Register of Enterprises to become public institutions (article 2 defines them as non-profit organizations).

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#### CONCLUSIONS ON THE DEVELOPMENT OF LAWS ON CULTURE:

- *In the period between 1990 to 1995 the Supreme Council and (since 1992) the Seimas adopted nearly 50 laws, resolutions, normative acts regulating culture and its appropriate areas as well as indirectly influencing culture; the creation of cultural legislation was positive step in defining a great number of cultural areas not yet legally defined and eliminating the obstacles of Soviet period laws;*
- *the legislation tendency witnesses more "institutional" (based on cultural institutions or art spheres) than "systematical" orientation (based on general issues of cultural policy);*
- *the passed laws often were behind the rapid changes in free market and belated; amendments, corrections to the laws some time later unavoidably encountered free market mechanism; incompatibility of laws, permanent amendments and changes had negative impact to culture; the system of economic laws was inconsistently created too. The gaps in some laws (e.g. Law*



*on the Fundamentals of local Self-government, 1990) caused closing of number of cultural institutions;*

- *during the period 1990 to 1996 the legal system for the activities of cultural institutions was formed. According to it the institutions can be clasified into three groups: 1) functioning under the Law on Enterprises; 2) functioning under the Law on Budget institutions; and 3) functioning under the Law on Public institutions. In perspective the number of cultural institutions, functioning under the Law on Enterprises , should decrease: this law does not prescribe a possibility to get charity;*
- *one of objectives for the Ministry of Culture is to initiate amendments to the Law on Taxes in order to establish privileges for public institutions and art creators' organizations;*

## **V. INDUSTRY OF CULTURE AND ART**

### **5.1. BOOK PUBLISHING AND DISTRIBUTION**

The restoration of Lithuania's Independence in 1990 brought about significant quantitative and qualitative changes in the sphere of publishing. The former strict control over publishing, the centralized regulation of the state publishing houses and their production as well as the policy of publication based on ideological principles have undergone radical changes under the influence of the free market and the processes of privatization. The six state publishing houses functioning up to that time ("Vaga", "Mintis", "Vyturys", "Science and Encyclopedias", "Šviesa", State Publishing Centre") managed to survive for some time but their status did not remain the same: some of them became joint-stock companies, others were privatized. The state did not have any direct influence on them any longer. Between 1990-1995, over 500 new private publishing houses started functioning. This number should not cause any wonder, because although the majority were registered, they were closed after a few publications and disappeared from the book market. One reason was the fact that a great number of inexperienced people became publishers, who had no idea about publishing. They increased confusion, ruined the quality of production and, on the whole, made the book market chaotic.

By 1996 functioned about 50 publishing houses, who distinguished themselves by their quality of production. They published nearly 80% of all the books published in Lithuania <sup>1</sup>.

However, the emergence of private publishing houses also stimulated processes of another kind. Private publishing made a certain impact on the relationship between state institutions and publishers. The Ministry of Culture, upon the taking over the functions of the Committee on Printing and Publishing (and later the Press Department), has gradually lost the financial, administration and even moral levers which directly exerted influence on publishing. The directions of publishing activities and of the thematic and prospective planning of the books came into the hands of the publishers and actually became independent.

Between 1990-1995 the number of books published in Lithuania became stable, annually fluctuating between 2,5-3,0 thousand titles. The following table illustrates the numbers of titles:

1990	1991	1993	1994	1995
2499 books	2482 - "	2224 - "	2895 - "	3167 - "

*SOURCE. Statistics of Lithuanian Press. 1990-1995*

However, the book trade also witnessed some unpleasant changes. The numbers books printed in each edition started to decline. The large print-runs of books published in Lithuania (even editions of poetry collections appeared in 60.000-100.000 copies), which amazed the world in the 70s-80s, decreased twice between 1990 and 1995. This great decrease in the number of books printed was caused by high prices, the poor purchasing power of the people, the economics of publishing and conditions dictated by book trade.

**Books published in Lithuania 1990- 1995 (total number, in thousands):**

1990	1991	1992	1993	1994	1995
30.255.400	34.586.900	30.954.000	19.242.300	19.626.500	14.129.400

*SOURCE. Statistics of Lithuanian Press. 1990-1995.*

This table shows that as many as 9,3 books came per inhabitant of Lithuania were produced in 1991, 5.2 - in 1993 and 3.8 - in 1995. By contrast with the growth in the number of titles published, the total number of books printed was going down. The variety of titles was on the increase essentially due to popular commercial series often of a light subject - matter.

Because it was not possible for the Ministry of Culture to exert direct influence and determine the number of books, subjects and quality of book production, it changed its policy on the recommendation of the Expert Commission for literature and publishing in order to support the following areas:

<sup>1</sup> *Literatūra ir menas. 13 July 1996.*

- *contemporary Lithuanian literature;*
- *publications representing achievements in the sphere of science;*
- *the most prominent publications on Lithuanian and world cultural heritage;*  
*the publishing of children`s literature.*

The Ministry of Culture started to finance book publishing and periodical cultural press from 1992, when the Press Department was joined to the Ministry of Culture and Education. The Ministry allots aid taking into consideration the applications submitted by the publishing houses. The Expert Commission on Literature and Publishing under the Ministry of Culture considers the submitted applications annually and presents its recommendations to the Minister of Culture and the College of the Ministry for approval.

**The financing of publishing embraces two spheres and totalled ( in thousand Lt, %):**

Spheres of financing	1994		1995		1996	
		%		%		%
Book publishing	1974.7	57.8	2296.2	63.9	3194.0	65.3
Aid to cultural periodicals	1400.0	42.2	1300.0	36.0	1700.0	34.7

Another measure which improved conditions for book publishing was the exemption from Value Added Tax (22 December 1993). The publishing, printing and circulation of newspapers, magazines and books were entered on the list of services free of the VAT. However, this privilege does not embrace the whole process of publishing and press. The publishers pay VAT on paper and printing materials, but the VAT losses after the publication of the book are not in this case covered from the State budget. On the other hand, the VAT is not applied to the Lithuanian publishers` books printed abroad and brought into the country. Thus, it is more beneficial to Lithuanian publishers to print their publications abroad.

**The number of publications in various languages is as follows:**

	1991	1992	1993	1994
total number of publications	2482	2361	2224	2895
among them				
in Lithuanian	2066	2028	1932	2573
in English	54	70	82	87
in Polish	31	43	60	35
in Russian	265	162	97	109
in French	4	3	11	5
in German	16	20	26	28

*SOURCE. Lithuania Culture, Press and Sport. Collection of Statistics. V.1995,p.25-26 (the table does not specify the data on all the publications).*

The above table testifies that the percentage of publications in Lithuanian was increasing: in 1991 - 83%; in 1994 -89%. It may be indicated for comparison that in the mid 80s, when the volume of publishing, subjects and the language of books were regulated by the state, the number of books published in Lithuanian amounted to 73.6% of the total number of the books printed in Russian 22.9% (Press Statistics of the Lithuanian SSR. 1981-1985. V. 1986, p.5).

The number of works of fiction among the total number of publications:

1991	406 (16.3%)
1992	460 (17.4%)
1993	480 (21.5%)
1994	762 (26%)
1995	741 (23%)

Works of fiction according to nations and the language of the text (number of books):

	1991	1992	1993	1994
Lithuanian literature	252	264	251	318
in Lithuanian	245	261	245	314
American literature	26	39	60	123
in Lithuanian	19	27	47	117
English literature	25	27	31	83
in Lithuanian	20	23	28	75
French literature	22	27	33	74
in Lithuanian	20	25	32	71
Russian literature	17	22	14	9
in Lithuanian	10	9	11	8
German literature	19	29	20	26
in Lithuanian	18	29	20	25

*SOURCE. 1991-1994 publications "Statistics of Lithuanian Press".*

The data in the table testifies that the number of books of fiction translated from the main languages (except Spanish) was constantly growing as well as the publication of Lithuanian works of fiction.

Due to privatization and the execution of the 28 September 1990 Resolution of the Government of LR on the distribution of enterprises, institutions and organizations among local authorities and appropriate ministries and departments, the system of the state book trade, which had functioned up to that period, collapsed. Private bookshops, firms and private book distributors emerged in the book trade. Since 1990 the term "negotiated price" has firmly

established itself in the book trade, i.e. the entry of the data which does not specify the exact price of the publication and in reality permits the selling price of the book to be manipulated without any restrictions. It gave rise to a messy situation in the book trade. Striving to get more profit, the book distributors increased the book selling price several times and at the same time limited the number of buyers. A harmonious link between publishers and the book trade has not yet been created in Lithuania, and it is hard to perceive any system regulated by legal norms. There are also cases of copyright piracy. However, the Lithuanian book market abounds in all kinds of books in recent years, and excluding a great amount of commercial books circulating in the trade, the supply is rather wide and versatile.

Searching for a more direct and cheaper path to the reader, the Ministry of Culture has been initiating competitions for book distributors since 1995 (the winner delivers books to libraries under certain conditions). In 1991 the Association of Lithuanian Publishers was established, the purpose of which was to unite all the publishers of the country. However, it is still in embryo at this stage and makes no great impact on publishing processes and the activities of private publishers.

An evaluation of the publishing results and the guidelines in the cultural policy in the sphere of publishing leads to the **conclusion:**

- *the network of book distribution (trade) in the republic is weak and not yet settled;*
- *the selection of the published books for libraries bears a spontaneous character and is not always scientifically grounded;*
- *the relationship between publishing houses and printing houses have not yet been regulated;*
- *weak contacts between publishers and publishing houses, through mistrust of one another.*

## **5.2. THE PRESS**

The Lithuanian press- newspapers and magazines - played a particular role on the road leading to the restoration of Lithuania's Independence in 1988-1990. It was periodicals that first reacted to political events in Lithuania and started to analyze and make public prohibited themes and historical facts. For the most part the press was published by Sajūdis organizations and various political and public organizations; neither the Communist Party nor the KGB failed to stop that process. Thus, in 1988 30 new newspapers and magazines appeared, in 1989 - 118 and

in 1990 - 134 (see: Towards a Civic Society. Tartu. 1993, p. 352-355). The circulation figures of the published newspapers (except the official communist party newspaper "Tiesa"), such as "Komjaunimo tiesa" (later "Lietuvos rytas") and "Gimtasis kraštas" reached an unprecedented level; a particular popularity was enjoyed by "Literatūra ir menas", a weekly of the Writers' Union.

**Their circulation figures were as follows:**

newspapers	1988	1989	1990
Komjaunimo tiesa	107.000	521.000	523.000
Gimtasis kraštas	84.000	267.000	312.000
Literatūra ir menas	55.000	76.000	68.000

The newspaper published by Sąjūdis increased its circulation from 88.000 to 184.000 copies in 1988-1989. The majority of new press publications in 1989-1990 were of a patriotic and political character which was stipulated by the interests of the public.

However, as early as 1991 an opposite tendency came to the fore - the circulation of the main newspapers started going down. The dynamics of the circulation of the main Lithuanian dailies looks as follows (thousand copies):

	1990	1991	1992	1993	1994	1995	1996
Lietuvos rytas	523	200	162	136	132	130	73
Respublika	122	214	145	85	78	67	44
Lietuvos aidas	51	106	112	79	53	28	23
Diena	241	178	76	60	40	23	23

*SOURCE. Data from dailies "Lietuvos rytas", "Respublika", "Lietuvos aidas", "Diena".*

In the context of the diminishing circulation of these dailies in the period between 1990-1992, "Lietuvos aidas" distinguished itself by its rising circulation. The newspaper was supported by the state throughout those years. It should be also kept in mind that within 1990-1995 the volume of one copy of all the main newspapers rose from 4-8 p. to 36-56 p.

In spite of the decrease in the circulation of the main newspapers of the republic in the period between 1991 and 1993, the single-issue and annual circulation of the newspapers in the period of the current 2-3 years was on the increase. This was due to the increase in the number of republican and city newspapers and their copies as well as of those published by departmental enterprises, associations, higher schools, ministries, etc.

**Newspapers according to their categories (number of publications/ number of copies):**

	1990	1993	1994	1995
republican	79/3155	129/5249	147/6088	152/6842
city	46/2942	69/3648	73/4202	80/6356
district	100/6367	86/622	77/6369	55/4905
departmental	99/2357	109/1749	148/1635	190/1610

*SOURCE. Lithuanian Culture, Press and Sport. Collection of Statistics. 1995, p.28; 1996, p.31.*

**The total publishing of republican newspapers and their circulation can be illustrated by this table:**

	1990	1991	1992	1993	1994	1995
Total number of newspapers	324	381	413	393	445	477
Single-issue circulation, ths. copies	5780	7742	4687	3666	3870	3411
Annual circulation, ths. copies	577.6	455.6	369.5	270.3	302.9	268.2
Per inhabitant: single-issue circulation newspapers	1.5	1.0	1.0	1.0	1.0	0.9
Annual circulation newspapers	154.6	72.0	81.5	72.3	81.5	72.5

*SOURCE. Lithuanian Culture, Press and Sport. Collection of Statistics. 1996, p.31.*

A similar downward tendency in circulation was observed in the publishing of magazines, though the number of their titles were constantly growing.

**Publishing of magazines in the republic:**

	1990	1993	1994	1995
number of the published magazines and periodicals	159	212	269	321
annual circulation	35.7	11.3	11.5	9.9
of the total number of periodical publications-magazines	74	138	179	212
annual circulation of magazines and periodicals per inhabitant	9.6	3.0	3.1	2.7

*SOURCE. Lithuanian Culture, Press and Sport. Collection of Statistics. 1996, p. 27.*

The year 1990 witnessed a rapid privatization of newspapers and magazines. The employees of editorial boards became the owners of the majority of the shares. "Lietuvos aidas" which was established in 1990 and the dailies for ethnic minorities "Ekho Litvy" and "Kurier Wilenski" remained state-owned until this status was annulled in 1995.

A sharper downward tendency of circulation touched cultural press, the "golden age" of which was the period between 1988 and 1990 (low prices, new and pressing themes increased their circulation).

**Dynamics of the circulation of the main cultural publications in 1990-1996:**

	1990	1991	1992	1993	1994	1995	1996
<b>Magazines</b>							
Metai	30.000	11610	6700	4300	2500	2400	2000
Kultūros barai	35.000	7400	3500	4300	2500	1800	2600
Nemunas	94.000	40100	13000	1020	5100	3800	2100
<b>Newspapers</b>							
Literatūra ir menas	65.000	19200	5560	3540	3480	3380	3263
Šiaurės Atėnai	50.000	20200	9100	4400	3520	3460	3344

*SOURCE. Data from "Metai", "Kultūros barai", "Nemunas", "Literatūra ir menas", "Šiaurės Atėnai".*

The table shows that the circulation of cultural publications has gone down from 13 even to 44 times.

Four main reasons should be pointed out here:

- *with the abolition of censorship a majority of political publications have lost their sensational character. The public got used to the absence of prohibited themes;*
- *the prices of publications have gone up considerably in comparison with the growth of real wages (the prices of publications increased 2-3 times in comparison to the growth of the average wage);*
- *humanitarians found themselves in a relatively worse material situation - the main readers and subscribers of the cultural press;*
- *the number of cultural publications has grown, the possibilities for choice and competition were expanding.*



In the Socialist period about 10 publications devoted to culture were published in Lithuania, and by late 1995 boasted nearly 25; dailies had various supplements dealing with the problems of culture and art. They increased the total circulation of the cultural press.

Upon the abolition of subsidies for the newspapers of ethnic communities, the state allotted subsidies **only to cultural publications**, newspapers and magazines of cultural orientation published by public organizations as well as periodicals for children and youth. The subsidies were as follows: in 1993 - 1 mln. Lt to 16 newspapers and magazines; in 1994 - 1.4 mln. Lt to 15 newspapers and magazines; in 1995- 1.3 mln. Lt to 22 newspapers and magazines.

However, such support is not sufficient, because it covers only between 10% and 50% of the publishing and printing costs. The newspapers and magazines on culture and education get some support from the Foundation for Aid to the Free Press under the Journalists' Union. The resources for the Foundation are allotted by the Government.

It is more difficult to determine the financial sources of the district and city newspapers: some of them are supported by the local authorities, others are independent and manage to provide for themselves.

Financial statistics for the press disclose the following tendencies: in the period between 1989 and 1991 the majority of newspapers were functioning on the resources received from subscriptions and sales. In 1992-1993 their income increased due advertising which covered a greater part of their expenditure. In 1994-1995 the financing tendencies became more complicated and harder to explain. Though the price of a copy of publication went up without any exceptions, nevertheless, due to the decrease in circulations this source of income was rather decreasing than growing. The amount of advertising and its price in the press became stable, therefore, the income also did not show any great changes. Whereas expenditure on the financing of production and press circulation was growing. Private structures (firms, private persons) may be considered to be one of the prospective permanent sources of financing. In the absence of a law which could make the media transparent by disclosing the owner of one or another publication, the sources of financing remain obscure or absolutely unknown.

Due to the spread of publications of erotic, brutal and pornographic type, the Government of the LR established a procedure to regulate their circulation. Pursuant to the 20 October 1992 (and the 8 August 1995 edition) Resolution of the Government of the LR, the publications of erotic and brutal type may circulate only upon their registration at the Department of Mass Media (former Press Control Board) and only in the places established by the city and district local authorities. The 1996 Law on the Media prescribes that "the attribution of press publications, films and videos as well as radio and TV programs to the category of the erotic and

brutal mass media shall be established by the Commission on the Ethics of Journalists and Publishers, including experts from the Ministries of Culture, Health and Justice" (article 35, p.5).

### 5.3. FILM PRODUCTION AND FINANCE

As early as 1926 the film studios "Lietfilmas" and "Akis" were established and between 1927-1931 they made the first feature films. 1933 saw the production of the first documentary films. From 1935 these were made by order of the Ministry of Education. In 1924 the first newsreels were released and shown. In the period between 1935 and 1940 they were regularly shown to the public. In 1938 the first Lithuanian animated cartoon was released.

These facts about Lithuanian cinematography in the interwar years testify that certain cinema structures were taking shape: the number of cinemas was growing and attempts were made to produce films and to show newsreels on a regular basis. The Ministry of Education sent people engaged in the sphere of culture abroad to perfect their qualifications in cinematographic art, and the authorities made efforts to regulate the showing of films on the basis of laws. Films from Western Europe quickly reached Lithuanian spectators; some film magazines were published; newspapers wrote about the state of the Lithuanian cinema.

In spite of such changes for the better, prewar Lithuanian cinema was weak. The state could afford to finance only the production of newsreels, and due to economic conditions it failed to create the material basis of cinematograph by providing it with modern equipment.

In the years of the Soviet occupation (1940-1990) a totalitarian model of cinema was dominant in Lithuania. Without any exceptions, it was a state cinema, guided and administrated by the people appointed by the Communist Party. In 1940 the Film Newsreel Studio was established, which served as a basis for the establishment of the Lithuanian Film Studio (LFS) in 1946. The cinema system for some time was under the authority of the Ministry of Culture until the Cinematography Committee, which was directly subordinate to the USSR State Cinematography Committee in Moscow, was established. Film projects and scenarios were also approved in Moscow, which greatly contributed to the financing of films, mainly feature films, made by the Lithuanian Film Studio.

After the restoration of Independence, with the changes in political and economic conditions, the position of the Lithuanian cinema also changed functioning in the situation of the market economy. This shift was complicated and difficult: it was necessary to create a system of film distribution, production, screening, finance cinema legislation.

In 1988, with a view to separating production from creation, the LFS was reorganized into a film production enterprise. The LFS has been operating since 1994 as a special state-owned enterprise and since 1995 as a special joint-purpose-stock company, in which 100% of the shares are owned by the Ministry of Culture. The Ministry's approach has been that the state should preserve the Film Studio as the main basis for the production of Lithuanian films.

Since 1990 private film studios have started to emerge. In 1995-1996 about 15 private film studios were operating - "Kinema", "CineMark", "Nominu", "Seansas", "LITNEK", "Vilamina", "Studija 2000" and others, which were engaged in the production of films. They get filming services from the LFS and sometimes from LTV.

Until 1988 the biggest institution for film distribution was the Republican Film Release Office. In 1990 it was reorganized into the production consortium "Lietuvos kinas", which in 1992 became the state-owned enterprise "Lietuvos kinas". In 1994 it was granted the status of a special-purpose state-owned enterprise. Since 1995 "Lietuvos kinas" - has operated as a special-purpose closed joint-stock enterprise, in which 100% of the shares are owned by the Ministry of Culture. The private UAB "CinemaMark" is also engaged in film distribution and recently - individual cinemas.

From 1988, the state cinema administration was again transferred to the Ministry of Culture with the establishment of the Cinema Board. In 1990 the cinema sector of the Arts Department was established, and later it was reorganized into a division. The Ministry of Culture is responsible for the financing of film production and other film projects, the drawing up guidelines for film distribution, participation in the work of international cinema organizations, the coordination of the activities of other state cinema organizations, arrangement of cinema events, cooperation with public cinema organizations, etc. One of the main functions of the Cinema Expert Commission under the Ministry of Culture is to evaluate and select applications for the production of films and the financing of film scenarios.

In 1996 the draft Law on Cinema was completed. It regulated the system of cinema in Lithuania, established the financing principles for the production of Lithuanian films and film distribution, defined the film heritage, film education and the training of specialists in cinematography. The draft proposed the formation of the Cinema Aid Foundation to be one of the sources of finance for the production of Lithuanian films.

In the course of 50 years the Lithuanian Film Studio has released over 2 thousand feature films, documentaries, popular science films and newsreels. Up to 1990 the LFS annually released: 3 feature films, 3-4 serials by the order of the Central (Moscow) TV, and over 30 documentaries.

**Dynamics of film production:**

	1990	1991	1992	1993	1994	1995
<b>Total number of films</b>	53	43	51	42	50	48
<b>Full-length films:</b>	9	5	5	3	2	4
feature	8	2	4	2	1	3
documentary	1	3	1	1	1	1
<b>short films:</b>	44	38	46	39	48	44
feature	1	1	-	2	4	6
documentary	14	9	18	9	15	15
animated	5	4	4	4	5	6
newsreels	24	24	24	24	24	17

*SOURCE. Data presented by the Cinema Division of the Ministry of Culture*

The films released in 1990 were still mainly financed from the funds allotted by the Cinematography Committee in Moscow. With the restoration of Independence and economic reforms, the situation changed, and the state could afford to allot only a small sum to finance the production of films. Therefore, their number, particularly of feature films, declined annually. Various film studios (the LFS, UAB, and private) collected the missing funds from various sponsors: foundations, business, etc. The State budget funds allotted by the Ministry of Culture usually serve as primary financing for the production of films and they could cover only some 25-35% of the cost. The majority of financing resources were allotted by investors: business firms and other sponsors.

When financing the production of films from the State budget, priority is given to documentary cinema, debuts, children films, newsreels and the feature films of original artistic expression. The data below reflect the directions of film production funding in recent years and the distribution of funds according to the types of cinema.

The funds allotted to the Ministry of Culture for the support of the cinema served for two purposes:

1. A grant for the acquisition and subcaptioning of film copies and licences;
2. A grant for the production of films.

**Grants (in thousands Lt, % of the total sum for the cinema):**

	<b>1994</b>	<b>%</b>	<b>1995</b>	<b>%</b>
<b>Acquisition of film copies and licencies, subtitles</b>	430.0	24.4	650.0	25.6
<b>Production of films</b>	1333.9	75.6	1888.0	74.4

State funds for the production of films according to their types are distributed as follows (%):

<b>Types of film</b>	<b>1993</b>	<b>1994</b>	<b>1995</b>
Lithuanian newsreels	19	20	12
Feature films	35	23	40
Documentary cinema	35	40	32
Animated cinema	11	17	16

As already mentioned in section 4.3 "Structure of the Financing of the Cultural System", cinema remains one of the areas of culture least financed by the state. State investment in the production of films totals some 30% of the total. In the period between 1990-1995 **only one** Lithuanian feature film was produced from 100% state funding. Although the budget increased in 1995 by over 0.5 mln. Lt (in 1996 3 mln.Lt were allocated), it cannot cover the growing costs of the film production, the rate of inflation, etc. The old and poorly maintained equipment of the LFS causes difficulties in the production of films. Striving to improve the grave state of Lithuanian cinema, the Government adopted a resolution in 1995 to exempt state-financed services for film production subcaptioning and dubbing, the hire and showing of Lithuanian films as well as the hire and showing films for children from VAT. The Cinema Expert Commission under the Ministry of Culture gets about 70-80 applications annually for the production of films of various types, which shows the stiffness of competition to get support from the state.

The period between 1994-1996 saw the first steps in the direction of cinema coproduction: film studios began to cooperate with European film studios in the production of films. As a result of such cooperation 3 films have been released. Coproduction is restricted by the fact that Lithuania is not a member of EURIMAGES, one of the organizations established by the Council of Europe, and cannot make use of the financial aid rendered by this foundation for

the production of films jointly with foreign countries. At present the State budget cannot afford to allocate 10% of the resources for a coproduction project as required by the rules of Eurimages.

#### 5.4. AUDIO AND VIDEO

The audio and video sphere of recording is one of the newest spheres of cultural industry. The period between 1988 and 1995 witnessed great changes in this sphere.

The state, unfortunately, does not accumulate official statistics on the video and audio industry. There is no reliable data on the producers of recordings, their network and circulation.

An "explosion" in the number of the audio and video recordings occurred in the late 80s, when with the decrease in production of recordings previously controlled and financed by the state, private legal and illegal recording studios, and distributors started to emerge. In 1992 the **Lithuanian Association of Musical Industry (LAMI)** was established (registered in 1994). It was a non-governmental institution, one of the main functions of which was to protect the rights of authors, producers of recordings and performers (adjacent rights). It unites **11 recording studios** which have released about **90%** of the recordings produced in Lithuania. This Association was the first step made by the producers of recordings with a view to introducing a collective administration of neighbouring rights, to accumulate information on the authors, performers and distributors and the successors to their rights and to register them. Another objective of the Association - to inspect and examine the production of video and audio producers and to fight against "pirating", illegal producers and traders of audio production.

The circulation of audio recording in Lithuania is also in private hands. A new recording reaches the consumer within 2-4 days throughout Lithuania.

According to the LAMI data, **some 500** of audio recordings were released in Lithuania in **1994-1995**, among them - **3%** classical music, **7%** rock music, **60%** contemporary pop music and **30%** folk creation.

LAMI protects only those recordings, the distributors and producers of which are members of the Association. (the Association comprises private recording studios). The protection of neighbouring rights in Lithuania is controlled through the way of collaboration of LAMI with LATGA; however, protection embraces only Lithuanian authors. On **14 December**

1994 Lithuania joined the **Bern Convention**, however, in this case, it is more important to join the Rome Convention (1961) on the protection of the rights enjoyed by performers, the producers of recordings and transmission organizations and the Geneva Convention (1971) on the protection of rights enjoyed by the producers of recordings against the unauthorised copying of their work. International recording companies, which tried to sell their products in Lithuania, encountered difficulties because of the activities of "pirates": foreign music recordings are not made legally in Lithuania - everything is in the hands of the "pirates"<sup>1</sup>.

It is clearly reflected by the selling prices of the recorded cassettes: the price of a "pirate" cassette - 4-5 Lt (about 1 USD), the imported original - 18-30 Lt (4.5-7.5 USD), the CD "pirate" - 10-16 Lt (2.5-4 USD), the CD original 40-80 Lt (20-40 USD). Therefore, it is evident how hard it is to sell the imported original audio production.

It has been also observed that "pirate" recordings produced in Lithuania are also exported by smuggling, mainly to the countries of the CIS.

## 5.5. RADIO AND TELEVISION

The structure of Lithuanian radio and television is analogous to those functioning in other European states. Only the cable system seems to be less developed. Early in 1995 functioned 7 radio stations, 6 TV companies and over 100 small RTV and cabl video stations were operating in Lithuania and covering a greater part of the country's territory. Radio and television are undoubtedly dominant among a great variety of the media. It can be well attested by the daily audience share of the media, where the press makes up 27%, radio - 30%, and television - 43%. Less than 1/3 of the population read newspapers and magazines whereas 73% listen in or watch TV programs. There seem to be three reasons. First, Lithuania boasts a well-developed radio and television infrastructure. In spite of the absence of exact data (in recent years nobody has registered the number of radio and TV sets purchased), still the coordination of the data collected in the 80s leads to the conclusion that in Lithuania there are about 600 radio sets and about 550 TV sets per 1.000 population. A well-developed system of radio and TV transmitters, which covers nearly 100% of the country's territory, should also be mentioned here. The second reason for the priority of the RTV in the media market is economical. The prices of newspapers and magazines in recent years have increased about 2-2.5 times. Early in 1996, a Lithuanian daily cost approximately 2 Lt (0.5 USD), and the average earnings per inhabitant were

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<sup>1</sup> LAMI information. April 1996.

600 Lt (150 USD). Whereas radio and TV programs are still free of charge. The third reason is the effective presentation of new in radio and TV programs.

With the rise of cinema, theatre and concert prices, radio and television are seen to satisfy the cultural needs of a quite big part of the public. However, this gives rise to certain problems: in Lithuania the RTV system is still not well enough structured with respect to the education and taste of the public, because the majority of stations broadcast mass culture oriented towards an "average" spectator.

Anyway, the authority of the mass media in Lithuania is growing and actually it is very high. The "Baltic Research" questionnaire conducted in the early 1996 shows the institutions mostly trusted by the Lithuanian people:

1. The mass media	74%
2. The Church	70%
3. State defence	33%
4. Local authorities	31%
5. President institution	25%
6. Police	22%
7. Lithuanian Bank	20%
8. Courts	18%
9. Government	17%
10. Seimas	16%

This can be accounted for by the fact that the mass media presents impartial information about the life of Lithuania and other countries, points out its evils and criticises those in power, revealing some scandalous examples of corruption. Except the National Radio and Television, there is no other state media in Lithuania, therefore, any wish on the Government's part to control press, radio and television could hardly be realized.

#### **THE BROADCASTING SYSTEM AND ITS ADMINISTRATION**

Lithuanian Radio began to broadcast its programs in 1926, and television - in 1957. The first private radio station M-1 began broadcasting in 1989.

Throughout the Soviet period Radio and Television were the mass media which was particularly controlled and censored. The first signs of the break-up, changes and the "thaw" in the system of strict control appeared in the late 80s, when under the influence of the Rebirth and Sąjūdis, radio and TV programs started to include public features, which gained widespread



popularity ("Mirror", "Rebirth Wave" on TV, forums, "round tables" and the like). Radio and television broadcast the mass meetings organized by Sajūdis, political discussions and the legendary 1989 Baltic Road.

In March 1990, immediately after the restoration of Independence the Lithuanian Supreme Council abolished the LSSR Radio and Television Committee and set up Lithuanian Radio and Television accountable to the Supreme Council. It was directed by the LRTV Board comprised of 15 members approved by the Supreme Council. The Board functioned in accordance with the statute approved by the Supreme Council. Pursuant to the statute one of the functions of the Board was the supervision of RTV activity.

On 13 January 1991 the work of the Lithuanian Radio and Television was broken off by the aggression of the Soviet army, when the subunits of paratroops occupied the TV tower and the RTV buildings killing 13 of their defenders.

Radio and Television journalists, who refused to collaborate with the occupiers, very soon resumed programs, employing very primitive technical media. In 1991 several private radio stations began to function, and near Kaunas a television station came into operation, broadcasting objective information to the public on the situation in Lithuania. The Soviet troops, retreating from the occupied buildings of the Radio and Television in the August of 1991, destroyed the broadcasting capabilities of the recording studios and plundered the equipment and part of the recording archive. The Government of the Republic rendered technical and financial help for their restoration. Radio and television companies of various European countries also contributed great aid.

The **1990 Law on Press and other Mass Media** made almost no mention of radio and television, private commercial RTV stations and their activities. Therefore, on 10 May 1990 the Supreme Council of the Republic of Lithuania approved the status of the Lithuanian Radio and Television. This document was drawn up by the Board of Lithuanian Radio and Television, which based the main provisions on the laws of radio and television of West European countries. During its consideration in the Supreme Council some important amendments were introduced. The RTV became accountable to the Supreme Council. Also, the Lithuanian Radio and Television had to broadcast the outlook of authorities on the most important matters of the state and public life. State officials got a priority right to make use of the Lithuanian Radio and Television. In this way a rather great influence of the authorities on this important media was legalized.

After the elections to the Seimas in late 1992, a new RTV Board was formed. The members of the Board were appointed by the political parties in according the number of their

seats in the Seimas. In this way, candidates nominated by the Lithuanian Democratic Party, which had a majority of the seats in the Seimas, also made a majority in the RTV Board.

Both the 1991 RTV Board and (later) the Council pursuant to the Statute of the RTV had the right to distribute radio and TV channels, to give licences to private radio and television stations as well as to control their observance. Soon the first conflicts arose between the RTV Council and the private owners and founders of RTV stations, particularly with respect to advertising on radio and TV programs. The State Radio and Television besides the insufficient financing allocated by the state, earned additional resources from advertising. In 1995 the Lithuanian Constitutional Court abolished the right of the RTV Council to distribute channels to private commercial stations. This right was temporarily given to the Technical Commission on the Organization of Competitions for the Broadcasting of Radio and Television Programs by Means of State Equipment, which functioned under the Ministry of Communications and Information Technology.

In 1996, besides the State Radio and the State Television, there functioned 6 private radio stations and 2 radio stations, which transmitted programs of foreign radio companies, and 5 independent TV stations ("TELE-3", "LNK" - free independent channel; "Baltic Television", "Kaunas plus TV", "Vilnius Television").

In the period between 1990-1995, several Lithuanian cities and districts put into operation regional (municipal) TV and radio stations, the founders of which were the local authorities. However, shortly afterwards the local authorities could not afford to maintain them, and some were closed, with others became closed joint-stock companies.

The **Law on Public information (1996)** establishes that the activities of the radio, TV stations, cable TV and radio (except the Lithuanian National Radio and Television) must be licenced. Licences are given by the Radio and Television Commission on the basis of competition. This Commission shall also perform a control function, i.e., see to the observance of the obligations undertaken in the programmes presented by Radio and TV stations as well as the contents and structure of the programs. It should be mentioned that out of 11 members of the Commission, 8 are appointed by the Lithuanian creative unions, and 3 - by the Seimas.

Whereas the highest governing body of the Lithuanian National Radio and Television, pursuant to this Law, is the **Council comprised of 13 members for the period of 3 years**. The Council has the right to approve the scale and structure of the National RTV programmes and to appoint and dismiss Director General of the RTV. Pursuant to the Law, cable TV and radio must transmit all the programs of the LR television and radio stations.

## FINANCING

Up to 1992 Lithuanian Radio and Television were financed only from the State budget. The Government's function was to establish the amount of funds and that of the Supreme Council (since 1992 the Seimas) to approve them. It should be mentioned that starting with 1993 the budget was considered by the RTV Board, however, its recommendations were usually not taken into account.

Since 1992 the Lithuanian Radio and Television began to sell air time to advertisers, and the resources received gradually made up a bigger and bigger part of the LRTV budget.

### Financing of the Lithuanian Radio and Television in 1992-1996 (in million Lt):

Year	Resources from the State budget	Resources earned from advertising	Total
1992	3.47	0.31	3.78
1993	10.28	3.82	14.1
1994	18.26	11.25	29.51
1995	26.31	13.38	39.69

*SOURCE. Reports of the Planning Department of the Lithuanian Radio and Television (1992-1996).*

Though the figures show that the budget of Lithuanian Radio and Television was constantly growing, such a conclusion would be not quite exact due to the fact that the prices of electricity and the production of TV films and programs were rising at an even higher rate. In the period between 1990-1995 electric power went up in price almost **500 times**. The production of a single TV feature film cost about 2000 Lt in 1988-1990, and in 1995 one needed 400.000 Lt for the production of such a film.

Therefore, having in mind inflation and the rising prices, the funds received from the State budget were not growing but relatively decreasing. Besides, due to the State budget deficit, the Lithuanian Radio and Television did not receive the same amount of resources which had been approved by the Seimas in the Law on the State Budget. In 1994 the RTV received only 18.2 mln. out of 21.5 mln. prescribed in the budget. In 1995 the state's debt to the RTV amounted to 2 mln. Lt. The resources received from the state were sufficient only for the payment of salaries to the RTV employees (the salaries were much lower than in private stations), the payment to the state for transmitters, public utilities and the purchase of some equipment.

With the worsening of the situation in 1993-1995, the RTV had to expand its commercial activities. Reducing the number of political programs, which in 1990-1991 made up about 40% of all the program, the RTV began to broadcast more commercial and sports

programs, concerts, films and serials. In this way, a large amount of commercial production appeared on the RTV programs, for a mass audience, and it began to compete with commercial stations for advertising. It is actually such programs of a rather low artistic level, first of all "soap operas" of USA origin, that attract most advertising. On the other hand, it was for this reason, that RTV could hardly perform its cultural-educational mission.

Private commercial radio and TV stations manage to function on the basis of advertising, sponsors and the private investment of foreign foundations. In the absence of a law, which could obligate the mass media to declare its financial resources and income, the private RTV stations hide them, considering them to be their commercial confidential information. It is quite evident, however, that the financial state of nearly all of them is not easy at all. It is supposed that in 1995 the advertising market in Lithuania totalled 25-28 mln. Lt. As it has been already mentioned, 13 mln. Lt was received by the Lithuanian Radio and Television. Thus the remaining sum was shared by 6 big radio, 5 TV and 100 small RTV and cable TV stations. In 1995 the activities of only one private radio station M-1 were profitable. Due to financial difficulties private "Litpoliinter" TV and "Vilnius Bell" radio were closed. Being aware of the analogous situation in othre European counties, a small advertising market in Lithuania cannot support so many commercial radio and TV stations. On the other hand, a wish to survive makes the RTV stations to give up programs on art and culture and orientate themselves to programs of a worse taste, because, unfortunately, such broadcast attract advertising and are interesting to the mass spectator.

## VI. SUPPORT FOR ARTISTS AND ARTIST ORGANIZATIONS

Soviet rule kept artists and their organizations in a dubious condition. On the one hand they were reduced to the role of ideological aids and advocates of socialistic culture. The functions of the artists' unions were all permeated by communist party leaders' control of literature and art, by the ideological and political bias of art activities. There were more institutionalized influences of the communist party, though. Every artists union contained a communist organization and resolutions of the latter would become mandatory for the management, activity and even membership preferences for the whole union. Administrative control from the party and the government made itself felt in other ways too: through censorship of plays, films and exhibitions; rationing of publication numbers and subject areas; finally, through the policies for purchasing artifacts. An effective system of privileges, designed to tame creative minds to government decisions was one part of a complex mechanism of coordination by artists unions. The system entailed several degrees of honorary titles, personal premiums and

pensions, extra medical treatment facilities, bonus living spaces, career advancement, tourist trips abroad, exclusive authorial remuneration, expanded print runs of books. These privileges placed the artist in an unequally privileged position in society and in the creative process too: 25% of Writers' Union members could spend all their time on creative work up to retirement age and make their living from this activity alone <sup>1</sup>.

However, there was also another side to the way in which artists worked that was not within ready reach or control of the government. A fairly high number resisted or, at least, were not affected by communist propaganda, or the dogma of the socialist regime. The artists were looking for ways to fulfil their intentions, although, often forced to compromise or even submit. Despite censorship, imposed regulations and permanent administrative control creative life managed to find its own manifestations and was not stagnated by enforced evaluation and revision. "Dissatisfaction with the status quo was the main catalyst for culture", take notice researchers of culture (see: Albertas Zalatorius. The condition of culture and the situation of the artist// *Lituanus*. 1992. vol.38. No.4.P.24). In Lithuania, as well as in the other Baltic States this life bore a more liberal character than elsewhere in the Soviet Union and was more publicly observed and therefore often referred to as "Western".

In the period 1988-1990 a number of artists joined the Lithuanian Revival Movement, and went on to take part in the Seimas and political parties. It is due to the artists' care of the social needs (cultural among them, and especially on issues of legacy, language, heritage, development of national tradition) that many common undertakings were started and important programmes launched. Artists and their unions became decisive in forming the culture policy of "Sąjūdis". The essence of the programme was the statement that "Sąjūdis" steps forth against the monopoly of the state in culture, supports freedom of artistic expression and plurality of artists' organizations, and calls for diversity and initiative. In 1989 Lithuanian artist unions started to withdraw from the corresponding Soviet organizations, next they held their own conferences, passed new statutes, with declaring their institutional sovereignty and independence from the state and from the influence of political parties.

## 6.1 . ARTISTS' UNIONS

In 1995 the Art Creators' Association was founded that united 8 artists' unions in Lithuania: Artists' (1075 members- as drawn from the unions' reports), Composers'(180); Cinematographers' (177); Folk artists' (2500); Photographers' (450); Journalists'(2100); Theatre (2000); and Writers' (330). The Association is run by a board of 8 representatives (one from each union). In 1995 the Lithuanian Art Creators' Association joined the European Artists'

<sup>1</sup> kn. *Priklausomybės metų (1940-1990) lietuvių visuomenė: pasipriešinimas ir/ar prisitaikymas*. I. V., 1996. P. 87.

Association. Apart from the above mentioned organizations in Lithuania there also function the Architects' and Designers' unions, and other associations and societies (musicians', choreographers', choir conductors', etc.). Many unions were active before World War II.

The organization structure for every artists union differs greatly in accordance with the type of production they deal with and their operation over the years, also with regard to artists' residence throughout the country and, finally, according to their economic and financial conditions. They have branches in the biggest cities of Lithuania, with subdivisions according to the specific nature of the artists' vocation, production and commercial sectors (enterprises, galleries, publishing houses, workshops, rest homes, clubs), and teaching facilities (e.g. Theatre School in the Theatre Union), funds (formerly the Art Fund of the Artists' Union; Fund for the support of Theatre and Cinema).

Although within the period 1990-1995 economic development was not positive for all artists' unions, yet they could be differentiated according to their financial situation and the support they received from the state. Composers' and Writers' Unions would receive financial support from the national budget, the remaining unions did not receive such support. They mainly depended on membership fees; Artists', Folk-artists' and Theatre Unions could augment their income from the enterprises under their control, such as galleries and shops. They would also receive individual sponsorship from supporters (Photographers' Union). Some unions have established divisions for fund raising (Theatre and Cinematography Support Fund in the Theatre Union); up to the end of the 80s the Art Fund was active in the Artists' Union, it was in control of art factories, artists' studios, rest homes, galleries and could manage production and financing. Later the Fund became incorporated into the Artists Union and was administered directly from there. In 1995 the income of the Artists' Union consisted of: 1) Income from production - 116.121 Lt; 2) rent of premises - 165.583 Lt; 3) membership fees - 1824 Lt (data of the Artist Union. 1996 02 13).

Creative Unions were influenced financially by privatization, primarily those that were in possession of immovables: a part of all possessions was split and given away to different commercial structures or simply were rented or sold out because of economic constraints. The hardest blow hit the Artist Union, which had three factories (production stock), rest homes and studios.

In 1995 the Government initiated the Public Organization Support Fund and empowered the Ministry of Culture to administer it. This made it possible to offer financial support to different artists' unions' programmes. In 1995 all the unions received from this Fund 240 thousand Lt in total (6,8% of Fund finances), in 1996 the total sum reached 163,6 thousand Lt (4,6%). In addition, financial support from the Ministry of Culture budget went to the Writers'

Union for publishing books and periodicals: in 1995 - 600,0 thousand Lt; in 1996 - 890,0 thousand Lt. The Artists' Union and its branches received project support for exhibitions.

One of the features of the present operation of the creative unions is a markedly reduced output by union members and low participation in cultural life. This is acknowledged by unions authorities. Thus in the Cinematographers' Union actively functioning members form 20%; in Photographers' Union about 40%, In Writers; Theatre Unions up to 50-60% and in Painters' Union about 60%. Causes differ: old age of union members, lack of initiative, lack of funding, poor working conditions, weakening of ties among artists (Information provided by Unions of Cinematographers', Photographers', Theatre, Whriters', Artists'.1996).

Artists enter and participate in the processes of culture diversely:

- *participate in different expert commissions at the Ministry of Culture;*
- *participate in ad hoc art commissions formed by local authorities; on different boards; and working groups;*
- *through membership of the National Committee for literary and art prizes; Culture and Arts Council at the Ministry of Culture;*
- *participate in expert commissions, boards for purchasing art works functioning in the Ministry of Culture and museums;*
- *when requested as members of the working committees or curators of different artistic events;*
- *through membership of different boards of governmental and non-governmental organizations, i.e. State Radio and Television board; Press Support Fund, etc.).*

All this allows the artists or their delegates to influence what is happening and to advance the social situation of artists themselves (granting of scholarships, awards, pensions, acquisition of works of art) and, finally, to affect decision-making in central and local authorities. Since its appearance in 1995 **The Association of Art Creators** has markedly enlivened artists' union activities and contacts, and created a good possibility to coordinate relations with the governmental administration more effectively. On the initiative of the Association the **Law on Art Creators and their Organizations** was passed in 1996.

## 6.2 FORMS OF ARTISTS SUPPORT

We do not observe as yet a unified policy at the level of governmental institutions regarding support for artists through direct and indirect sponsorship; nor is artists' economic status guaranteed. In this Lithuania is markedly backward as compared to Scandinavian countries

and this remains one of the most important tasks of the state in the area of culture. We may speak, though, about separate areas where we note forms of support for artists and their organizations, also about recent bold attempts of the government in raising material conditions for artists and protecting the results of their work ( primarily, the introduction of national scholarship awards; working out of collective protection system for copyright and neighbouring rights).

It must be noted here that legal, financial, social, vocational and quality support issues are not solely within the Ministry of Culture care. These questions in large part should be approached by the Ministry of Finance, Ministry of Labour and Social Affairs; Ministry of Justice; and Ministry of Education and Science. There occur instances when legal documents elaborated by the Ministry of Culture on artists' organization support were not approved (for instance, exemption of professional visual art production Sales from VAT)..

Below we show several of the existing artist support mechanisms.

### SCHOLARSHIPS

On the decree of the Government of the Republic of Lithuania on **07 01 1991** there were established scholarships for artists and scientists were established. On 21 10 1991 scholarship administration regulations were adopted. They presuppose two kinds of scholarships: 1) The supreme degree (SD) for the period of two years and 2) National scholarship (NS) for the period of one year. They respectively amount to **6,5** and **4** minimal salary rates per month. Therefore with the growth of inflation scholarships maintained their value (**minimal salary rate in 1996 was 100 Lt, or 25 USD**)

As indicated in the scholarship regulations SD shall be awarded to " individuals for outstanding artistic, cultural and scientific merit", ; NS scholarship goes to " talented young artists and scientists" ( their age limit is under 35 years). Scholarships started to be awarded in 1992 and their number has increased each year.

#### State scholarship statistics:

	SD	NS
1992	25	29
1993*	-	30
1994	55	45
1995	50	46
1996	70	65
<b>Total:</b>	<b>200</b>	<b>215</b>

\* 1993 had no SD scholarships because the 1992 scholarship period had not ended..

SOURCE. Information provided by Finance division of the Ministry of Culture. March 1996.



The regulations allow repeated award of the scholarship to the same candidate. Applications for scholarships are discussed by the expert commissions (art, film, theatre, literature and publishing, music) at the Ministry of Culture; after the candidates are shortlisted for consideration by the Culture and Art Council. The Minister of Culture acting on the recommendations of the Council, passes the list to the Prime Minister for approval. The initial number of the applicants usually exceeds the actual number of stipends several times ( in 1995 there were 274 applications received; 175 for SD and 99 for NS

**Information on state scholarship recipients in the period 1992-1996:**

Profession	1992		1993		1994		1995		1996	
	SD	NS	SD	NS	SD	NS	SD	NS	SD	NS
artists	3	6	-	8	10	12	13	14	15	13
musicians, performers	8	9	-	7	13	15	8	10	19	19
film makers	3	2	-	3	2	4	5	7	8	8
theatre	-	2	-	5	11	7	12	9	12	14
writers, poets	8	6	-	5	16	6	7	3	12	7
photograp-hers	3	-	-	1	1	1	1	2	3	1
art scholars	-	3	-	1	1	-	3	-	1	2
journalists	-	-	-	-	-	-	-	1	-	1
architects	-	1	-	1	1	-	1	-	-	-
<b>total</b>	<b>25</b>	<b>29</b>	<b>-</b>	<b>30</b>	<b>55</b>	<b>45</b>	<b>50</b>	<b>46</b>	<b>70</b>	<b>65</b>

Beginning with the year 1992 the Minister of Culture has awarded artists scholarships (in 1994 they were of two levels - 3,5 and 2,5 minimal salary rate). Scholarships are awarded for one year and their total number depends on the Ministry budget (usually each year 15 scholarships of both types are awarded).

**The Ministry's budget for scholarships (in thousand Lt):**

scholarships	1994	1995
State	301,3	946,7
Ministry of Culture	37,3	87,5
<b>Total:</b>	<b>338,6</b>	<b>1034,2</b>

*Note. From the start of 01 01 1995 taxes are deduced from the scholarships too, hence marked increase in scholarship sum.*

Institutionalized scholarships were an evident advance in promoting artistic initiative and in material support. In the strained economic conditions when artists appeared exposed to all social insecurities and the unions and artists' associations were losing the power to give financial assistance, National scholarships could ease social and psychological tension although not to the extent desired. On the other had the statutory regulations of the scholarships and their division into two categories did not make for a flexible approach to artists' different work and life styles. The few years of scholarship awards have shown that the award system and criteria have become gone routine and need to be differentiated with respect to the mode of support the artists' themselves might require (i.e. qualification studies, material support for realization of projects, travel etc.). This diversity of needs present wide spectrum of problems for the expert commissions and for the Culture and Arts Council. Absence of a somewhat more flexible scholarship system and the lack of differentiation on criteria often caused the applicants to make bitter comments about the objectivity of the awarding Commissions.

#### NATIONAL CULTURE AND ART PRIZE

On the Resolution of Council of Ministers Lithuanian SSR on 08 10 1989 **Lithuanian National Prizes in Literature, Art and Architecture** were established. After the restoration of the independence they were renamed the National Culture and Art Prize and their Regulations approved. Premiums are awarded annually by the Lithuanian National Committee for Culture and Art Prize that acts according to statute approved by the Government of the Republic of Lithuania on 07 10 1992. Prizes are awarded for the most distinguished works of art by Lithuanian artists at home or outside the country within the last of five years. Till 1995 Five prizes were awarded annually and the size of the prize would amount to 100 Minimal living rate (8000 Lt/2000 USD). In 1995 the number of prizes was raised to Seven and the size of the premium is estimated 250 MLR (20.000 Lt/5.000 USD).

#### Finances for the prize fund go directly to the Ministry of Culture

:Expenditure	1994	1995
Awarded National Prizes	5 - 10 ths. USD	7 - 36,5 ths. USD
Maintenance of the Committee	1,2"	6,1"
<b>Total</b>	<b>11,2"</b>	<b>42,6"</b>

Ministry of Culture has established premiums for drama, folk instrument and choreography works and a premium for folk art works with the objective of stimulating amateur art groups. The annual Jonas Basanavicius premium for activities in the field of ethnic culture is

also awarded. This premium was established in 1992 by the Government of the Republic of Lithuania, candidates are selected by the Ethnic culture protection board and the Board of Ethnic House; the size of the premium is 20 thousand Lt (5.000 USD).

#### STATE PENSIONS

In Soviet times artists and members of artists' unions were entitled to old age pensions (women on reaching 55 years of age, men -60), irrespective of whether they worked in state enterprises or institutions. Their pension was calculated on the basis of their active creative period (from the first publication for a writer, from the first exhibition for an artist) and their period of membership of an artists union. The pension was calculated from the average income (royalties) throughout the last five years. Artists who were awarded titles of merit could also claim personal pensions, usually in excess of the ordinary old age pensions (these pensions traditionally would go to 49 artists (see: Survey of the economic situation and social status of artists in Lithuania. 1992).

On 22 12 1994 Seimas of the Republic of Lithuania passed the Law on State Pensions in the Republic of Lithuania and defined 1st and 2nd degree pensions for special merits for the Lithuanian state. Artists and cultural promoters may be awarded the above pensions of either degree on the recommendation of the Republican State Pension commission. 1st degree national pension amounts to 484 Lt, 2nd degree is 242 Lt. The governmental pension commission (12 members) includes the Minister of Culture. In 1996 a limit was planed on the number of these pensions: there are to be 35 1st degree pensions and so 2nd degree pensions. Artists are considered on the same basis as applicants from other areas of economic and social activity. On the data of the Ministry of Culture (1996) the following number of artists from the areas shown were awarded either of the pension:

Profession	1st degree	2nd degree
artists	12	38
composers	8	4
ballet dancers	3	10
orchestra conductors	2	4
performers(singers, choir members, pianists, violinists) actors	3	33
art critics	16	27
art critics	-	4
Film and TV directors, camera men	3	17
writers, translators, linguists	26	21

journalists	-	2
museum researchers, archaeologists	1	5
cultural officials	4	-
<b>Total</b>	<b>78</b>	<b>165</b>

Recipients of the 1st and 2nd degree State pensions among members of artists' unions (10) are low in number in comparison with the total number of membership (10,2 thousand in 1995) and represent about 2,7%. Unfortunately in the Pension Law (1995) some specific category of artistic work were overlooked (ballet dancers may be mentioned as an immediate example) and the old age pensions were groundlessly standardised.

#### ART WORK ACQUISITION

The state funds the acquisition of works of art, photography, drama art and music. These funds are included in the Ministry of Culture budget plan. However, the acquisition regulations in purchasing different art works are very different.

The Ministry of Culture made changes in the procedure for purchasing work of art in 1991. Earlier the purchase was effected through the expert commissions at the Ministry of Culture on the budgetary allowances from the Ministry of Culture. Museums and their experts in application of this package of funds from the Ministry had little to say. The essence of the change is that museums are allowed to act more independently in forming their collections and to define priorities as well as the period (historical or contemporary) of the art work they are going to buy. For this purpose the Lithuanian Art Museum and Kaunas M.K. Čiurlionis Art Museum formed their own expert commissions. The Ministry of Culture transferred all funds for purchasing art work to the budgetary accounts of these museums.

**List of works of art purchased in the period 1992-1996 (till February):**

Year	Lithuanian Art Museum		Kaunas M.K. Čiurlionis Art Museum	
	modern art	old art	modern art	old art
1992	232	-	59	48
1993	86	23	39	3
1994	22	36	14	15
1995	47	33	7	42
1996	52	4	-	-
<b>total:</b>	<b>439</b>	<b>96</b>	<b>119</b>	<b>108</b>

*SOURCE. Information provided by Lithuanian Art museum and Kaunas M.K. Čiurlionis Art museum. April 1996*

As is clearly seen from the table the purchase of works of art dropped markedly in 1994 when both museums purchased only 87 works in between them. This was conditioned by the unusually huge budget deficit in that year( only 51,9 thousand Lt were allotted).

Ministry of Culture has transferred funds to the museums as follows:

Museums	in 1994	in 1995
Lithuanian AM	16,9	76,5
Kaunas M.K. Ciurlionis AM	35,0	65,0
<b>Total</b>	<b>51,9</b>	<b>141,5</b>

With the first signs of market economy Ministry of Culture unfroze prices for works of art in 1992. On 30 01 1992 a Resolution for art work purchase on contract prices was adopted. This broke the long-standing soviet tradition of rigid price regulation (there were tables of tariffs for each art field and genre), which conveniently served ideological and politicised forms of art). One of the changes in acquisition policy there was the right granted to museums to collect art from the pre-war period and private collections. With the rise of antique shops and art auctions museums saw their chance to purchase artefacts and Auction Rules as approved by the Government in 1992 vested museums with the priority right to purchase. However, national funds for purchasing works of art are rather inadequate while prices have skyrocketed in the recent years, mainly through inflation.

From 1992 the Ministry of Culture has regularly designated funds (though very insignificant) for the acquisition of modern photography (this is carried out through the Photographers' Union). This has been started on the assumption that photography will eventually become part of the National Gallery display.

The biggest flaw in the acquisition policy is that museums are absolutely unable to purchase foreign artworks because of their very inadequate financing. For the most part, foreign art collections consist of gifts, mainly donated by Lithuanians from abroad.

Via the Ministry of Culture the state also purchases translations of plays by foreign authors' for staging in the theatre. The Ministry also buys modern national drama works and pays royalties to the author. In both instances the indispensable condition of the transaction is that the play is staged or has been staged in the National theatre. Theatre managers submit their applications for the purchasing plays to the ministry of Culture and henceforth put themselves under obligation to stage a certain play.

The quantity and proportion of purchased plays is illustrated in the table (in items):

	1990	1991	1992	1993	1994	1995
Lithuanian national drama and non-drama stagings	12	9	4	-	4	6
Translated foreign drama	22	17	11	10	15	20

*SOURCE. Information of Theatre division of the Ministry of Culture. September 1996.*

For the purpose of buying drama works and translations the state transferred 15.2 and 33,7 thousand Lt in 1994 and 1995 correspondingly. The budget of the ministry showed bigger numbers but actually only about 60% of the funds were used. The greater part from that went to purchase translations. Among annually signed contracts, 20-30, copyright contracts are 2-3.

Works of music are also bought by the Ministry and, namely, special commission. Only publicly performed pieces can be bought. Symphony, chamber, vocal and instrumental music is purchased. There is no control over how the acquired musical pieces are publicly presented but most of them appear on the programmes of individuals or large group performers, and are used for educational purposes and in contemporary musical studios.

Acquisition of musical pieces (in items):

	1995	1996
Different genres of music	82	81
Number of authors	44	33

Budget allotted for the purchase of music : in 1994 -41 ths. Lt; in 1995 121ths.Lt.

### 6.3 THE STATUS OF THE ARTIST, LAWS AND REGULATIONS

Before the Law on Art Creators and their Organisations was passed on 15 08 1996 Lithuania had no special legal document defining either. However, legal acts and regulations adopted at different periods within 1990-1995 by the Government of the Republic of Lithuania made a serious impact on the condition of individual artists as well as on artists' unions and their economic activities.

The provisional Law on Natural persons' Tax (05 10 1990) determines (clause 16) that the copyright remuneration payable for the authors should be subject to 13% tax in line with the income tax tariff ( other natural agents 35 % income tariff). The law on Legal persons' Profit Tax ( 27 06 1991, clause 8) allows the artists' unions enterprises , that have to invest no

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less than 29% profit into the union activities, a reduced rate of profit tax of 5% (other legal agents pay 29% tax).

**Value Added Tax Law (1993)** is not equally beneficial for the artists' organisations and their individual work. Clause #4 here presupposes tax exemption for cultural services, traditional folk art and art education (studios, music studios, courses etc.). However, art galleries sales, private Artists' union or public owned, production of Artist Union enterprises are all subject to VAT. This seriously aggravates artists possibilities to sell and the buyers' capacities to buy an artefact since the above practice augments price by 1/5 (VAT -18%). For this reason profit in art galleries and salons is dropping as well as art sale in general. With regard to the situation and also on auspices of the Artists' and Photographers' Unions Ministry of Culture submitted VAT Law Amendment Project for the Government. But it has not been approved by other Ministries and, first of all by the Ministry of Finance.

Artists enjoy several bonuses officially extended by the Government that affect material condition of the artists. By the regulation the artists studio fees were made equal to their residential area fees. This spared lots of queries and enormous fees since studio spaces were to be treated as commercial premises. Also heating fees were equated with the residential area heating fees.

On 13 02 1995 Governmental Resolution On Non-residential building, structure and area rent the Government endorsed the right for the artists, members of the officially approved artists unions' list, to rent non-residential areas on non-competitive basis. This caused some controversy: it was positive since union members could obtain studios on a less complicated basis and negative, since the non-union members could not improve on their working condition the same way. This was particularly young artists', just graduated from the art schools or studios, concern, also the artists' that for different reasons were non-members or chose to withdraw from the unions for very different reasons.

For the premises of all the artists' unions there is no immovable property taxation. By the Governmental Resolution on 31 05 1994 all the used (hired) or else stated on the unions' budgetary account buildings and premises were transferred into the unions free possession in accordance with the user contract.

The Law on Art Creators and their Organisation was an important attempt to give somewhat more distinct status to artists and their organisations in society. The law on **Non-governmental organisations (02 2 1995)** did not meet the demands of artists' organisations, since here they were put on a par with the widest range of various other organisations.

The law reflected the need to legally define the status of artists and their organisations, social guarantees (pensions, scholarships, social insurance, economic rights etc.) It also determined that the organisational assets (acquired on user contract as shown on the union balance) is handed over without remuneration. It also notices that artists' unions are empowered

to be the founders of enterprises, non-profit enterprises, charity and support funds and associations. The latter clause (ch.IV, point 13, clause 2) presupposes that as requested by artists' organisations and acting on the Governmental programme the government determines budgetary support for the above mentioned organisations.

The Ministry of Culture is charged with responsibility for registering art creators' organisations.

On further implementation of the law on Art Creators and their Organisation the Government is charged with the preparation of draft projects to establish economic and social interests of the artists and their organisations.

#### 6.4 . COPYRIGHT

An association for protecting of Lithuanian authors' right (**LATGA-A**) was founded in **1991** on the initiative of artists' unions. It is a **non-profit organisation** with its own executive body and administration. In **1992** it joined **CISAC** (International confederation for authors' and composers' communities). In **1992** Lithuania joined **WIPO** (till 1991 Lithuania was represented in this organisation in the area of industrial right only). In **1992** the **Lithuanian musical production association (LMIA)** was established, a non-profit institution for the protection of producers' and performers' rights. It unites about **11** recording studios in Lithuania, whose output is about **90 %** of all recordings produced in Lithuania.

On **17 05 1994** there was Lithuanian Civil Code amendment Law adopted by Seimas and chapter 4 in this new version was "Copyright", and Chapter 5 "Neighbouring Rights" (stage directors, performers, audio and video recorders rights). While working on these amendments of the Civil Code Bern and Rome conventions were taken into consideration. However, what has been missed out of sight, was WIPO expertise and services. Lithuania, contrary to other Baltic states did not adopt a separate Copyright and Neighbouring Rights Law.

On **14 12 1994** Lithuania joined Bern convention. Ministry of Culture takes the responsibility to follow the implementation of the convention thus from November 1995 there started a Copyright department.

These administrative means were of utmost importance for legal protection of flagging copyright protection and for keeping trace of markedly grown breaches in copyright area because of the expanding market economy. For authors' protection compensation should be demanded in the event of illegal use of their product.

However, Lithuania is not a party to the International Convention for the protection of performers, producers of phonogrammes and Broadcasting Organisations (Rome



Convention, 1961). But there are no formal obstacles to join as the Rome Convention served a model for the neighbouring rights chapter (Chapter 5) in the Civil Code of the Republic of Lithuania. Lithuania is not yet a party to the Convention for the protection of Producers of Phonogrammes against Unauthorised Duplication of the Phonogrammes (Phonogramme Convention, Geneva 1971).

Apart from these agreements Lithuania needs to harmonise legal acts with European Union White Paper Chapter "Intellectual Property" and five directives of the European Community Council (these are audio-visual production and computer software rent and borrowing rights; unification of copyright; transmission of works of art via cable and satellite lines; forgery and pirate production extinction). Together with the Ministry of Finance a legal project is being worked out of forgery and pirate copy exemption procedure in the customs.

LATGA-A represents the interests of authors after having signed membership agreements with them. In 1996 LATGA-A had 1616 members (together with the copyright beneficiaries through inheritance).

The table below shows areas of art:

**LATGA-A authors (1996):**

	Number	%
Composers	445	28
writers and script writers	410	25
Visual artists	218	13
Others	19	1
Beneficiaries	524	33
<b>Total</b>	<b>1616</b>	

**Changes in the membership over a period:**

	1991	1992	1993	1994	1995	1996
Composers	46	101	160	194	331	445
writers, script writers	91	162	265	289	345	410
Visual artists	100	145	171	185	200	218
Other authors	4	8	10	15	19	
<b>Total</b>	<b>237</b>	<b>412</b>	<b>604</b>	<b>678</b>	<b>891</b>	<b>1092</b>

*SOURCE. LATGA-A data. 1996*

The figures in the table show that membership grew in all areas which testifies to the growing confidence in this organisation and the growing strength of the organisation, too. In some areas, for instance, in the visual arts copyright was rather declarative in character by 1995 (in the area of music there is an existing administration for collecting royalties and royalties were being charged for the public use of pieces of music). It is only since 1995 that a copyright charge began to be withheld for reproducing works of art in periodicals and other publications and in 1996 for art works and photography used in Television programmes and cable television.

Reprography, borrowing (reproduction for library use), works of art in computer programmes are not yet protected administratively. Another big problem is music for television and films. In the absence of a unified registration of art works there is no exact information about pieces of music and their reuse in films or on television.

LATGA-A has signed contracts with the art consumers too. They are shown by category and number in the table below:

**Contracts according to consumer categories (1996):**

Consumer	Number	%
Radio and TV stations	25	2
Hairdressers, shops, fairs	285	19
Concert and entertainment halls	325	21
Concert administration and performers	38	3
Restaurants, cafes and bars	730	48
Hotels	75	5
Cable TV	37	2

*SOURCE. LATGA -A data.1996.*

A feature of the agency's function is the copyright charge for the use of artefacts. Below the figures are broken down according to consumer categories:

Consumer	The second half of 1995		The first half of 1996	
	Lt	%	Lt	%
Radio stations	35247	6,28	54643	7,5
Television stations	126805	22,58	194804	26,74
Concerts	7838	1,4	16162	2,22

Restaurants, cafes	141453	25,19	179867	24,68
Theatres	101393	18,06	184965	25,38
Cable TV	35102	6,25	73318	10,06
Visual art pieces	5632	1,0	7700	1,06
Mechanic recordings	9602	1,71	10684	1,47
Publishers	800	0,14	1093	0,15
Foreign affiliated societies	97667	17,39	5382	0,74
<b>Total:</b>	<b>561539</b>	<b>100,0</b>	<b>728618</b>	<b>100,0</b>

*SOURCE.LATGA-A data.1996.*

As the table above makes clear the better half of all copyright charges comes from TV, restaurants and cafes and theatres. In economically stable countries copyright charges come largely from television and radio stations and usually make up to 1/3 of the total income of agencies and copyright protection organisations. Thus Lithuania is not yet among these countries. It is noteworthy, however that Lithuanian Radio and television are paying a fixed sum to LATGA-A which is 0,77% of the total Radio and Television budget. Cable television pays 2% copyright charges for subscription fees and 0,7% for advertising incomes.

**LATGA-A. A statement of income and expenditure for the year ending 1996 (Lt, %):**

	Gross collections (excl. VAT)		Net distributable (Lt)
Performance	1407090	78,6	1013009
Mechanical	20252	1,1	18632
Drama performance	308910	17,2	265663
Literature	12028	0,7	10825
Visual art, Photography	41224	2,4	31339
<b>Total:</b>	<b>1.789504</b>	<b>100,0 1</b>	<b>339468</b>
Recipient from foreign affiliated societies	85847		80054

*SOURCE.LATGA-A data. March 1997.*

LATGA-A has signed 64 agreements with 64 Copyright communities from 48 countries. One of the main objectives in further implementation of the copyright and neighbouring rights protection is the networking of the administrative system.

## 6.5. ART EDUCATION

The system of art education in Lithuania consists of several levels. It contains the following public educational institutions, listed by profile (**data from 1996**):

Comprehensive schools with special education in arts and music	95 (among them: 45 with arts 50 with music departments)
Art schools for children	14
Music and art schools	92 (among them: 27 with arts 20 with choreography 12 with theatre departments)
Art gymnasiums	4
Art high schools:	
Conservatories	5
Art	2
Vocational art schools	1
Higher art schools	2 (Vilnius Arts Academy, Lithuanian Music Academy)

Art subjects are also available in other institutions for higher education in Lithuania: Klaipėda University, Kaunas Vytautas Magnus University; Vilnius Technical University. All the institutions of higher education in Lithuania operate autonomously as provided by their statutes.

The above mentioned institutions for art education fall are regulated by the **Ministry of Education and Science**, which co-ordinates their activities, curricular, and solves issues of finance, student enrolment, the vocational training of specialists, and in-service training. From this point of view the Ministry of Culture which employs the greatest number of art professionals to work in its institutions, and groups of artists, has no direct possibility to inference vocational training (up till mid 1994, such influence was possible due to the joint Ministry of Culture and Education). At present in the absence of closer co-operation between the two ministries it is difficult to introduce corrections into the proportions of supply-demand for artists with higher education, and the conditions of their employment. With the abolition of the

obligatory employment of specialists with higher education, the artists, as all others, are free to find jobs by themselves and are free from any obligations to the state. During the last several years, though, it has disclosed negative aspects of the artists' employment opportunities and their distribution in the republic. It was observed that the majority of art specialists stay in the major towns of Lithuania - Vilnius and Kaunas - they do not go to stay in minor towns, where, as a rule, there are fewer possibilities to earn additional income, where the conditions of work and living are worse. The dense concentration of art and music specialists in Vilnius and Kaunas, most probably, have made an impact on the lack of educators in secondary schools, music and art schools elsewhere. Besides, the conditions of life and work were balanced essentially by the possibility for artists to work abroad. In several professional art collectives (Symphony and Opera House Orchestras) the constant lack of instrumentalists is being felt.<sup>1</sup>

The table indicates number of students and specialists in arts and culture:

Schools	1993/1994		1994/1995	
	studied	1993 graduated	studied	1994 graduated
Vilnius Arts Academy	1003	159	977	167
Lithuanian Music Academy	1480	280	1297	284
Vytautas Magnus University	183	6	163	33
Klaipėda University	226	110	202	69
<b>Total: 2892</b>	<b>555</b>	<b>2639</b>	<b>553</b>	

*SOURCE. Lietuvos kultūra, spauda ir sportas. V., 1995, p.23.*

In school year **1995/1996** the above mentioned **92** schools of music and arts had **22.876** students, art schools for children - **3.163** students. To be compared: in school year 1995/1996 there were **15** higher schools in Lithuania with **54,0** thousand students; there were **2341** comprehensive state schools with **665,0** thousand pupils (In: Statistical yearbook of Lithuania. 1996, V.,p. 486; p. 477).

There are also private art and music educational institutions in Lithuania (studios, schools), which receive licences to operate in the field of art education from the Ministry of Education and Science. Music and art are also subjects taught at comprehensive schools.

<sup>1</sup> *Information provided by Lithuanian Musical Academy. February, 1996.*

## IN - SERVICE TRAINING OF CULTURAL WORKERS

The 1994 Government Programme contained an inscription that the state "provides proper conditions for the in-service training of cultural workers". This function is being performed by the Ministry of Culture, which has the responsibility to "educate, co-ordinate the vocational training, in-service training, requalification and appraisal programmes for the specialists in the field of culture". Over several decades in-service training was dealt with in a variety of ways, the titles of the institutions involved were changed, as well as the methods of work and the circle of participants invited to take part. In 1980 the **Institute of In-service Training for Cultural Workers** was founded, which has organised its work in accordance with the structures characteristic for the higher schools (departments, stable staff of educators, perspective planning of work, Council of Science). The activities of the Institute were interrelated with the requirements of party ideology, and the curriculum contained abundant politically-biased materials. The participants used to be formed in a directive way, on "planned" principle (around 1500 participants annually). The participants were drawn from the employees of those institutions under the supervision of the Ministry of Culture, the minor part-were the administrators of professional art collectives, performing artists. The concept of "in-service training" approximated to the disclosure and sharing of work practice, introduction to novelties.

Under "perestroika" the Ministry of Culture reviewed work of the Institute and one of the major conclusions was that cultural workers "were not interested in in-service training", and that there was a big gap if compared to the European experience. In 1991 the In-Service Training Institute was reorganised into **Lithuanian Cultural Institute**. It was decided to direct its activities towards contemporary methods of education, more active participation in cultural activities, alongside cultural research, the development of international relations, and such fields of activity as information and publication. The Regulations on the Lithuanian Cultural Institute contain such functions as attempting to resemble the Scandinavian model of "Institute of Culture" with abundant attention given to cultural exchange and propagation of Lithuanian culture. The structure of the Institute was settled to correspond departments of work - centres - principle and the in-service training was turned to be among other functions of the Cultural Education Centres.

In 1993 the Institute was reorganised as the **In-Service Centre for Culture Workers** under the order issued by the Minister of Culture. In implementing the reorganisation it was considered that the institute was unable to cover all the spheres of activity meant, that it was duplicating the work of other institutions of culture and arts, and that, meanwhile in-service

training was overlooked. The new institution was delegated to conduct in-service training and appraisal as its priority fields of activity. The reorganisation of the institution was also influenced by the concern expressed by the cultural leaders of local authorities when in 1993 the seminars in Nida were started for cultural administrators throughout the country.

During the seminar in 1994 the Centre introduced a new programme on "**Culture Management**", based on educational cycle principle and targeted for the leaders of institutions of culture. It took into consideration the corresponding experience of European educational institutions in cultural management training. Another trend chosen for in-service training were the **short-term training courses** (duration: 3-5 days) for specialists in specific disciplines. The third method of training used by the Centre is by **international seminars** with guest lecturers specialists (e.g. librarians, museum specialists).

If compared with the former period, the new training programme was more flexible, independent and better directed. The Centre does not confer qualifications on the participants, as the appraisal programme has not yet been developed. In this sense in-service training remains unrelated to the promotion of the culture worker or his salary. The Centre, having limited possibilities (due to low wages for the lectures) to attract skilled specialists is forced to minimise the numbers of lecturers and at the same time is unable to provide a wider variety of educational programmes.

<b>Data about the participants:</b>	<b>1994 / 1995</b>	<b>%</b>
Total:	980 1039	
Leaders of Culture Institutions		30
Leaders of amateur groups		20
Librarians		40
Others		10

*SOURCE. Information of the In-Service Centre for Cultural workers. January 1996.*

The activities of the Centre are financed from the State budget (via the Ministry of Culture). The allocation has increased 10,5 times during the period 1993-1995. However, this was conditioned by the introduction of a national currency in 1993, inflation, and price increases for public utilities and services.

## VII. CULTURAL INSTITUTIONS. THE DISSEMINATION AND CONSUMPTION OF CULTURE

The Lithuanian public cultural institutions have the principle responsibility for creative activities and their promotion and for attracting the public via diverse ways to consume cultural products. The comparatively even geographical distribution of public theatres, museums, galleries, branches of National Philharmonic Society, as well as county libraries in the Republic (initially in the five biggest towns- Vilnius, Kaunas, Klaipėda, Šiauliai and Panevėžys) provides coverage for all of Lithuania and gives a good opportunities for the public to attend institutions of arts and culture. The Radio and TV networks also cover the whole of Lithuania.

In accordance with the Value Added Tax Law (VAT) issued in 1993, non-commercial cultural services are not due to pay VAT. The list of non-commercial cultural services includes the following:

*\*attendance at museums, all types of exhibitions in arts and folk arts, attendance at Zoo's;*  
*\*deposits of exhibitions of museums; \*bibliographical and information services provided by libraries; \*copying of documents from libraries and archives; \*attendance at circus performances and show; \*attendance at traditional theatre performances, except for light entertainment - satire and humour show, variety-show, revue; \*concerts organised by public and municipal cultural institutions, attendance of non-profit cultural institutions; \*attendance at events that promote customs and traditions; \*services for cultural training and art education; \*attendance at events organised by institutions of culture and education for youth; \*services for film shooting, subtitling and dubbing executed under state budget; \*rental and screening of Lithuanian films; \*rental and screening of films for children;*

Non-commercial cultural services are not taxed irrespective of the provider (besides, VAT is not levied on: printing, publication and distribution of newspapers, magazines, books, works of restoration and conservation of movable and immovable cultural objects that are listed as cultural objects under the protection of the state and financed from the state and municipality budget). The cultural services not subject to VAT provide favourable conditions for spectators and visitors to institutions of culture and art. The following is an overview of the activities of state culture and arts institutions and the public consumption of their services by the public.



## 7.1. THEATRES AND CONCERT ORGANIZATIONS

By 1990 twelve (12) state theatres functioned in Lithuania, which were funded from the state budget. With the beginning of essential changes in the country's life after 1990, the system of Lithuanian theatres also began to change. Numerous theatres were speedily set up in all the major cities administered by local authorities, or independently. It is significant that, irrespective of difficult economic conditions, not a single theatre founded by the Ministry of Culture was closed or reorganised between 1990-1995.

The system of Lithuanian theatres is made up of state theatres, local authority theatres, independent theatres and amateurs theatres. The state funds 12 theatres, among which there are 7 drama theatres, 3 musical theatres and 2 puppet theatres. Since 1990 ten (10) theatres administered by local authorities have been set up in various cities in Lithuanian. This testifies that individual initiative has become active in theatrical life as well as the willingness of local Government to support it. In the meantime 12 more theatres have been set up, which were founded independently by natural and legal persons and which function as closed stock companies or non-profit organisations.

In 1992 the first independent theatrical institution - the International Theatre Festival **LIFE** was set up as a non-profit organisation. It holds international theatre festivals (1993, 1995, 1996) and is engaged in the management of independent performances as well as in their financing. In 1994 an independent Fund for Theatre and Cinema support was set up. Its aims are to presentation the most significant productions of the theatres and to encourage and support international co-operation.

There are about 50 amateur theatres in Lithuania, which present local child and adult troupes in towns and regional centres. These theatres usually function on communal grounds, which means that they receive financial support form the state on application to their local authority, or to the Fund supporting communal organisations. There are also theatres in Lithuania, which are incorporated in Cultural Centres run by local authorities, thus receiving the minimum of funding from them.

The Ministry of Culture is responsible for the establishment, reorganisation, liquidation and financing of the state theatres under it, as well as for the control of their activity. Local and regional authorities can establish, reorganise and liquidate theatres in agreement with the Ministry of Culture. In the latter case, the Ministry has indirect influence on the system of theatres administered by local authorities.

Since 1991 rigid state regulation of the activity of theatres has been given up. The confirmation of the theatre repertoire, obligatory in soviet years, has been annulled. State theatres have acquired the right to choose their repertoire independently. On permission from the founder,

which is the Ministry of Culture, they can set up affiliated branches and Funds, sign agreements, join associations and give free performances for charity. State theatres are headed by theatre directors who are selected by competition. Theatrical art boards, which are advisory organisations to the director, are set up in the theatres. After the restoration of Independence and the annulment of censorship on theatres, theatre communities became independent in choosing their repertoire. The tendency was to give priority to plays by foreign authors: in **1990-1995** about **50%** of the repertoire in state theatres contained **one national play** on the average; some theatres refused to stage national plays at all for two or three years. This was partly because of the influence of poor relations between Lithuanian playwrights and theatre directors from 1990-1995, when only **20** original Lithuanian plays and **14** transcriptions were staged in Lithuanian theatres. (Information of the Theatre Division of the Ministry of Culture. March 1996).

Reacting to this situation, the Ministry of Culture began to hold competitions, beginning in 1993, for national plays, thus encouraging not only the playwrights to write but also the theatres to produce them.

The Ministry of Culture is the founder of **four concert organisations** (performing companies) which are the National Philharmonic with its affiliated branches in Kaunas, Klaipėda and Šiauliai; the Lithuanian State Symphony Orchestra; the National Ensemble "Lithuania" and the Wind Band "Trinitas", whose activities are funded from the state budget.

#### ACTIVITY. ATTENDANCE

All state theatres and most independent theatres in Lithuania work on a repertoire system. Every state theatre runs about **15** different plays per month on average. There are plays which have run for twenty to thirty-five years and still attract full houses. Every year state theatres produce five or six premieres. In 1990 state theatres produced **48** premieres (**9** in musical theatres, **32** in drama theatres, and **7** in puppet theatres); in **1993** - **64** (**12**, **44**, and **8** respectively), and in **1995** - **65** (**8**, **51**, and **6**, respectively). This would indicate that cultural life in the sphere of drama theatres gradually grew in intensity. However, appreciating the number of performances in state theatres in 1990-1993, we would have to state that the number decreased in drama and musical theatres and also in puppet theatres to a lesser extent. This tendency first became obvious in main/permanent house performances as well as in the number of annual productions in state theatres.

#### A rise in the number of performances started in 1993:

	1991	1993	1994	1995
The total number of performances	2934	2422	2740	2747
Among them in the main house:	2277	1989	2053	1958

In 1990-1995 Lithuanian theatres went through a crisis of audience decline, as the statistical data indicate (given in thousands):

	1990	1993	1995
The number of <b>audience</b> in all theatres	1403	502	564,4
The <b>attendance</b> in the permanent houses %:	66	37	33
Among them:			
Drama theatres	53	29	24
Musical theatres	88	53	52

**Note:** The tendency in audience decline in this period was relative because the number of seats in permanent houses increased in these years. Thus in drama theatres the number of seats increased by 572 in 1990-1995. It remained stable in musical theatres.

In 1990, out of 1000 inhabitants **377** attended theatre **once**, while in 1994 only **154** out of 1000 did <sup>1</sup>. This index testified to a certain decline in the prestige of the theatre and the lessening of its role in a cultural context, as well as the influence of a reduced standard of living. Besides, the artistic quality of the productions of numerous theatres also declined, as some directors were employed in theatres abroad. Because of financial difficulties chamber productions became more favoured and the expensive principal auditoria stood unused. Ticket prices are determined independently by the theatre. The decline in theatre attendance was also conditioned by the fact that commercial entertainment and leisure activities especially for young people (fashion shows, discotheques, beauty contests, dance competitions, lotteries, TV games, etc.) increased significantly. This naturally distracted the otherwise active theatre or music hall fans. The number of the audience was not increased by performances on tour, either, though these usually improved the theatre's income. In 1990-1995 performances on tour decreased in number because of the economic difficulties and the cost of transport and hotel accommodation.

Similar tendencies are observable in the activity of concert organisations (performing companies). The number of people attending concerts per 1000 of population fell still more than in theatres: in 1990 **202** visitors per 1000 inhabitants attended concerts, while in 1994 only **45** did. <sup>2</sup>(2) However, unlike the theatres, performing companies under the Ministry of Culture managed to keep up a stable number of performers and companies giving concerts. The principal concert performing companies of Lithuania - The National Symphony Orchestra; Chamber Orchestra; the Kaunas State Choir, and the State Symphony Orchestra, which are funded from the state budget, even enjoyed a stable number in the audience.

<sup>1</sup> *Statistical yearbook of Lithuania. 1994-1995. V., P. 431.*

<sup>2</sup> *The Statistical Record of Lithuania. 1994-1995. P. 431.*

Compared with other state financed cultural institutions, theatres and performing companies made the best use of the sponsors. The sums received by them from physical and legal persons made the following account in their general income:

	1993	1994	1995
THEATRES, % in the total income	7,8	15,3	8,8
PERFORMING COMPANIES, % in the total income	7,7	23,3	21,2

*SOURCE. Information of the Financial Department of the Ministry of Culture. March 1996.*

## 7.2. ATTENDANCE AT MUSEUMS

The financing of the museums is very insufficient. The income received from the attending visitors is a valuable support to them. However, in 1988-1993 the number of people attending museums decreased significantly.

This is reflected in the following table:

### Attendance at museums (in thousands):

The Founder of the Museum	1988	1989	1990	1991	1992	1993	1994	1995
Ministry of Culture	5661,2	4200,7	2701	1541	1094	914	1077,8	831,9
Local authorities	1307,4	1231,5	886	582	388	313	666,3	656,9
Authorities	-	-	-	98	113	92	110,7	26,6
<b>Total:</b>	<b>6968,6</b>	<b>5432,2</b>	<b>3587</b>	<b>2221</b>	<b>1595</b>	<b>1319</b>	<b>1854,8</b>	<b>1515,4</b>

In the museums under the Ministry of Culture (12- in 1988; 15 in 1995) the number of attendants decreased 6.8 times, and 2 times in the museums under local authorities (21- in 1988; 40- in 1995). However, bearing in mind that in both sectors the number of museums increased, the percentage of attendance has become still lower. The number of people attending the museums under the Ministry, local authorities and other Authorities continued declining and reached its lowest point in 1993. In 1994 one museum in Lithuania attracted 21.2 thousand visitors on average. The decline in numbers might be explained by the decrease in the number of

tourists from the Soviet Republics at the beginning of the Revival Sąjūdis period from 1988 in Lithuania and especially after the announcement of Independence in 1990. They had made a major part of the people attending the museums up till then. Besides, having given up socialist competition since 1988, the issue of which used to be the boosted numbers of museum visitors, the statistical records of the museums became more precise. The rather routine and unresourceful work by Lithuanian museums with visitors, and the lack of educational programmes, also had a negative influence on the number of visitors. At present, with the improvement of the infrastructure, an increase in the number of tourists from the West and North European countries has appeared.

However, statistics to show the exhibitions and programmes most favoured by museums the visitors are not available. Thus, visitors interests and priorities can only be estimated very approximately.

In an attempt to attract the visitors, the Government made Wednesday a fixed day for free entrance to museums in 1992. By the Order of the Minister of Culture, reduced entrance prices for the handicapped, pensioners and schoolchildren have been fixed. Simultaneously, the Ministry stopped regulating entrance prices to museums. Later, when schoolchildren began swarming into the museums on Wednesdays, a decision was taken to allow free entrance to groups of schoolchildren led by the teachers on all days of the week during the school year, September through May. This practice was confirmed by the Order of the Minister of Culture in 1995. The decisions of the Ministry of Culture, especially those on the free entrance day, caused great resistance on the part of the Directors of some of the museums, because the Ministry had not foreseen any means of compensation for the financial losses suffered on the free entrance days. A significant percentage of visitors is still made by groups of schoolchildren.

### **7.3. LIBRARIES AND READERSHIP**

The network of state public libraries in Lithuania started its development in 1937, when the Order on the state public libraries passed that year was put into action. Branches of the Central state bookshop founded in 1919, which up till then had performed the function of libraries, had been called public libraries. In 1940, the general number of public libraries was known to be 159, though the libraries (actually functioning) were fewer. Except for the reading rooms, the use of a library demanded a fee. Higher schools had their own libraries.

The network of libraries, its structure and especially the contents of their activity changed significantly in Soviet years. Specialised libraries, libraries under authorities, libraries

of the Communist Party and Komsomol were set up. The structure of the network of state public libraries became identical with the system of libraries in the Soviet Union; censorship was established in libraries, and special sections for the banned publications were set up.

In 1977 the centralised network of libraries was completed: libraries were removed from non-prospective regions and an optimum distribution of libraries in the Republic was planned. 43 centralised regional library systems and 5 centralised library systems in the Republican towns were created, with 1843 affiliated branches. (It was only libraries in resort towns that escaped centralisation).

In 1987 the library system in Lithuania included 11 networks of Ministerial and Trade Union libraries, of the libraries of authorities and of the institutions of science and education. The total was 4800 libraries, with 1931 libraries among them administered by the Ministry of Culture.

With so motley a system of the libraries and their administration, it is possible to assume that there was no unified administration policy in Lithuanian libraries. Every library network had its own methodological centre which used to plan the way in which the library functioned and the tasks to be fulfilled. The standard documents of the Ministry of Culture and methodological regulations were not obligatory for libraries in other networks. The interauthority coordination of libraries and of their methodological work, which was started in the middle of the 80s, had no legal foundation and was superficial.

Changes in the network of libraries began in 1990 after the Law of the Foundations of Local Government and the Law of the Privatization of Property were passed. The libraries fell into the sector administered by the local authorities, which began to reorganise the library network and to reduce the number of the employees. The reasons were varied: non-prospective settlements, an insignificant number of residents in them, other libraries near by, the shortage of room or poor working conditions and financial saving. However, there were also unmotivated decisions, as a result of which some libraries were closed. In 1991-1993 185 libraries administered by local authorities were closed. It was only by the end of 1993 that an end was put to this process, when the Seimas passed a Law "Concerning the Order of the Reorganisation and Disorganisation of Cultural Institutions". In all 209 libraries administered by local authorities were closed in 1990 - 1995, while 255 libraries under the same administration were combined with school libraries.

### The Network of Libraries in Lithuania in 1995:

1. The system of the Ministry of Culture	1513
among them:	
under local government	1506*
under Regional centres	5
for the Blind	1
2. The System of the Ministry Science and Education	2215
3. Of Higher Schools	15
4. Of Agriculture	9
5. Medical libraries	88
6. Technical Libraries	88
7. Of the Academy of Sciences	1
<b>Total:</b>	<b>3929</b>

\*Note: 1506 libraries under local authorities included 56 libraries in regional centres and towns and 1450 affiliated branches. The Law on Libraries (1995) foresees that local authorities have to set up libraries in every town and regional centre in Lithuania with affiliated branches (the latter are set up in rural areas with 700-800 residents on the average). The Law also demands that a library shall function in every higher school, every high vocational school and in every school of general education. Questions of the reorganisation of the library network and of the liquidation of libraries should be settled under the auspices of the Ministry of Culture.

The network of libraries in the above table employed **6436** people.

However, it is very difficult to give an exact number of libraries in Lithuania: the data are collected only for the libraries functioning in the sectors of the Ministry of Culture and of the Ministry of Science and Education. Other libraries do not submit review data to the State Statistics Department.

#### THE USE OF LIBRARY SERVICE

In 1995, 3.929 libraries in Lithuania had **99,4 million** copies of printed matter in their stocks. In 1995 **1,51 million** readers used these libraries. 1.506 libraries under local authorities serve **17.5%** of the population of Lithuania; in their stocks, there are **5.2 books** per

one resident on average and 30.5 books per reader. One library out of those under local authorities serves 423 readers (348 readers in regional centres and 1361 readers in towns).

In 1995 the number of readers in the libraries under local authorities increased for the first time by 2.7%. By that time it had fallen gradually (in 1991 by 3.2%; in 1992 by 18.3%; in 1993 by 5.9% and in 1994 by 1.07%). From 1994 the number of the books on loan also started to increase.

For some time the stocks in the libraries under local authorities kept reducing (in 1991 by 6.9%; in 1992 by 7.8% and in 1993 by 4%). This process slowed down in recent years (in 1995 by 1.05%). The principal reason for the reduction of stocks was the expurgation of dated socio-political publications and only their insignificant replacement with new publications. The latter problem has remained unsettled up to the present day. Libraries under local Governments when their network is made up of 20-30 affiliated branches not infrequently receive only 2-4 copies of one publication, about 10-20 copies of books per year and about 2-3 periodical publications of one title. The shortage of periodicals is very acute in rural areas: with the increase in the prices of newspapers and magazines, residents apply to libraries for them more frequently. Since funds for books are allotted not only by the Ministry of Culture, but also by local authorities, the supply of publications differs in the libraries of different towns and regional centres.

The use of the libraries under local authorities and the number of their readers is reflected in the table below:

	1990	1993	1994	1995
The number of readers by the end of the year (in thousands):	811,9	626,4	619,7	637,1
Publications on loan (in thousands):	15.383,2	13.015,6	13.141,9	14.100,3
<b>Per one library:</b>				
publications (in thousands):	13,6	13,3	12,9	12,9
of them in rural areas:	9,2	8,7	8,5	8,4
readers:	475	411	409	423
of them in rural areas:	265	222	221	223
<b>Per reader on the average:</b>				
publications	28,6	32,2	31,7	30,5
copies on loan	18,9	20,8	21,2	22,1

SOURCE. Information of the Mažvydas National Library. February 1997.



Apart from services for their readers, the libraries of the Republic are involved in broad cultural and educational activity, which makes them important cultural centres, especially in outlying areas. There are several libraries in the Republic which hold art exhibitions, organise soirees of the creative work of individual authors, demonstrate films, give theatrical productions for children and are engaged in the study of country lore. Apart from lending books, some libraries lend discs and video cassettes to readers and maintain various centres for different publications.

#### THE FINANCING OF THE LIBRARIES AND STOCK BUILDING

The libraries in Lithuania are financed in the following way:

- *the budget of the Mažvydas National Library of Lithuania and of other state libraries is specially marked off in the budget of the Lithuanian Republic;*
- *regional public libraries are financed from the state budget through the Ministry of Culture;*
- *regional and town libraries under local authorities as well as libraries in schools of general education are financed from the budgets of local authorities. Libraries under local authorities receive the funds through the Ministry of Culture, while libraries in schools of general education - do so through the Ministry of Education and Science;*
- *other state and independent libraries are financed by the founders.*

The Law on Libraries foresees that the extension of state libraries and research programmes will be financed from the state budget. Co-operated funds- those from the state budget and from the founder - may also be used for the realisation of these programmes. It is noteworthy that libraries under local authorities acquire periodicals with their own funds.

The libraries of the system of the Ministry of Culture with their affiliated branches received the following funding from the state budget for building their stocks: 300 thousands Litas (75 thousands in USD) in 1994; 1,227 thousands Litas (309 thousands in USD) in 1995. This made 0.08 Litas and 0.32 Litas per person respectively, while the average price of a book in 1994 was 4.72 Litas (1,18 in USD) and in 1995 - 7.0 Litas (1,75 in USD).

As the statistics indicate, the funds from the state budget for the purchase of books are very insignificant per head of population. The sum allotted for stock building in the higher school libraries and in the libraries of the schools of general education is very small (and appears still smaller because of inflation).

According to the data of the Mažvydas National Library of Lithuania, in 1996 the libraries of the Republic received 3,646 titles of foreign serial publications. This represented only 2.4% of world production. It is a very low index compared with the indices for the largest libraries in various countries. The financial conditions of libraries in Lithuania in 1996, related to the acquisition of books and periodicals (given in thousands USD), is reflected in the table below:

LIBRARIES	The total	Of it on foreign periodicals
1. The Mažvydas National Library of Lithuania	300,0	132,2
2. The Library of the Academy of Sciences	281	201,5
3. The Library of Medicine	18,5	12,7
4. The Library of Technical Sciences	299,7	50,0
5. The Libraries under local authorities	(1506)	520,0
6. The Libraries of the Higher Schools	259,3	25,0
<b>Total:</b>	<b>1.678,5</b>	<b>421,4</b>

*SOURCE. Information of the Mažvydas National Library of Lithuania, October 1996. \*The data on the local Governments funds for periodicals is missing.*

The demand for foreign books and periodicals to be incorporated in the stocks is 2-3 times greater. That is why one of the principal tasks in the cultural policy of the state in this sphere is the annual increase of the available funds, giving basic support to the principal libraries of Lithuania.

A significant contribution to the funds allotted for library stock building is made by charitable donations. For example, the Open Society Fund - Lithuania has undertaken a programme, "Education for the Future of Lithuania", and, under it, allotted 375,000 USD to schools of general education in 1995. Library stocks have also been enriched by the publications and periodicals sent over as gifts by Lithuanian emigrants.

For a long time the libraries of the Republic acquired books through the Library Collector (which functioned under the Department of the Press). In 1994 this state enterprise went bankrupt and was reorganised into an individual enterprise "The Library Collector" of the Press Centre of the Ministry of Science and Education. Because of this reorganisation and because state funds for library book stocks used to be transferred to the Library Collector erratically, the libraries received new books long after their publication. Library stock building had also been handicapped by the fact that the exact prices of books were not known (the book market functioned on the basis of prices "by agreement"), and the libraries could not adequately plan

their budgets. One more reason was that The Library Collector used to buy books through mediators, which used to increase the price of the book still more. In 1994 The Collector bought books for the libraries from 300 Publishers, the total of which was 1,131 titles. Stock building in the libraries was also encumbered by the fact that there is a shortage of advance information about the books being published. Thus the Collector used to be late with orders for books and their corrections.

Because of these difficulties the libraries tended to refuse the service of the Library Collector and send their orders directly to the Publishers.

A remarkable support to the libraries is the free obligatory copy of the books published. The Mažvydas National Library of Lithuania receives four free obligatory copies of all publications in the Republic. Five public regional libraries, the Library of Vilnius University, the Library for the Blind, the Library of the Academy of Agriculture, of the Technical University, of the Medical Academy and the Library of the Lithuanian Academy of Sciences receive one free obligatory copy of all the printed matter produced in the Republic. Regional and town libraries under local authorities receive a free obligatory copy of all the local Government publications.

The library stock building conditions having become so complicated, the Ministry of Culture addressed local authorities in 1994 encouraging them to contribute to stock building in the libraries under their jurisdiction.

#### **7.4. FILMS AND THEIR AUDIENCE**

Films began to be shown in Lithuania only two years after the invention of cinematography: the first cinema show took place in the summer theatre in the Vilnius Botanical Garden in 1897. In 1905 the first permanent cinemas were opened in Vilnius and Kaunas; in 1938 over 40 cinemas functioned in Lithuania, and films, mostly produced in the USA, Germany, England, the USSR, Austria, Poland Czechoslovakia and Italy, were shown in them.

Up till 1990 all cinemas were the property of the state and Local authorities. By the Resolution of the Government of the 28th September 1990, No 298, "On the Ascription of Enterprises, Offices and Organisations to the Household of Local Governments", all cinemas were passed over to Local Governments. By "The Primary Law of the Privatisation of State Property" of the Lithuanian Republic, in 1991 cinemas became subject to privatisation like other cultural enterprises. They had, however, to continue to operate as cinemas for the first three years

after privatisation. This regulation used to be ignored, though: many cinemas were closed or, on privatisation, repairs were started and intentionally prolonged. That is why the number of cinemas has become fewer in the Republic. In conditions as they were, the Ministry of Culture, in agreement with Local authorities, observed the regulation according to which there had to remain at least one functioning cinema with an agreeable auditorium in regional centres. Since 1993 two cinemas functioned under the Ministry of Culture.

The legal status of cinemas differs. In towns and regional centres most cinemas are closed stock companies. These cinemas function like enterprises which are founded by Local authorities. There are also another kind of cinema: cinema centres under the Culture Departments of Local authorities. They are funded from the budget of the Local authorities.

Great changes have taken place in the network of cinemas and in the statistics of their audience. The **general number of cinemas** (permanent cinemas and movable centres taken together) reached **1462 (1985)** in mid 80s in Lithuania. This number grew less since 1987 (1479 in 1987; 1434 in 1988; 1346 in 1989) and has fallen especially steeply since 1990. This is shown in the table below:

	1990	1991	1992	1993	1994	1995
The number of cinemas	1089	the data is missing	325	203	177	182

*Note: The table registers cinemas in major towns and settlements.*

*SOURCE. The Collection of the Statistics Department at the Government of the Lithuanian Republic. Vilnius, 1995, p. 15.*

Since 1990 the number of cinemas in Lithuania has decreased by six times. Comparing the decrease of the number of cinemas in towns and rural settlements, it is evident that many more cinemas (permanent cinema auditoria) have been closed in villages: in towns their number decreased from **199 (1990)** to **76 (1994)**, while in villages from **782 (1990)** to **84 (1994)**.

Various causes conditioned the decrease of the number of cinemas. After the attachment of cinemas to the property of Local authorities (by the above mentioned Resolution of the Government of the Lithuanian Republic of the 28 09 1990), many of them were included among the objects to be privatised, were closed and changed their function in a few years. (They came to house commercial fairs, became discotheques or places to let, etc.). In villages, this process was related to the agrarian reform on the way, the disorganisation of farms and collective farms and the privatisation of their property, as well as to the closure of cultural centres, some of

which housed cinema auditoria. Simultaneously the use of video technology spread speedily and centres renting video films appeared, all of which had an influence on cinema audiences. Because of these processes the number of seats in permanent cinema auditoria grew fewer (in thousands):

	1993	1994	1995
The total:	45,8	41,5	38,2
in towns	29,6	27,5	
in villages	16,2	14,0	

*SOURCE. The Collection of the Statistics Department at the Government of the Lithuanian Republic. Culture, the Press and Sport in Lithuania. Vilnius, 1995, p.13.*

Comparing the changes in the number of seats in the auditoria and the number of audience, it is evident that in mid 80s the per cent of the audience was significantly higher than the number of the seats. however, since 1990 the index of attenders has fallen steeply and since 1992 the per cent of attenders has become less and has kept gradually declining.

#### The number of cinema audience per 1000 of population:

1990	1993	1994
746	62	38

*SOURCE. The Collection of the Statistics Department at the Government of the Lithuanian Republic. Vilnius, 1995, p.15.*

The number of film shows (in thousands) in the cinemas in towns and villages has also declined: 53.0 in towns and 15.2 in villages in 1993; 45.0 and 11.4 in 1994, respectively. However consistent sociological research is missing, it is possible to assume that the decline of cinema audiences has been mostly influenced by the opportunities to use video recordings (the number of video rental centres, some of which, however, sold pirated video recordings, has grown very considerably) the rising prices of cinema tickets, as well as the service provided by places for video screening. This is reflected in the table below:

	1993	1994
Places screening videos:	35	29
the number of shows:	97497	76273
in towns	30	25
in cinemas	68810	56423

in villages	5	4
in places screening video shows	28687	19850

*SOURCE. The Collection of the Statistics Department at the Government of the Lithuanian Republic. Culture, the Press and Sport in Lithuania, p. 12, 14.*

Thus, comparing the number of cinemas (177 in 1994) and of places screening video shows (29 in 1994) with the number of shows, it is evident that the places screening video shows have been relatively more functional.

There are three principal enterprises engaged in the distribution of films in Lithuania: the State Circulation Firm "Lithuanian Cinema", a private closed stock company "CineMark", and (2) cinemas in Vilnius.

"Lithuanian Cinema" buys or uses films on loan numbering about 170 titles per year. Its stocks contain cinema films of about 80,000 titles and films in video cassettes of about 15,000 titles. "Lithuanian Cinema" serves about 70% of the film distribution market in Lithuania. The closed stock company "CineMark" centres on films produced in the USA. In recent years (1995) this Company bought European films produced in Italy and the Scandinavian countries. The "CineMark" acquires about 20 titles per year on the average. It serves about 20% of the film circulation market.

Most of the films are bought in Russian film fairs because they are cheaper there. Contacts with Western film distribution firms have only begun to be established. They have intensified since 1994. The principal problem of distribution is the rise in the price of licences and film copies. That is why frequently only single copies are bought. US made films make up 75% of the cinema films shown, which is approximately identical with that in other European countries. They are watched by the most numerous audiences. Next in turn are films made in France, Italy, Germany, England, Russia and the joint production of different countries. Lithuanian-made films have low currency - only 1% of the total number of titles shown. The Hollywood invasion will soon be hard to curb. Films produced by European countries are too expensive for Lithuanian distributors. Additional investments from the state budget are required to ensure the success of Lithuanian and European films.

## **7.5. RADIO AND TV PROGRAMMES. THE AUDIENCE**

Up to 1990 the programmes of Lithuanian Radio and TV were dominated by Communist propaganda and campaigns. Broadcasts on the topics of the so-called proletarian internationalism, international friendship and atheism took much time, and the widely

commentated and interpreted policy of the Communist Party, as well as the supposed achievements in the economy and culture dominated over other programmes. In the Radio and TV of those years, transcriptions of literary works of national and foreign authors, concerts and sport programmes were the most popular programmes.

With the restoration of Independence the structure of the programmes of Lithuanian Radio and TV began to change. The screening of foreign made films increased, informative, entertaining and musical programmes became more frequent and the topics of programmes showed greater variety. However, for some time the structure of the programmes was influenced by the regulation which required that "Lithuanian Radio and TV should broadcast the Government's view on the principal developments in the state and society", and Deputies of the Supreme Soviet together with other Government representatives made use of their priority right to broadcast on Radio and TV. This regulation soon distorted the programmes of the Lithuanian Radio and TV so that they became politically biased - politically biased TV broadcasts made up 30% of programmes in 1992.

#### TV PROGRAMMES

##### The Structure of Programmes of Lithuanian TV 1992-1996 (in %):

The Character of the Broadcasts	1992	1993	1994	1995	1996
Informative	8,0	8,5	11,5	12,0	13,0
Socio-political	30,1	12,2	12,0	11,0	9,0
Religious	1,8	2,0	2,0	1,9	1,5
Sports	6,0	6,0	6,5	7,3	9,9
For Children and Young People	7,9	7,9	8,2	8,2	6,0
Musical	12,0	12,0	12,0	12,3	12,0
Cultural	7,4	8,4	12,0	13,0	14,1
TV games and contests	2,7	2,7	3,0	2,0	3,0
Films of the Lithuanian TV	3,9	4,1	2,8	4,7	4,0
Educational	-	0,5	1,6	1,0	2,0
Regional	2,0	-	1,0	1,4	1,0
Of National Minorities	3,3	4,0	3,8	3,7	3,0
Foreign films	10,1	29,0	22,0	21,1	19,5
Other (the reserve, repeated programmes, single appearances)	4,8	2,7	1,5	1,4	2,0

SOURCE. Documents of the Board of the Lithuanian Radio and Television. 1992-1996.

Analysing changes in Lithuanian TV programmes 1992-1996, the decrease in the number of socio-political programmes is obvious. In these years such broadcasts decreased three times. Very having been interested in political broadcasts in 1989-1990, viewers became bored with them. Society lost interest in politics and its confidence in Government institutions declined: at the beginning of 1996 only **25%** of the population in Lithuania trusted the Presidency, only **17%** trusted the Government, and **16%** - the Seimas. Since 1993 the Lithuanian TV lessened the volume of socio-political broadcasts in order to improve the structure and style of its programmes.

This bore certain results. Cultural programmes, foreign made films and informative broadcasts have become more numerous on Lithuanian TV. Thus, the volume of **cultural programmes** on Lithuanian TV increased almost twice in 1992-1996; the increase was from **7.4%** to **14.1%**. All spheres of art and culture have a chance to represent themselves in broadcasts on Lithuanian TV. However, cultural programmes do not enjoy the greatest popularity, and they take second place in the list of broadcasts per number of audience. It is hard to explain the reasons for this; it is possible to maintain that the appeal of cultural programmes has not been managed in the right way; again, as in most countries, the average viewer is not particularly interested in art and culture programmes.

In 1993 even **29%** of the TV programme was taken up by foreign made films. It was in fact these films that drew the viewer back to Lithuanian TV, which had almost lost him in 1991-1992. As the table indicates, the number of foreign made films shown started to decrease later. US and Australian made serials dominated among the foreign made films on Lithuanian TV, but they have begun to be ousted by films made in Europe. According to an agreement with Canal France International, a French film is shown every Monday, and many TV films are bought from England and Italy.

Foreign films and serials were bought and shown by Lithuanian TV mainly because they increased the advertising income which supported a major part of the national channel.

**Lithuanian TV** produces about **75%** of its own programme. In it, films, theatrical productions and serials, the production of which consumes more money than the purchase of foreign made films of an equivalent volume, deserve a special mention.

As the Lithuanian Film Studio almost stopped producing full-length films based on actual performance, this production has become very important to Lithuanian TV. In **1990-1995** Lithuanian TV produced **20** full-length films based on actual performance, and adapted and broadcast several theatrical performances. Among the full-length films based on actual



performance produced in those years, 14 out of 20 were based on original scripts or on the works of Lithuanian writers. The remaining films were transcriptions of novels and short stories of European authors. The first Lithuanian TV serials were also produced.

Following the annulment of the royalties of the Lithuanian TV in 1993, independent authors and producers have acquired a possibility to produce and sell their own films and programmes on contract with the Lithuanian TV.

Between 1992 and 1996 the volume of news time on Lithuanian TV increased from 8% to 13%. In 1996 the news in Lithuanian was broadcast 4 times a day and in Russian once a day. These broadcasts require significant investments in money, technology and professionals. However, in the sphere of news broadcasting, Lithuanian TV retains priority over commercial TV broadcasts.

In 1993-1994 Lithuanian viewers showed great interest in foreign TV programmes which had been little seen till then. In recent years the tendency has reversed - the audience has come to favour Lithuanian made films, serials and programmes. The ratings for Lithuanian broadcasts are high in other TV stations, too. Conscious of it, private television has started producing original programmes, though it is not easy because of the expense. (A full-length film which runs an hour and a half and is based on actual performance produced abroad costs 500-600 USD. The production of an analogous film in Lithuania costs about 70-80 thousand USD). In the meantime only Lithuanian television can afford to devote a major part of its broadcasts to original programmes - expensive Lithuanian films and serials - which absorbs a major part of the income received from advertising.

By its character Lithuanian TV is public television, which is why it broadcasts programmes for everyone, even very small groups of viewers. The Lithuanian Russians, Poles, Ukrainians and Byelorussians have their own programmes. 1.5-2.0% of Lithuanian TV programmes are devoted to religious broadcasts. The Catholics have two broadcasts, while Orthodox Russians and Evangelical Lutherans have a programme each. One TV information programme is broadcast in sign language.

75% of broadcasts on Lithuanian TV are self made; foreign made production dominates in the programmes of private TV stations - it is made up of films, serials, concerts and review programmes. Among the original broadcasts the news comes first. Because of the shortage of reporters and cinematographic technology, in 1993-1994 the new private TV stations, which had been received from major information agencies, used to be simply read out by the announcers. At present, even private TV stations broadcast news made of films shot in Lithuania or bought abroad. At the beginning of their activity, private TV stations were almost identical in

their broadcasts because their programmes were dominated by foreign made production. Since 1995 individual companies started searching for their own style and a certain specialisation. Thus, the direction of the broadcasts of the Free Independent Channel (LNK) is entertainment: it produces the greatest number of games, entertainment shows, humour programmes, but also includes foreign made films. "Baltic Television" is a major station for sports. Permanently in financial difficulties, the station TELE-3 broadcasts the smallest number of self-made programmes. Its programmes include foreign made review broadcasts, and rock music, as well as foreign made films and serials, the artistic quality of which is not very high.

Private Lithuanian TV stations have started including the broadcasts of Western Television into their own programmes. Thus, "Baltic Television" and "Kaunas TV Plus" included "Deutsche Welle" broadcasts in their programmes in 1995. A few CNN informative broadcasts have been included in the programmes of the TELE-3 and the "Baltic Television". TELE-3 has signed a contract with a Swedish TV Company, "KINEVIK".

Of other foreign TV stations which may be watched in Lithuania, the Polish "Polonia" deserves the first mentioning; it can even be received by the inhabitants of South Eastern Lithuania.

With the establishment of private TV stations, the Board of Lithuanian Radio and Television had agreed to replay Russian TV broadcasts. Thus, the "Litpoliinter" used to replay part of the "Ostankin" programme, while the TELE-3 used to broadcast the most interesting Russian television programmes. In 1995 this practice was cancelled. The Constitutional Court of Lithuania passed a decision that the Board of the Lithuanian Radio and Television had no right to prescribe broadcasts and replay programmes to the private TV stations. At present, part of the programme of Channel 6 on Russian TV is replayed by the "Vilnius Television", while other Russian TV stations may be seen through Cable television.

Lithuanian Television has the largest audience. Two-three years ago it was second to several private TV stations in terms of audience, but by the end of 1995 the average daily TV audience was represented thus (given in %):

Lithuanian Television	58,2
TELE-3	48,1
LNK	39,2
Baltic Television	13,5
Satellite and Cable Television Stations	9,4
Kaunas TV Plus	9,0

Vilnius Television	5,5
Local TV Stations	4,9

*SOURCE. Results of the Survey of the RTV Audience - The Centre of Social Information, December 1995.*

#### RADIO PROGRAMMES AND THEIR AUDIENCE

Lithuanian Radio has 3 programmes. The first focuses on the news, light music and interviews of various kinds. The second programme is dominated by educational and cultural broadcasts, classical music and theatre. The third programme, which started broadcasting in 1995, is orientated towards young people and broadcasts pop music, interviews and radio games.

In 1990-1992 the programmes of the Lithuanian Radio were dominated by socio-political broadcasts, which took almost 40% of the time. The situation began changing in 1993, and, in 1994-1995, the structure of the three programmes of Lithuanian Radio included the following (given in %):

The Character of the Broadcasts	1994	1995
The News	10,0	10,3
Social programmes	7,2	10,1
For National Minorities	6,5	6,4
For Children and Young People	7,0	7,2
Literary Programmes	4,9	5,1
Educational Programmes	0,6	1,3
For Lithuanians Abroad	4,9	4,8
Foreign Radio Stations	3,7	3,8
Sports	0,5	0,5
Religious Programmes	4,2	2,4
Musical Programmes	44,6	41,8
Advertisements	2,2	1,7
Other (minority interest, night time)	3,7	4,6

*SOURCE. Documents of the Board of the Lithuanian RTV. 1994-1995.*

A major part of the broadcasts over the three programmes is taken up by music - 41.8%. However, as has been mentioned, it is distributed erratically: most music broadcasts are

transmitted over the second and third programmes, while the first programme is dominated by informative broadcasts.

The network of radio programmes, like the network of TV programmes, is confirmed by the Board of the Lithuanian Radio and Television. A significant part of the time - as much as 6.4%, of all programmes - is given over to national minorities: Russians, Poles, Byelorussians, Ukrainians, Tartars and Jews have their own broadcasts. Broadcasts for the national minorities makes up almost 1,000 hours per year. The broadcasts are prepared by representatives of the national minorities.

Since their foundation, the programmes of private radio stations have been orientated to entertainment, music programmes and to an audience of young people. The format of the programmes is shared by most stations: news in brief, music, entertainment and games, and contests. All radio stations broadcast directly.

Once the initial novelty was over, interest in private radio stations decreased. They have remained popular only among the youngest listeners. With the economic changes which influence the life of everyone in Lithuania, the strong emphasis of private radio stations on music and entertainment caused them to lose a considerable audience. Again, exhaustive news broadcasts and burning questions of the day are outside the scope of these stations because of the professional, technological and financial requirements. In 1995, Radio France International was the only foreign radio company which broadcast its programmes to Vilnius and the vicinity within 30 kilometres 24 hours a day. Lithuanian Radio has incorporated informative broadcasts of "Voice of America" and "Free Europe". It is important to note that all these broadcasts are replayed either by an agreement with Lithuanian radio stations or with the consent of the Board of Lithuanian Radio and Television.

In a 1995 audience survey, the priority given to State Radio over the private stations is obvious (1995, given in %):

Lithuanian Radio, 1st Programme	40,5
M-1	24,8
Radio Centre	8,3
Znad Wili	3,9
Lithuanian Radio, 2nd Programme	3,8
Ultra Vires	2,1
Lithuanian Radio, 3rd Programme	0,8

*SOURCE. Results of the Survey of the RTV Audience - The Centre of Social Information. December 1995.*

These data indicate a clear division between the interests of different social groups (young people, people advanced in years) in their choice of radio programmes, a certain tradition

and needs, and the quality of reception (not all private radio stations can be received all over Lithuania, while the programmes of Lithuanian Radio can be received everywhere).

The activity of radio stations set up by Local authorities in towns and districts as well as that of private radio stations depend in almost all cases on their financial and technical possibilities. A tendency has been noticed that radio stations set up by Local authorities very soon start making attempts to become independent.

\* \* \*

#### CONCLUSIONS:

- **Deconcentration of cultural institutions** in Lithuania is favourable to population for consumption of culture and participation in cultural activities; however, a rural population has found itself in a worse situation due to economic reforms and closing of a number of cultural institutions (libraries, cultural centres);
- Provisions as well as the social and cultural orientations of society have undergone changes in respect to consumption of culture and influenced an interest in cultural activities;
- The period between 1990 to 1995 witnessed the **decline** of cinema, theatre, concert, museum visitors; the situation changed for better in 1994- 1995; adoption of privileges for cultural services ( the Law on VAT) have created more favourable conditions for visitors of cultural institutions; in spite of decline of attendance and economic hardship, not a single state theatre and concert organisation or company has been closed. During transitional period some private theatres were set up, and a number of museums and video serving places has increased;
- Main problems impeding the libraries to provide services are as follows: very poor technical equipment as well as a lack of funds for the acquisitions of publications and periodicals; the state budget financing for the acquisitions of books amounts only 0.32 Lt (1995) per capita. The index of acquisitions of foreign publications in comparison to other countries is very low;
- Great changes have taken place in the network of cinemas and since 1990 the number of cinemas in Lithuania has declined by **6** times; Lithuanian films make only **1%** of the total number of film shows.

## VIII. CULTURAL HERITAGE

### 8.1. A HISTORICAL GLANCE

The protection of cultural heritage is one of the priority areas in contemporary Lithuanian cultural policy. The 20th century has witnessed quite a number of changes in its management structures, legislation, the inventory of cultural heritage, arrangement, etc.

In the years of the Independent Republic of Lithuania, i.e. between 1918-1940, the state showed great concern for the protection of cultural objects, the foundation of museums, the retrieval of cultural treasures removed from Lithuania, and the establishment of monument protection institutions. In 1919 the State Archaeological Commission (SAC) was formed, the task of which was to collect, keep and investigate Lithuanian cultural objects, to familiarise the public with them as well as attempting to retrieve objects that had been removed from Lithuania.

The Commission was entitled to found archaeology and history museums as well as archives, and its activities were controlled by the Ministry of Education whereas the nature of its activities was defined by "The Regulations of the State Archaeological Commission" (1920). The activities of the SAC were funded from the state budget. In 1921 the Central State Archive was established. Upon the adoption of the Law on the Vytautas Magnus Museum in 1936, the SAC transferred its functions to the Board of the Museum.

In 1940 the Laws on the Protection of Cultural Monuments and Public Museums of Culture were adopted. The Kaunas State Museum of Culture was charged to supervise Lithuanian museums, and all the museums of the Republic were within the jurisdiction of the Ministry of Education. The Art Department of the Ministry of Education was responsible for the protection of cultural monuments.

In 1967 a new Law on the Protection of Cultural Monuments was adopted. The same year the Scientific-Methodological Board for the Protection of Cultural Monuments was formed. It functioned under the Ministry of Culture. The main functions of the Board were the listing of monuments, making the inventory, research and methodological work in the sphere of monument protection as well as prospecting and research expeditions. The state management, research and restoration system of monument protection in the 60s comprised the Department of Museums and Cultural Monuments Protection of the Ministry of Culture, the Scientific - Methodological Board for the Protection of Cultural Monuments, city and district inspectorates for the protection of monuments, the Institute for the Preservation of Monuments (research and advisory functions), and the Republican Trust for the Restoration of Cultural Monuments (production and restoration functions).

The public function of the protection and promotion of monuments (more ideologically-oriented) was performed by the LSSR Society for the Protection of Monuments and Ethnography, which was established in 1961.

In 1971 a list of all types of cultural monuments (kept outside museums, archives, libraries), which had a local or republican importance, was drawn up (approved in 1972), and in the period between 70s and 80s it was supplemented and amended more than once.

In 1977 a new Law on the Protection and Use of the LSSR Cultural Monuments was passed (based on the analogous law of the USSR). It established the attribution of historical and cultural monuments to appropriate categories (all-union, republican, local importance). It concerned only immovable cultural objects whereas the manner of the attribution of the movable historical and cultural monuments to the republican or local categories was established by the LSSR Council of Ministers. Pursuant to this law, the protection of monuments at state level was conducted by the Ministry of Culture and the Department of Archives.

In 1968 the cartographic work on cultural and historical monuments of Lithuania's districts was started, and it was completed in 1982. The cartographers localised the monuments protected at state level, checked the data on the monuments, their localities and condition as well as marking the zones of monuments with boundary signs. In 1985 as many as 9973 cultural monuments (among them - 5346 art, 2090 archaeological, 1404 historical, 1064 architectural, 69 urban monuments) were protected in Lithuania at state level.

In 1969 the photogrammetrical measurement work of monuments was started in Lithuania. Its task was to record the monuments of Lithuanian wood folk architecture, which were fastly falling into decay and were strongly affected by atmospheric conditions.

In the early 80s preparatory work for the publication of the Summary ("Sąvadas") of the Lithuanian Historical and Cultural Monuments was started. The task of the Summary was to generalise the research and inventory data on cultural heritage, that had been accumulated over several decades as well as to prepare thorough standard passports of monuments. It was intended to publish five volumes of the Summary (the 1st volume of the Summary dedicated to Vilnius was published in 1988, later the publishing work stopped).

During the restoration of old towns in Lithuania in the 70s and 80s specialists employed complex holistic methods of regeneration, i.e. all the work related to the protection and management of monuments was concentrated on one object which was intended to be comprehensively revitalised. In 1983 the Instruction on the Repair and Restoration of the Historical Quarters of Old Towns was approved, which established the functions of planners, contractors and specialists in the protection of monuments in the process of research and planning of restoration work.

In the early 1991 the List of Historical and Cultural Monuments of the Republic of Lithuania contained 10.687 single and complex monuments, among them 3414 of republican and 7273 of local importance.

According to the type of monuments, they can be distributed as follows:

archaeological	2175
urban	74
historical	1617
art	6031
architectural	1190

*SOURCE. Museums and Monuments. n. 9, V., 1991, p. 84.*

In the Soviet, cultural heritage was looked upon as an area of ideological activities by the ruling communist party, the availability and cognition of which was usually associated with the goals of party propaganda and the building of socialism. The 1977 Law on Cultural Monuments prescribed that historical and cultural monuments must be “protected and effectively used in the interest of creating Communism”, and that they serve the purposes of “soviet patriotism” and “international education”. Cultural heritage, which was considered to be the people’s property, was being treated arbitrarily, ignoring the valid laws and established regulations for the protection and management of monuments. The creation of collective - farms and settlements was changing the landscape and destroying the authentic environment of the old villages. The old estates and the movable cultural objects which survived in them were particularly falling into decay. On the list of protected cultural monuments there were many unexpected objects of culture and art, which were selected on the basis of ideological criteria. Due to atheistic propaganda, such valuable folk art heritage as wooden sculpture, crosses, and religious painting was rapidly falling into decay.

No wonder that the period between 1988-1990 witnessed exceptional interest on the part of the public in cultural heritage problems in Lithuania: its protection, management, legal issues and the formation of new structures of management and control. This theme dominated at the 1st Lithuanian Congress of Culture (1990).



## 8.2. THE STATE ADMINISTRATION OF CULTURAL HERITAGE

The reformation of the administrative structure of Lithuania's cultural heritage system started in 1990.

In the same year (17 May 1990) the **Department of Monument Management** was established under the Government of the Republic of Lithuania, and some time later, upon the adoption of the Provisional Law on the Cultural Heritage Inspectorate (30 July 1990) - **The Cultural Heritage Inspectorate** which was accountable to the Supreme Council (since 1992 - to the Seimas) of the Republic of Lithuania. The Inspectorate was granted very broad and significant powers: resolutions adopted within the limits of its powers were binding on all the ministries, local authorities, institutions, enterprises and organisations, irrespective of their subordination, as well as on legal and natural persons. The main functions of the Inspectorate were to control the condition, use and protection of historical and cultural monuments (the Inspectorate had at its disposal 12 district Inspectorates as well as the Vilnius and Kaunas Inspectorates). Whereas the task of the Department of Monument Management was to ensure the investigation, supervision, up-keep, preservation and restoration as well as the management of the surroundings of objects belonging to the cultural heritage. Both institutions and their activities were funded from the state budget. However, in 1991-1994 the incompatibility of their functions and terms of reference came to light. There were also some cases of conflicting activities. It was very harmful to the administration of the whole cultural heritage system.

The structure of the administration of cultural heritage has undergone considerable changes due to the adopted **Law on the Protection of Immovable Cultural Property** (22 12 1994) and the **Law on the Protection of Movable Cultural Property** (23 01 1996).

The Law on Immovable Cultural Property established that the Minister of Culture was responsible for the protection of cultural treasures in the Republic of Lithuania (article 5). On the basis of said law the Inspectorate of Cultural Heritage Protection was abolished, and the Department of Monument Management under the Ministry of Construction and Urban Planning was reorganised into the **Department of Cultural Heritage Protection** under the Ministry of Culture.

One of the major merits of this law was the creation of the new institution - the **State Commission on Monument Protection**, which was accountable to the Seimas of the Republic of Lithuania. Its main functions prescribed by the law are as follows:

- *to form state policy and strategy for the protection of cultural property, to control the implementation of this policy;*

- *to assess the programs for cultural property;*
- *to assess the utilisation of the budget resources assigned for the protection of cultural treasures;*
- *to assess and control the activities of the state administration institutions for the protection of cultural property;*
- *to approve proposals for the designation of cultural treasures as cultural monuments and for the deletion of cultural monuments from the Register of Cultural Values.*

Thus, the State Commission on Monument Protection has become the institution with greatest influence on state heritage policy. It comprises 12 members appointed for a period of 4 years. The Commission has its secretariat and an inspection service.

The aim of the Department of Cultural Heritage Protection is to implement state policy on the protection of cultural heritage. Its major functions cover the registration, control, research, management supervision and use of the immovable and movable cultural property, restoration and preservation work, the issuing of licences for the performance of this work and the promotion of cultural heritage among the population. The Department has at its disposal control, registration and advisory services as well as 10 branches in the Counties.

Pursuant to the Law on the Protection of Movable Cultural Property, the **Lithuanian Department of Archives** under the government of the Republic of Lithuania (article 7) is also an institution which ensures the protection of movable cultural treasures. However, orders for the registration, preservation and restoration of movable cultural property kept in archives must be approved by the Ministry of Culture.

The Laws on the Protection of Immovable and Movable Cultural Property prescribe the functions of County governors and local authorities as well as the powers in the protection sphere of cultural property. Local authorities are entitled to establish and staff appropriate services for the protection of monuments and to maintain local registers of immovable cultural property. They are also charged to see to the preservation and protection of the cultural heritage on the territories of local authorities if such property still has no owner. (Law on the Protection of Immovable Cultural Values; articles 5, 8, 13). The Departments of city local authorities have branches for monument management (in Vilnius, Kaunas, Klaipėda), and the Counties have staff for monument administration/protection. Their functions cover the supervision, management and protection of cultural heritage.

There are 5 functioning **National Parks** in Lithuania (the Historical National Park in Trakai; the parks in the districts of Aukštaitija, Žemaitija, Dzūkija and in Kuršių Nerija - the Kurshes Spit of Land). The state also protects regional parks and nature reserves established on the basis of the 1992 Resolution of the Supreme Council of the Republic of Lithuania. The

approved list includes a great number of them (among them - 30 regional parks, 29 landscape reserves and numerous other reserves).

The most pressing problem that faces cultural heritage is the training of specialists to work in the sphere of monument protection. The staff of specialists in various institutions of heritage had consisted for a number of years of historians, architects, art historians and artists, who had no special training for work in the sphere of monument protection, but who had great experience in their own spheres of work. Only in 1995 the Centre for Monument Protection was opened in Vilnius University for training specialists and restorers. The Centre gives the opportunity for the area heads at the Department of Cultural Heritage Protection as well as for the inspectors of monument protection to improve their professional qualifications.

The scientific functions of research on cultural heritage in the republic are performed by the following institutions:

**archaeology:** Institute for History of the Lithuanian Academy of Sciences;

Institute for Monument Restoration;

Department of Cultural Heritage Protection;

museums;

higher educational establishments;

**art**

Institute for Culture and Art of the Lithuanian Academy of Sciences;

Department of Cultural Heritage Protection;

Vilnius Academy of Arts;

Institute for Monument Restoration;

**architecture** Institute for Architecture and Construction;

Institute for Monument Restoration;

Department of Cultural Heritage Protection;

higher educational establishments.

### **8.3. REGISTRATION OF CULTURAL HERITAGE**

Prior to the adoption of the Law on the Protection of Immovable Cultural Property there functioned the Law on the Protection and Use of Cultural Monuments of the Lithuanian SSR. This Law was drawn up in 1977 on the basis of an analogous law functioning in the USSR. It regulated the protection of movable and immovable cultural property. Article 15 of this Law prescribed that "historical and cultural monuments, irrespective of their owners, must be registered by the state". Article 19 also prescribed in addition that privately owned movable

cultural property of great historical, scientific, artistic and cultural value should also be registered by the state. Resolutions on the recognition of newly ascertained objects as historical and cultural monuments, and their inclusion in the List of Historical and Cultural Monuments, used to be adopted by the Ministry of Culture. As the Law required a compulsory registration of all cultural monuments, privately owned cultural objects used to be hidden, and very few of them were entered on the List. The List contained only those movable cultural objects, which were kept at public places (mainly in churches), and even in such cases, they were often hidden from the officers, keeping the register of property.

As mentioned in section 8.1, the List containing various historical and cultural monuments outside museums, archives, libraries of a local and republican importance was completed in 1971 and approved by the then Government in 1972. This List has undergone constant amendments and adjustments.

Since 1990, when the Department of Monument Management under the Government of the Republic of Lithuania and the Inspectorate of Cultural Heritage were established, the registration procedure for objects of cultural heritage has undergone some changes. The main registration function was performed by the **Scientific Centre for Cultural Heritage** of the Department of Monument Management. Its duty was to make and arrange the lists of historical and cultural property, which was not stored in state depositories, to make inventories, to arrange searches for historical and cultural objects as well as to prepare documents and information on them. The Department of Monument Management was entitled to enter objects on the **List of Newly Ascertained Historical and Cultural Monuments**. Whereas the Inspectorate of Cultural Heritage was granted the right to enter cultural objects in the **Provisional Registration of Historical and Cultural Monuments** (the term of entry - 3 years for making an assessment of the monument and collecting data on it). In this way, the registration of monuments became rather complicated: it included the List of Historical and Cultural Monuments, the List of Newly Ascertained Historical and Cultural Monuments and the Provisional Registration, which duplicated each other, and even at present aggravating the registration of monuments.

Upon the restoration of Lithuania's Independence, the revaluation of property took place also in the sphere of cultural heritage registration. A great number of objects, which had not been entered in the lists of monuments for ideological reasons and because of Soviet prohibitions of the Soviet, found their proper place in them. On the other hand, rather many monuments, related to the Communist ideology, the Soviet occupation in Lithuania, Party figures, etc., were deleted from the lists. The Supreme Council and the Government of the Republic of Lithuania adopted several legal documents which provided for changes in the registration of monuments, the entry of new historical and cultural objects, etc. (the "Law on the Alteration and Amendment to some Articles in the Law on the Protection and Use of Historical and Cultural Monuments of the

Republic of Lithuania" adopted by the Supreme Council of the Republic of Lithuania on 30 July 1990; "Resolution on Ensuring the Protection of Objects of Historical and Cultural Value Belonging to Cultural Heritage but not included in the Lists of Cultural Monuments" adopted by the Government of the Republic of Lithuania on 11 December 1990). The latter document prescribed not only the protection of significant objects belonging to the cultural heritage but also their gradual entry on the lists of monuments. Upon the completion of the assessment of such monuments, a majority of them were later added to the List of Newly Ascertained Cultural Monuments or the List of Provisional Accounting.

In 1995 the List of Historical and Cultural Monuments contained 10.682 monuments (among them - 5582 of art), the List of Newly Ascertained Historical and Cultural Monuments - 2721 objects (among them - 368 of art) and the Provisional Registration - roughly 1500 objects. Roughly 500 objects were entered on the Register, i. e. on the list of the established and evaluated immovable cultural objects. All the objects are entered on the Register by the Department of Cultural Heritage Protection. The objects, which are not entered on the Register due to their minor cultural and public importance, may be entered on the local registers of immovable cultural property on the decision of local authorities. The arrangement of the Register prescribed by the Law on Immovable Cultural Property (article 8) requires the re-examination of all the cultural property on the lists, therefore, it will take several years to complete this work.

The Law on Immovable Cultural Property (article 1) prescribes that the most important immovable cultural property of the state should be proclaimed as cultural monuments. On the recommendations of the Government of the Republic of Lithuania the list of such monuments shall be approved by the Seimas of the Republic of Lithuania. In the period between 1995-1996, all necessary documents relating to various heritage objects (historical, archaeological, cultural) were being prepared for their recognition as "cultural monuments" (the approved documents for 59 objects have been submitted to the State Commission on Monument Protection).

**The registration of movable cultural values in the republic comprises:**

- \* The inventory lists of movable cultural objects stored in Lithuanian museums and libraries;
- \* The List of the Lithuanian Archives Fund;
- \* The Register.

On the basis of the conclusions made by the experts and upon the approval of the State Commission on Monument Protection, the Minister of Culture is entitled to enter movable cultural objects on the Register as well as to delete them from it. Significant movable cultural objects, included in state registration, on the recommendations of the Minister of Culture and upon the approval of the State Commission on Monument Protection, are also proclaimed as cultural.

The Registers of Immovable and Movable Cultural Property shall be made, arranged and kept by the Department of Cultural Heritage Protection of the Ministry of Culture.

#### 8.4. FUNDING OF CULTURAL HERITAGE

It is difficult to establish an exact account of the combined expenditure on cultural heritage (on various protection, management, supervision, restoration, preservation and other work) from the state budget and that of local authorities. The funds assigned to the Department of Cultural Heritage Protection also help to finance the work on objects of cultural heritage belonging to local authorities. Thus, according to the 1996 programme worked out by the Department, 16 out of 76 managed objects belong to local authorities, and they are allotted 1.96 mln. Lt or 26,3% of all the funds assigned for heritage monuments from the state budget. Funds are also allotted for the restoration, preservation, etc. of the privately owned objects. It is one of the consequences related to the restitution of heritage objects to their rightful owners on the basis prescribed by the law. Unfortunately, many owners of monuments had no resources for supervision and restoration, therefore, they would apply to the state heritage institutions for financial support. In 1996, five privately owned heritage objects were allotted funds from the state budget (231 ths. Lt or 3,1% of all the funds allotted for management). In this case, the fundings based on article 27 of the Law on the Protection of Immovable Cultural Property ("Funding of the Protection of Immovable Cultural Property"), which makes provision for funding "50% of all the necessary research and preservation work related to cultural monuments not owned by the state but open to the public". A separate resolution of the Government of the Republic of Lithuania makes provision to fund the majority of expenditure on the execution of this work.

In the process of the restitution of churches to religious communities, particularly of those which had been turned into store-houses, workshops, gymnasiums, etc., more than half of the state funds allotted for the cultural heritage went for the restoration of these objects for a couple of years.

Article 28 of the said Law ("Tax Privileges and Funds") also provides for the application of tax privileges to the owners of immovable cultural property. However, in 1996 appropriate necessary legal documents were not ready yet, and the provision could not be put into practice.

The law charged the local authorities to fund out of their budgets the protection, upkeep, research, preservation, restoration and other work related to the objects of cultural heritage belonging to them. The state budget funds, which reach the Ministry of Culture (Department of Culture Heritage Protection), therefore, make the only line of funding.

The budget is distributed taking into account restoration and both current and new planned programmes. Thus, the state budget funds utilised by the Department for the implementation of this program equalled (million Lt):

1993	1994	1995	1996
8,6	19,3	15,1	16,7

*SOURCE. Information of the Department of Cultural Heritage Protection. September 1996.*

A rather big reduction of the budget in 1995 is related to the fact that in 1994 upon the establishment of the Directorate of Vilnius Castles, the restoration work of the Vilnius Lower Castle was funded direct through the Directorate of the Castles and not through the Department of Cultural Heritage Protection.

Besides these objects, monuments of art (stained glass, frescos) in immovable cultural monuments (1995 - 33; 1996 - 30 objects) as well as dwelling houses, bridges, and mills (1995 - 19; 1996 - 14 objects) were also being restored.

The Department distributes the funds of the state budget according to appropriate programs. In 1996 they were as follows:

- *the program for the registration of immovable cultural property, research, propagation, searches and information;*
- *the program for the protection of military heritage;*
- *the program for the Historical National Park in Trakai; and*
- *the programme for the display of immovable cultural property.*

Roughly 90% of all the budget funds go to the latter program - that of display work. Each year the Department of Cultural Heritage Protection receives some 350-400 applications for the funding of various objects belonging to cultural heritage. The Department can include into planing and restoration programs only some 90-100 objects. In many heritage properties the work has been continuing for several years, and new properties in annual programs amount to some 10%. The work is essentially being prolonged for two reasons - the large number of properties (castles, churches, mounds) and the inadequate annual funding (e.g. in 1995 the Department did not receive 1,7 million Lt of the assignments from the state budget; inflation also increases costs).

The distribution of the state budget funds for the work in the sphere of cultural heritage is based on the regulations for funding of the management work programs on the immovable cultural property (approved by the Department of Cultural Heritage Protection on 8 December 1995). These prescribe the percentage of budget funds for each area; e.g. for special complexes (old towns, national parks, etc.) - 20-30%; for single or complex programs - 70-80%

of the state budget assignments (see: Provisional Order for Projects under the Programs on the Immovable Cultural Property Funded out of the State Budget, p. 4-5).

**The number of cultural objects under restoration in 1991-1996:**

Objects	1991	1992	1993	1994	1995	1996
Churches, monasteries	18	35	37	40	36	30
Castles	5	4	5	5	4	6
Estates	6	8	5	14	15	19
Memorial places, parks	10	5	12	6	6	
Mounds	2	2	7	13	9	15

*SOURCE. Information of the Department of Cultural Heritage Protection. September 1996.*

The research, restoration, preservation and upkeep of immovable cultural property up to 1990 was performed by two state institutions under the former Ministry of Culture and, since 1990, - under the Department of Monument Management: Institute for Monument Restoration (archaeological, historical, architectural research) and the Trust for Monument Restoration (production functions). Later these institutions became joint-stock companies and their activities at present are based on various orders. Under the licence from the Department of Cultural Heritage Protection (prescribed by the Law on the Protection of Immovable Cultural Property), restoration, preservation and research work on immovable cultural property may be also performed by other enterprises. The licences granted are valid for the period of one year.

**The system of institutions for the restoration of movable cultural property comprises:**

- *Pranas Gudynas Centre for Restoration of the Lithuanian Art Museum;*
- *Restoration workshops of the Lithuanian National Museum;*
- *Small restoration workshops or individual restorers in other museums;*
- *Preservation Centre for Documents of Martynas Mažvydas Lithuanian National Library;*
- *Restoration workshops of Vilnius University Library;*
- *Restoration workshops of the Library of the Lithuanian Academy of Sciences;*
- *Preservation workshops for documents of the Lithuanian Department of Archives in the Lithuanian Picture and Sound Archive.*

Under licence from the Department of Cultural Heritage Protection other institutions and private persons may also perform restoration work.

The largest institution of restoration is the **Pranas Gudynas Centre for Restoration of the Lithuanian Art Museum** which was established in 1978 on the basis of the former restoration workshops of the Lithuanian Art Museum. Works of easel painting, the wood polychrome sculptures, paper, ceramics and glass, textile, stone sculptures, metal exhibits, frames of pictures,



furniture and archaeological finds are restored here. The Centre has a research division which investigates the objects under restoration and searches for new restoration materials and methods. The staff of the Restoration Centre consists of 60 restorers and researchers. The Restoration Centre restores and preserves not only exhibits kept at the Lithuanian Art Museum. In 1971 restoration shops of the Lithuanian Art Museum were charged to investigate, preserve and restore the cultural treasures kept at other museums, cultural monuments, institutions and organisations. In 1988 the Restoration Centre was obligated to guide the restoration work of the republic's museum treasures on a scientific and methodical basis and to exercise control over it as well as to organise the training of restorers and the improvement of their professional skills.

The number of exhibits restored at the Pranas Gudynas Centre for Restoration of Museum Property:

Year	1993	1994	1995
Exhibits	1115	888	1227

The Restoration Centre is funded out of the state budget through the Lithuanian Art Museum. A separate budget for the Restoration Centre has not been formed. The expenditure on the Lithuanian Art Museum for the upkeep of the Restoration Centre (Lt) is as follows:

Year	1993	1995
out of	245336	513084
for salaries	208000	449024

The Centre restores museum buildings maintained by the Ministry of Culture as well as exhibits, utilising the budget funds. Museums under local authority control and those owned by other natural and legal persons have to pay for the restoration of their exhibits.

The income of the Restoration Centre from the restoration work carried out equalled (in thousands Lt):

1993	1994	1995
28828	67012	95220

## 8.5. THE MOVEMENT OF MOVABLE CULTURAL PROPERTY

The export and import of movable cultural property in Lithuania has become particularly active since 1990, as well the trade in antiquarian art and cultural goods. The export of cultural

property from Lithuania up that time had been regulated by the USSR laws, and the permissions had been given by a Lithuanian institution authorised by the USSR Ministry of Culture. These functions were delegated to the Executive Committee of the Ministry of Culture in Vilnius.

With a view to regulating the export of cultural property from Lithuania, the Government adopted a Resolution on 7 December 1992 which approved rules for the export of cultural property from the Republic of Lithuania and their import into the Republic of Lithuania. These rules replaced the former Soviet regulations. Cultural objects were permitted to be exported from Lithuania only under licence from the Inspectorate of Cultural Heritage. The rules prohibited the export of antiquarian and contemporary cultural property kept in state depositories as well as those entered on the List of Historical and Cultural monuments and the Register of Newly Ascertained Historical and Cultural Monuments (or if the experts establish that the cultural treasures should be entered in the Provisional Register of Historical and Cultural Monuments. Pursuant to the rules, cultural goods over 40 years of age can be considered antiquarian.

The main directions of export of cultural property are West European and North American Countries. According to data disposed by the Customs Department, in 1993 the customs officials detained 129 persons who tried to illegally export cultural treasures. In 1993, 1253 icons were among the 1369 confiscated objects. The Inspectorate of Cultural Heritage has given the greatest number of licences to export icons, furniture, pieces of fine art and antiquarian household articles. Judging from the types of treasures exported, the greatest demand was for cultural objects not created in Lithuania. Therefore, Lithuania can be considered rather as a transit country than one exporting cultural goods. This conclusion can be corroborated by the large number of icons in antiquarian shops in Lithuania. It goes without saying that they are imported to Lithuania with a view to selling them in Western countries. For this reason the greatest losses have been suffered by Russian Orthodox Churches and especially by Old Believers' churches on account the thefts of icons.

For several years state institutions attempted to work out a way to regulate the export of contemporary works of art from Lithuania: they applied various customs duties and tariffs, however, these measures caused a grounded dissatisfaction among artists and galleries as well as foreign citizens, who acquired pieces of art in Lithuania. On 2 June 1994 it was decided on the basis of the resolution adopted by the Government of Lithuania to permit the export of contemporary works of art without limitation and without any customs duties. On 25 June 1996 the Government of the Republic of Lithuania adopted a Resolution which approved the procedure for the export (import) of movable cultural property and antiquarian articles to Lithuania. According to this resolution, the ir retrievable export from the Republic of Lithuania of movable cultural property and antiquarian articles entered on the Register of Movable Cultural Property was prohibited as well as those kept in Lithuania's museums and libraries or if experts had established that the work intended for export was important for Lithuania's cultural heritage. In

other cases, licences to irretrievably export cultural treasures are issued by the Department of Cultural Heritage Protection.

Following the restoration of independence in Lithuania, private antiquarian shops opened their doors, and the first auctions of antiquarian goods were held. It was necessary for this reason to regulate the trade in antiques. On 27 January 1992 the Government of the Republic of Lithuania adopted a Resolution on the basis of which General Regulations on the Organisation of Auctions were approved. Said Regulations also regulated the organisation of auctions of cultural goods. On 16 March 1993 on the basis of the Resolution adopted by the Government of the Republic of Lithuania the Rules on the Trade in Antiquarian Cultural Values were adopted. These rules established that one could trade in antiquarian articles only in special shops or in special departments of shops. The local authorities must notify the Ministry of Culture and the Inspectorate of Cultural Heritage of the registration of such shops.

The Rules legalised the priority right of the state to purchase antiquarian treasures: representatives of state depositories (of museums, libraries, archives), have the right on submission of authorisations from state depositories to an antique shop, to select the treasures which such depositories would like to acquire. Unfortunately, due to the lack of resources very few state depositories can make use of this right, and it prevents Lithuania's museums from acquiring treasures important to the state.

## 8.6. MUSEUMS

### MANAGEMENT

The first Lithuanian ethnography museums were founded in the early 19th century. In 1855 the Museum of Antiquities, which functioned with some intervals up to World War I, was opened under the Vilnius Provisional Archaeological Commission. The Museum established itself on the premises of Vilnius University until the first museum was formed and started to function on a scientific basis with its holdings comprising the finds of archaeological excavations, collections of monuments, manuscripts, documents and books. In 1887 Kaunas saw the formation of the City Museum which in 1909 was reorganised into the Ethnography Museum (which functioned until 1936). The year 1919 witnessed the foundation of the History and Ethnography Museum, the Zoology Museum, and later, in the 20s the War Museum, the Pedagogical Museum, and M.K.Čiurlionis Gallery. In the first half of the 20th century culture and art collections were accumulated by various public organizations: the Lithuanian Scientific Society, the Lithuanian Art Society, the Society for the Research, Support and Promotion of Church Art in Lithuania, the Polish Society of Science Friends and others.

Though the total number of cultural institutions between 1988-1995 greatly decreased, this process seems hardly to have touched the system of museums.

During this period the total number of museums and their branches (a branch - a structural division of the museum with its own display in another building) was increasing. Nearly every museum under the authority of the Ministry or a local authority has several branches, the total number of which is 98. After the restoration of independence two museums, which were under the regulation of the Ministry of Culture and had served for the propagation of Communist ideology - the Atheism Museum and the Revolution Museum as well as their branches - were abolished, and their exhibits were transferred to the National Museum of the History of Lithuania's State and Culture. The museums run by local authorities also closed their ideologically- oriented branches (native places of the great party leaders, museums of red guerrillas' fights, etc.). Despite these closures both the Ministry of Culture and the local authorities were establishing new museums and branches. The table below witnesses that this period can boast the establishment of museums under the control of the local authorities.

#### The number of museums in Lithuania:

Founder of the museum:	1988	1989	1990	1991	1992	1993	1994	1995
Ministry of Culture	12	13	15	15	16	16	15	15
Local governments	21	22	28	32	36	36	39	40
Departments	0	0	0	1	3	4	6	6
<b>Total</b>	<b>33</b>	<b>35</b>	<b>43</b>	<b>48</b>	<b>55</b>	<b>56</b>	<b>60</b>	<b>62</b>

Today only 5 out of 44 local authorities have no museums reflecting the history of their regions. The Minister of Culture and the Union of Political Prisoners and Deportees have established the Lithuanian Museum of Genocide Victims.

The museums under the authority of the Ministry of Culture can be divided into the following groups according to the type of their collections:

1. *history museums* with archaeology and ethnography displays - 7 (the National Museum of the History of Lithuania's State and Culture; the Vytautas Magnus War Museum; the Šiauliai "Aušra" Museum; the State Kernavė Archaeology and History Museum; the Kaunas 9th Fort Museum; the Lithuanian Country Life Museum; the Trakai History Museum);

2. *art museums* - 3 (the Lithuanian Art Museum; M.K.Čiurlionis Art Museum; the Museum of Theatre, Music and Cinema);

**3. special museums - 5** (the State Jewish Museum; the Lithuanian Museum of Genocide Victims; the Lithuanian Ethnology Museum; Maironis Lithuanian Literary Museum; Museum of Aviation).

The museums run by local authorities can be divided only into 2 groups: ethnography and memorial; to the latter group belong the museums devoted to the memory of writers (only very few museums are devoted to composers, artists).

The Museums Division of the Ministry of Culture is responsible for the policy of the state museums. Under the Museums Division, a public advisory body has been functioning since 1989 - the Commission of Museum Experts. The Commission consists of museum experts who have the greatest experience in various spheres of museum activities. The main goal of the Expert Commission is to assess and forward observations and proposals on the major issues in the sphere of museum activities. The Ministry may not establish, reorganize and close any museum, adopt any legal document (regulations; instructions, etc.) regulating the activities of museums without the conclusions of the Commission.

Within this period the Ministry of Culture has abandoned the function of ideological guidance, and since 1988 has not given any directions to museums as to what they should and should not display. The Ministry issued guidance on the application of general rules, defining the specific functions and status of the museum. It also defined more precisely the names of museums and restored their old names, making an attempt to categorise museums and to avoid unnecessary duplication of displays and collections.

The period under discussion witnessed great changes in the material basis of the museums. In the Soviet period quite a number of museums and their branches were housed in churches or in buildings belonging to them. Upon the restoration of the Republic of Lithuania and with the adoption of the Act on the Restitution of the Rights of the Lithuanian Catholic Church, the museums had to remove displays and collections from the church buildings. The activities of museums were also influenced by the restitution of surviving immovable property (buildings) to their former owners. The former estates and palaces were transferred to museums as a compensation ( e.g., in Vilnius the Palaces of the Radvila and Chodkevičius were transferred to the Lithuania Art Museum).

However, the buildings or premises transferred to museums as compensation were often in a poor or even a dangerous state. The state had to invest many resources for the repair work and adaptation for museum needs.

**The number of exhibits accumulated in museums (in thousands):**

Founder of the museum	1988	1989	1990	1991	1992	1993	1994	1995
Ministry of Culture	1575,6	1970,7	1982,5	2033,5	2183,7	2244,1	2279	2313
Local authorities	499,1	552,4	611,1	691,3	745,7	772,3	826	922
Departments	-	-	-	125,1	200,9	208,7	254,6	256
<b>Total</b>	<b>2074,7</b>	<b>2523,1</b>	<b>2593,6</b>	<b>2849,9</b>	<b>3130,3</b>	<b>3225,1</b>	<b>3359,6</b>	<b>3491</b>

*SOURCE. Museum division's information. 1996 September.*

With the acquisition of new premises and the constant growth of collections, the storage and display space has temporarily decreased (museums have moved from 12 churches which housed storage and displays). On the whole, one of the greatest problems facing museums in Lithuania is the shortage of display space. The republican museums display only **3,2%** of the exhibits, the local authorities museums - **6,7%** and departmental - **10%** of all the exhibits. The republican average- **6%**.

On average only **5%** of the overall funding for museums is allotted for the acquisition of exhibits and the restoration work. The remaining funds of the museum budget are more or less proportionally distributed to the museums under the regulation of the Ministry and the local authorities for: public utilities and the repair work of the premises - **50%**, for staff wages in museums under the regulation of the Ministry - **35%** and in museums under the regulation of the local authorities- **46%**. The data presented testifies that museums under the regulation of the local authorities allocate no spare resources for other museum activities, whereas the museums under the regulation of the Ministry allocate some **11%**.

#### LEGAL REGULATION OF MUSEUMS

Prior to the restoration of independence and the adoption of the Law on Museums (1995), the activities of Lithuanian museums were managed on the basis of Soviet regulations. The first attempts to pass over to the creation of its own juridical system were manifested by the drawing up of the State Museum Regulations, which were approved by the Government of the Republic of Lithuania on 25 September 1992. The Ministry of Culture drew up Regulations on the Funds of Museums which were approved by the College of the Ministry of Culture and Education on 21 March 1993. Some time later a few Decrees issued by the Minister of Culture were also adopted (e.g., "On the Delegation of Methodical Functions to the Museums under the Republican

Authority”; “On the Procedure for the Arrangement of Exhibitions and Transportation Abroad”, etc.), which established appropriate functions for museums.

The work on the preparation of legal documents culminated in the **Law on the Museums of the Republic of Lithuania (1995)**. It defines the funding of Lithuanian museums, establishes the system of Lithuanian museums, the procedure for the establishment and abolition of museums, the registration and protection of museum treasures as well as funding and management. The adoption of this Law legalized two new types of museums: **national and regional** (beside the existing republican, local authority and departmental museums). Pursuant to the program approved by the Government of the Republic of Lithuania, the Ministry has to work out a model infrastructure for Lithuanian museums as well as to make the lists of national and regional museums and to submit them to the Government for the approval. The Law on Museums legalized the exchange fund which permits the museum in the case of cash shortage to supplement collections with necessary exhibits. This Law legalizes a greatly pressing provision for the museums by which exhibits are not to be returned to their former owners. This provision has been taken from the Law on Lithuanian Archives. The Law legalized the ownership right to buildings and premises, i.e. the buildings and premises of state museums cannot be privatized; the buildings and premises of the national, republican and regional museums must be transferred to the museum account; a state museum may be moved from a building or premises only to better premises. In addition, this Law has established that all the museums in Lithuania must be entered on the Register of Cultural Institutions. This Register must be handled by the Ministry of Culture. Regulations for the Register were approved by the Government of the Republic of Lithuania on 9 October 1995.

Thus, at the present time the legal framework regulating museum activities, has been almost fully settled. Upon the adoption of the Law on Museums, it is intended to draw up several additional documents (Regulations on the Exchange Fund for Exhibits; Regulations on the Transfer of Archaeological Finds to Museums; Regulations on Copying of Exhibits, etc.).

## **PERSONNEL AND ORGANIZATIONS**

In the period between 1990-1995 the overall number of the personnel in the museums under the authority of the Ministry of Culture was decreasing due to organizational mistakes and structural changes. Whereas the number of personnel in the museums under the authority of the local authorities and departments was growing due to the establishment of new museums. Research fellows, excursions guides and restorers account for nearly 30% of all the staff. This proportion is characteristic of both the Ministry and the local authority museums.

**The number of personnel employed in museums:**

Founder of the museum	1990	1991	1992	1993	1994	1995
Ministry of Culture	1833	1664	1615	1549	1545	1571
Local authorities	633	559	643	704	749	822
Governmental	118	141	164	170	193	
<b>Total</b>	<b>2466</b>	<b>2341</b>	<b>2399</b>	<b>2417</b>	<b>2464</b>	<b>2586</b>

No Higher School in Lithuania trains museum specialists. Vilnius University is the only higher establishment where the students of the History Faculty have a one-term special course on museum science and do practical work in museums. Museum personnel acquire proficiency by adopting the experience of their senior colleagues and improving their professional skills at the Culture Workers in - service Training Centre. Excursion guides can acquire more specific knowledge, because students of the History Faculty can start specializing from their third-year.

In 1995 nearly 80 restorers were employed in the museums in Lithuania. In the Republic of Lithuania, persons who have gained qualification as restorer or are under the guidance of qualified restorers have the right to restore cultural objects. A restorer's qualifications are conferred by the Commission on the Certification of Restorers of Cultural Objects of the Republic of Lithuania. At present Lithuania's higher schools do not train restorers of movable cultural objects. The specialists of the lowest level are trained at the Kaunas Art College and the Telšiai Applied Art College. The P.Gudynas Centre for the Restoration of Museum Property functions under the Lithuanian Art Museum.

In 1990 the Lithuanian Restorers' Union was established which at the present time brings together 172 restorers. It is a trade union and its main merit is - the drawing up and adoption of the Restorers Ethical Code. The Union sees to the certification of restorers. In 1992 the Republic of Lithuania became a member of the international restorers' board ICCROM.

In 1988 the Society of Lithuanian Museum Workers was established which rallied museum workers for common activities and stimulated both the creative and economic independence of museums. Due to some objective and subjective reasons the Society stopped functioning after a few years. In December 1995, however, the Association of Lithuanian Museums was established. Its major goals are to organize and stimulate the collaboration, mutual support and exchange of information between museums and museum workers as well as to render methodological assistance to museums, to support museums in becoming established and to promote and strengthen the role of museums in society.

In late 1994 the Lithuanian National Committee of the ICOM organization was established. On the recommendations of this Committee the first ICOM members were admitted.



At present in Lithuania there is one collective (Lithuanian Art Museum) and 18 individual ICOM members, who belong to different committees of the above mentioned organizations.

### **8.7. ARCHIVES: SYSTEM. COLLECTIONS. FUNDING**

The work on the formation of the Archive Office of the State of Lithuania was started in the first half of the 12th century. Until the middle of the 19th century the archive documents were mainly kept at the places of their origin. The first centralized archive in Lithuania was established in Vilnius in **1852** - the Central Archive of Old Acts which contained the books of acts of the institutions of the Grand Duchy of Lithuania. In **1921** the Central State Archive was established in Kaunas.

Under Soviet occupation, the archives were transferred to the authority of the Ministry of Internal Affairs in 1940 according to the model of the USSR, and they belonged to that Ministry until 1961. Since 1961 the system of state archives was guided by the Department of Archives under the LSSR Council of Ministers, and in 1980 it was reorganized into the Central Department of Archives. However, the archives of the KGB, the Lithuanian Communist Party and the Ministry of Internal Affairs were not under the Department's jurisdiction.

In **1990**, instead of the Central Department of Archives the General Directorate of Lithuanian Archives was established, which was reorganized into the **Lithuanian Department of Archives** under the Government of the Republic of Lithuania in **1995**. The network of state archives functioning at the present time was essentially formed between the period of 1957-1968. Upon the restoration of independence, the archive of the Lithuanian Communist Party (now - the Archive of Lithuanian Public Organizations) and the archive of the former division of the KGB in Lithuania (now - the Lithuanian Special Archive) were transferred to the system of state archives. The New Archive of the State of Lithuania also has been established, which accumulates the documents of the state and its administrative institutions, and other documents of state importance drawn up after the restoration of independence.

**The system of Lithuanian archives** comprises: the Lithuanian Department of Archives under the Government of the Republic of Lithuania, **3 state archives** (Lithuanian State History Archive; Lithuanian Central State Archive; New Archive of the State of Lithuania); **5 special archives** (Lithuanian special Archive; Lithuanian Literary and Art Archive; Lithuanian Central Archive of Birth Certificates; Lithuanian Picture and Sound Archive; Lithuanian Archive of Public Organizations) and **10 regional (circuit) archives**. All the state archives are under the authority of the Lithuanian Department of Archives (hereinafter referred to as LDA), and their directors are appointed by the LDA director.

The legal basis of the activities of the archives is the **Law on the Archives** of the Republic of Lithuania (1995); the Regulations of the Lithuanian Department of Archives approved by the Government of the Republic of Lithuania; the Regulations of the Lithuanian State Archives; the Regulations on the Protection, Arrangement, Study and Use of the Special State Archives; the Regulations of the Code for Lithuanian Archives and the procedure for the exportation abroad of documents from Lithuanian Archives.

The Lithuanian Department of Archives has a College and Central Commission of Experts, the composition and regulations of which are approved by the LAD director. The archives have directorates and methodological expert commissions as advisory divisions. The business of the sittings of Directorates is to solve organizational and administration issues of the archives, and that of the methodological commissions is to solve theoretical and methodological issues.

As at **1 January 1996**, Lithuanian state archives keep over **83 km** of documents - **8335987 files**, **24653** deposited items (d.i.) of cinema documents, **176977** d.i. of photodocuments, **9909** d.i. of phonodocuments, **435** d.i. of video documents and **13091** d.i. of scientific - technological documents.

The main sources for the acquisition of archives are: the state and local authority institutions (their documents for permanent keeping are accepted by state archives after the fixed period established by the Law on Archives); non - state institutions and natural persons (documents important for Lithuania's history and culture are accepted for state custody on the basis of agreements); documents recovered abroad or acquired or their copies relating to Lithuania's historical heritage.

The state archives perform the restoration and microfilming of documents. In view of the fact that the funding of the archive system is inadequate, restoration and microfilming priorities are established taking into account the preservation of valuable documents and those most intensively used. The state archives also organize the microfilming of documents for the reserve and utilisation with a view to protecting them from physical decay and as a safeguard against the loss of or damages of the original documents.

The documents kept in the state archives are widely used and are accessible to researchers. The documents, the use of which is regulated by the laws and other legal acts of the Republic of Lithuania may be used in the manner prescribed by those documents and acts. The use of other documents is established by the rules for the work of the reading rooms - halls of the archives.

**Activities of State Archives in 1995:**

1. Number of state archives	18
2. Number of specialists	500
3. Amount of the kept archive documents in items	8335987
4. Use of the documents:	
number of readers	1973
number of exhibitions and tours organized	125
5. Acquisition of documents:	
number of controlled institutions	3805
those having archives	2279

*SOURCE. Information of the Lithuanian Department of Archives. April 1996.*

**The funding of the archive system and the distribution of resources were as follows (in Lt):**

	1993	1994	1995
<b>Overall funding from the budget:</b>	<b>1.383127</b>	<b>3.859800</b>	<b>5.175656</b>
1. For wages	637961	16930000	2634000
2. For the upkeep of collections and activities	495130	1163900	1556700
3. For the acquisition	58640	495000	257500
among them:			
for microfilming	-	436000	110500
computerisation	12000	-	58000

*SOURCE. Information of the Lithuanian Department of Archives. April 1996.*

In 1992 the Lithuanian Society of Archive Workers was established in Lithuania. It rallies archive specialists, historians and ethnographers, as well as all other lovers of history who investigate Lithuania's archives and are concerned about the preservation and utilization of Lithuania's historical and cultural heritage. The Society brings together nearly 100 members.

The main problems of the archive system are related to the funding of archives and the training of the staff. At present the institutions - the resources for the completion of archives - keep over 10 mln. files, among them 434901 (nearly 10 km) are due to be transferred to state archives. However, due to the shortage of space in the depositories, the state archives cannot accept them. The of physical preservation of documents needs a large investment, because

modern disinfection, restoration and microfilming techniques are expensive. New problems of a juridical, theoretical and practical character arise due to the rapid expansion of new informational technologies and the utilization of computing technique for the creation of documents.

The priorities for the expansion of the archives are as follows: the physical preservation of documents, the creation of optimal conditions for the utilization of documents, the solution of issues related to computerized documents as well as to the training of specialists and the improvement of their professional skills.

## 8.8. ETHNIC CULTURE

Ethnic culture (**folk art and folklore**) as an object of state cultural policy crystallised at the end of the Soviet epoch. It was conditioned by great public interest in the national traditional culture, ethnography and folklore as well as in numerous researches into traditional folk culture. This interest spread particularly rapidly in the late 80s. The 1st Lithuanian Congress of Culture (1990) evaluated ethnic culture as one of priorities in Lithuania's cultural policy and formulated several provisions which must be observed by the state:

- *to create the most favourable conditions for still vital forms of ethnic culture to function normally in everyday life;*
- *to urgently improve conditions for the preservation and display of the material of ethnic culture (in museums, archives), to investigate without any exception all aspects of ethnic culture;*
- *ethnic culture must find, its proper place in the national school, provision must be made to train specialists of ethnic culture (Lithuanian Congress of Culture. V., p. 749).*

In spite of the fact that the Congress did not adopt any documents in the form of resolutions, still its democratically formulated provisions have influenced the actions of the Government. In 1991 the program of the Government of the Republic of Lithuania contained some statements devoted to ethnic culture. They prescribed the support of the state for the centres of ethnic culture in the process of formation, and publication of literature on ethnic culture as well as the obligation of the state to fund the work which is devoted to the accumulation of folk creation, the systematisation of collections as well as research and conservation.

In the period between 1990-1991 the Ministry of Culture and Education took several important steps strengthening the influence of the state on the status of ethnic culture, i.e.:

- *established a division of the Ministry - the Department of Ethnic Culture;*

- *established the Centre for the implementation of specific objectives related to cultural policy in East Lithuania;*
- *strengthened the Department of Ethnic Culture in the Centre for Lithuanian Folk Art.*

The latter institution under the regulation of the Ministry of Culture has gradually taken over these functions and has become the major institution which co-ordinates the ethnic culture movement in Lithuania.

With a view to decentralising the infrastructure of ethnic culture, and in response to the initiatives arising from public and amateur activities, centres of ethnic culture started to open their door in cities and districts. These institutions under the local authorities aim to sustain all the cultural traditions of the region, and to protect and integrate the phenomena of the spiritual and material heritage of the nation into contemporary life. Specialists in ethnic culture appeared in some Lithuania's national parks. In 1995, 14 centres of ethnic culture functioned in Lithuania; 28 regional and city central culture institutions had specialists in ethno culture, others - designated co-ordinators of ethnic activities (taking care of ethnic culture besides other spheres of culture).

Thus, at present in all the districts and cities of the republic ethnocultural processes are more or less influenced and co-ordinated.

However, in the period between 1994-1995 there appeared several changes in the sphere of administration of ethnic culture. In 1994, when the Ministry of Culture and Education was divided into two separate ministries, the Division of Ethnic Culture was abolished in the Ministry of Culture. Its functions were handed over to the Folk Art Centre. Due to this reason, the influence that institutions of ethnic culture, regulated by the Ministry of Culture, on educational establishments and first of all on secondary schools was reduced. The activities of the Board for the Care for Ethnic Culture (est. 1991) - have stopped. The Society of Ethnic Culture (est. 1989), which was influencing the development of forms of self-expression and public participation in such as ethnography movements and ethnic culture associations, was still steadily functioning. In 1995 Lithuania could boast 7 branches of the Lithuania Ethnographical Society in towns and 28 in districts as well as 21 branches of Žemaičiai (ethnic West Lithuania region) Cultural Society. In Lithuania nearly 80 public organizations of various types were engaged in supporting ethnic culture and the organization of activities (associations, societies, clubs, groups, funds, academies and the like).

The major institutions and organizations, which influenced the situation of folk art in Lithuania in the period between 1988-1995, and their functions were as follows:

1. *national, local authority and public museums; functions- the collection of folk art, documentation, curation, display, investigation and publication;*
2. *Institute for Culture and Art; The Institute for History; functions - research into the ethnocultural heritage, publication, cataloguing; Folk Art Centre; functions - the conservation of ethnoculture, the coordination of activities, research, adaptation of tradition, training;*
3. *Union of Folk Artists - 8 branches in regions, nearly 5 thousand members; functions - exhibitions, folk art studios, clubs, workshops;*
4. *Higher pedagogical schools, colleges of applied art, vocational schools; functions - training;*
5. *Folk art shops, state joint - stock companies; functions - commercial, industrial.*

A similar system of institutions and their functions (a) collection, conservation, custody; b) scientific, methodological; c) training; d) popularization of activities) can be also found in the sphere of folklore. On the whole, the folklore movement in the period under discussion was one of the liveliest aspects of ethnoculture. It is a specific fusion of a public movement, amateur art activities and an assertion, revival and development of a traditional culture of the country, particularly characteristic of the Baltic States (Lithuania, Latvia and Estonia). Such polyfunctionalism played an exceptionally important role in the years of Soviet occupation: in spite of the distrust, prohibitions and even persecutions on the part of Moscow and the authorities at local level, the folklore movement matured and became closely connected with the developing ambitions of the national culture in the 1960s and 1970s. During the period of political thaw (perestroika) Lithuania witnessed the legalization and rapid growth of folk groups in a many of Lithuanian cities and folklore festivals organized in the Lithuanian Country Life Museum. In 1987 Vilnius played host to "Baltica" the first international folklore festival ever organized in the Baltic States. According to the data, collected by local authorities, over **500** folklore groups, which correspond to the concept of this genre, actively function in Lithuania. In the period between 1994-1995 the number of ethnic culture groups in schools among them folklore groups (as well as various groups in the sphere of folk art) increased from **135 to 452**.

The State (through the Ministry of Culture) supports the **Folk Culture Centre** and the **Cultural Centre for East Lithuania**, the main institutions responsible for ethnoculture, as well as supporting the major folk art and folklore events in Lithuania (Song Festivals, Baltic students' festivals "Gaudeamus", the international folklore festival "Baltica" and others) and individual ethnoculture programs (events, training workshops, etc.). The State grants the annual **J. Basanavičius Prize** for study, promotion and activity in ethnic culture (the amount of the Prize equals the National Culture and Art Prize) and the annual **P. Galaunė Prize** for folk artists. Another funding source is the resources of institutions (science, education) and of local authorities as well as the support received from the sponsors (e.g. in 1993 25% of the resources for the international festival "Baltica" were received from sponsors and local authorities).

According to data accumulated by the information division of the Lithuanian Folk Culture Centre, the number of ethnoculture events and their types was as follows:

	1994	1995
Seminars and workshops	37	75
Scientific conferences	3	15
Expeditions	37	66
Exhibitions	30	134
International folklore festivals	5	7

Folklore was included in the 1990 and 1994 Song Festivals as an equal sphere of culture. In the Soviet period the "official" culture (Song Festivals were partly a form of official culture) did not admit folklore.

Up to 1988 a great many of phenomena related to individual creation and the activities of institutions in the sphere of folk art were ideologically regulated. These prohibitions and regulations of activity have distorted the development of some branches (particularly that of mini architecture and sculpture) and have also injured individual creative expression. The concept of traditions was permitted in relation matters of form. On the other hand, one cannot help mentioning the existence of mass culture and kitsch phenomena in the sphere of folk art.

#### ETHNIC CULTURE AND EDUCATION

In the process of reformatiing of the programs for Lithuania's secondary schools, a decision was made to include ethnic culture in the material for the Lithuanian language, literature, art and music lessons (I-IV forms).

Ethnic culture ranks among optional subjects (VII-X forms) and compulsory subjects (XI-XII forms). There are schools, however, in which a greater importance is attached to ethnic culture -i.e. not only in the curricula for general subjects. Such schools introduce a more specialized presentation of ethnic culture in such subjects as ethnography, regional studies, folk music, folk choreography, history of ethnic culture and the like.

Many higher schools, art culture and pedagogical colleges have on their curricula such subjects as ethnic culture, ethnology and other even more specialized courses (mythology, ethnomusicology, ethnopedagogy, choreographical folklore). It enables the students to qualify as specialists in ethnic culture, as leaders of folklore groups, as teachers of applied folk art and folk choreography as well as other qualifications which are often combined with a typical pedagogical education.

The Lithuanian Folk Culture Centre, the regional centres for ethnic culture and the Teachers' In - service Training Institute arrange special courses for the teachers of ethnic culture and other subjects as well as workshops, seminars for people engaged in the sphere of ethnic culture and for the instructors of groups. In spite of it, there is still a shortage of specialists in ethnic culture in Lithuania.

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#### CONCLUSIONS:

- *reforms undertaken in cultural heritage management and administration in 1990- 1994 reflected state's efforts to find the most suitable ways replacing previous Soviet system of cultural heritage administration; unfortunately, the process of changes revealed mistakes, flaws and duplication of functions of new established management structure;*
- *State budget funds for the programmes of cultural heritage conservation, restoration, administration, etc., are insufficient. State financing makes it possible to include into the programmes only one third- fourth part of proposed objects of cultural heritage; there are no alternative resources of financing for protection programmes;.it is expedient to co-operate the state, local authorities and religious confessions funds for culttural heritage programmes and its administration;*
- *the optimal legal, administrative and protection measures have not yet been defined in order to manage cultural heritage in old towns;*
- *in spite of the growth of number of museums in period between 1988- 1995, the main problems faced these institutions remained as follows: a)lack of space for expositions. Only 6% of all the exhibits collected in Lithuanian museums are shown to the public; b) very low sum of museums' budget (4%) is allocated for aquisitions and restoration of exhibits; financing of museums' activity is insufficient;. c) attention should be paid to education and youth programmes ;in this respect co-operation between museums and schools, the Ministry of Culture and the Ministry of Education and Science should be more effective.*



## IX. PARTICIPATION IN CULTURAL ACTIVITIES

The possibility for diverse layers of society to take part in cultural activities, and to participate in amateur creative activities in their leisure time correspond to the conditions provided by the state (or not) to satisfy the cultural needs of the population. The public participation in cultural activities is also predetermined by the economical and social status of the country, and by living standards as well as personal interest.

During the soviet period this area was subject to communist ideology and propaganda, as part of the development of the so-called "socialist man" as well as an instrument to influence on public attitudes and orientations. There were numerous politically biased mass art events such as song festivals, competitions, decades of culture, contests. Gross numbers of participants and collectives (that did not, as a rule, correspond reality) were treated as indicators of the successful organisation of leisure-time activities, mass attendance was considered to be the main indicator of cultural activity and the greatest objective in "socialist competition".

The social, economical and political changes in 1988-1990 have undoubtedly made an impact on the cultural orientations of the public, have influenced their leisure-time and their opportunities to participate in culture. The needs for material welfare have changed people's priorities and research also indicates that lack of leisure-time at the end of nineties was indicated by 43% of men in cities and 51% of women in cities; in the same research the leisure-time was considered to be sufficient by 14% of men and only 9% of women. In rural areas, 8% of employed men and 6% of employed women indicated that they had sufficient leisure-time during the working day. (These low indicators can, no doubt, be explained by the specifics of work in villages)<sup>1</sup>. One more reason would be the resent opportunities to get involved in additional jobs, in order to alleviate the material status of their families. In this case, leisure-time was used to earn extra wages. The results of a sociological survey conducted in 1990 indicated that 68% of men and 57% of women had more than one paid employment<sup>2</sup>.

Alas, there is no statistical data on leisure-time devoted to Radio and TV programmes, reading books, or family budget expenditures on diverse products of culture and to satisfy cultural needs. According to the 1996 data the average domestic expenditure of one person constituted 337 Lt (84 USD), with the major share given to food (55,4%), apartment maintenance costs (13,2%), leisure - time, amusement, culture expenditure comprised 2,3% of

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<sup>1</sup> A.Mitrikas. *Žmonių kultūrinės veiklos pokyčių prielaidos. -Kn.: Kultūra kintančioje Lietuvoje. V., 1991. P.18.*

<sup>2</sup>*ibid.*, P.18.

average consumer expenditure (among the rural inhabitants this indicator is even less - 1,6%). As the breakdown of those 2,3% was not disclosed, it was difficult to judge which activities were dominant. Without an analysis of positive and negative trends in the area of cultural consumption it will be hardly possible to make a prognosis of possible cultural activities on the part of society and individuals<sup>1</sup>. This is an extremely important aspect of state cultural policy for forward planning.

In 1990-1995 the processes of cultural life indicated essential changes in the public's approach to cultural activities, and motives for taking part in activities as well as the principles on which the work of institutions engaged in organising this work are based. There follows an overview of amateur activities in Lithuania and those of cultural centres and their impact, as the main institutions organising such activities. Information is given for youth and disabled people as regards their participation in culture.

### 9.1. AMATEUR ARTS ACTIVITIES

Creative activities of amateurs and their groups, and traditional arts events by amateurs in Lithuania have long and firm roots. The search for origins can be dated back to the beginning of the XX-th century when the activities of various societies, unions, public gatherings, organisations of culture and education were abundant.

Amateurs arts may be defined as a form of individual self-expression, by the allotment of leisure-time for the non-professional creativity, and as a cultural movement based on grass-roots initiative. During the soviet years such activities were called amateur artistic work and were oriented towards the party ideology. Participation in amateur artistic work was usually compulsory, aiming to achieve quantitative indicators, by means of distorted mass-participation. But even under such conditions amateur activities had positive traits: the opportunities to join in a variety of amateur artistic work were comparatively broad and it took a decade before the organisational system of amateur activities was established and operational (cultural centres, specialists, traditional events, financial support, etc.).

With the restoration of independence in Lithuania the most popular amateur artistic activities have continued - choir, vocal and folk groups, drama and art circles, national and ball-room dances (they comprised 85% of all the numbers of amateurs participating in arts). Less numerous (around 12%) are the wind orchestras, rural folk groups, song and dance, ensembles, puppet theatres, and modern dance groups. Among amateurs in Lithuania there are few male choirs, classical dance groups and chamber ensembles (around 3%).

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<sup>1</sup> *Kultūra kintančioje Lietuvoje*, p. 15, 24.

In 1990-1995 the tendency of diminishing participation and amateur groups was observed. To be seen in the table:

<b>Amateur Arts Groups and Participants (in all types of Cultural Centres):</b>	1992	1993	1994	1995
Amateur arts groups in Cultural Centres	4043	3932	3880	3934
Among them, rural	2847	2751	2720	2829
Participants	57115	51798	51470	48428
Among them, rural	28638	26876	25850	27886

The major reasons for their reduction were the disintegration of the groups by the Cultural Institutions, by Trade Unions, organisational obstacles, and reduced artistic standards in the groups.

In 1992 the art groups of children and pupils among others comprised around 66%, among them there were 75% of school groups. That should indicate the corresponding level of youth (pupil) participation in amateur artistic activities if compared to general number of participants (collects). The numbers of pupil-participants in art groups are significantly less if compared to the total number of all pupils in Lithuania, and comprise just 16,4%. It is disturbing if one considers the prospects for participation by pupils in amateur cultural activities.

One of the most outstanding stimuli for amateur cultural activities are the traditional **Song Festivals** (the first one was held in 1924). They are arranged every 4-th year and have the following constituents: days of songs, dances, ensembles, national crafts exhibitions. In 1994 there was first Song Festival of Lithuanians from around the World.

The table indicates the scope of the **Lithuanian Song Festivals**:

	1990		1994	
	collects	participants	collects	participants
Choirs	377	15.093	340	12.859
Wind orchestras	84	1.974	51	1.606
Dance and song ensembles	33	2.721	16	1.237
Folk ensembles	111	2.793	111	2.454
Choreographic groups	347	6.940	363	6.231
Folk music groups	118	1.612	-	-
<b>Total:</b>	<b>1070</b>	<b>32.833</b>	<b>881</b>	<b>26.176</b>

## CULTURAL CENTRES

In Lithuania there was and (although diminished) still continues to be a broad network of Cultural Centres (titled in soviet times as "Culture House", "Club"). Those were the main institutions to involve inhabitants in cultural activities (especially in the rural areas), to organise art groups of different kinds as well as their activities and training. The dynamics of the Cultural Centres network and their staff is reflected in the following table:

	Number of institutions				Regular staff			
	1990	1993	1994	1995	1990	1993	1994	1995
Cultural Centres, total	1337	1034	1026	1036	4377	3060	2995	2933
town	292	182	207	182	2518	1716	1642	1401
rural	1045	852	819	854	1859	1344	1353	1532
State Cultural Centres	1337	975	980	985	4377	2593	2750	2723
NGO-Cultural Centres	-	59	46	51	-	467	245	210

The reduction in the number of Cultural Centres was conditioned by the following: rural agricultural reform, privatisation, abolition of collective farms, changes in the structure of networks introduced by municipalities, lack of means for their maintenance. There were cases when abolition or closure was conditioned by objective reasons, taking into consideration the number of local inhabitants, prospects for the inhabited areas. In some places Cultural Centres were combined with local schools.

In the process of reduction there also were some alarming cases during 1992-1995, when 30-40% Cultural Houses in some regions were closed. That was an indication of a significant decrease in the potential to provide cultural services and the extremely limited possibilities for the inhabitants to get involved in cultural activities. The general situation was worsened by the limitation of the scope of cultural activities provided by Cultural Centres supported by major industrial enterprises, which used to serve numerous inhabitants in regional centres of population.

During the period of 1990-a number of non-governmental Cultural Centres came into being as well as private ones belonging to persons, joint ventures, trade unions, religious communities. Their type and numbers are indicated in the table (1995):

Cultural Centres	Total amount	Number of groups
state	985 (out of them in towns - 35)	3873
non-governmental	51 (out of them in towns - 38)	90
institutional	23 (out of them in towns - 22)	61
joint ventures`	10 (out of them in towns - 8)	10
trade unions`	1	-
religious communities`	12 (out of them in towns - 3)	6
private	5 (out of them in towns - 4)	2

*SOURCE. Information by Division of Cultural Centres at the Ministry of Culture. February 1997.*

This process has indicated the appearance in the society of self-initiated and self-governing cultural institutions to satisfy the cultural needs of the inhabitants. The public cultural centres are being financed from the budgets of local authorities, the others from a variety of sources (private, foundation, factories, joint ventures, etc.).

Specialist leaders for amateur art activities are trained at several educational institutions in Lithuania (Lithuanian Musical Academy, Klaipėda University, Vilnius, Kaunas, Klaipėda Conservatoires, Culture schools). The composition of staff at public Cultural Centres as to their educational background, were as follows (1995):

	Higher	among them of cultural profile	High cultural profile
towns (12)	298	244	141
regions (44)	645	455	822
in the Republic	943	699	1023

The most urgent problems for Cultural Centres, are a weak material base: the state of the buildings, and lack of equipment. The salaries of the staff at the centres are extremely low. The objective processes are also in action: the interest of youth in the new forms of cultural activities, leisure-time involvement of the population in economic activities.

## 9.2. CULTURE AND YOUNG PEOPLE

According to the statistical data for 1995 there are 836,2 thousand people between 15 and 29 years of age living in Lithuania. This age range has been chosen as a relative border line for somewhat more accurate definition of young people because in some other areas (e.g. professional etc.) the age limit is drawn at 30 or 35 years.

When highly ideologised Soviet system collapsed, the youth organisations traditionally associated with the system also disappeared i.e. pioneer, comsomol, party and war veterans' support organisations. Their place was effectively taken by new structures and, in particular, structures that had not been permitted to exist during Soviet period, they are: Scouts, Ateitininkai, Maironiečiai, Kudirkiečiai et al. These organisations are in their major part associated with confessional activities and/or historical and cultural study. Most of the newly sprung organisations continue pre-war Lithuanian youth organisational traditions. A large number of young people, especially teenagers after the Western fashion, united themselves into different rock and pop music fan clubs, ensembles, activity clubs.

We do not possess accurate statistics for youth cultural organisations. Apart from organisation registering at the Justice Ministry, others registers with the local authorities. Some are more connected with the cultural interests of young people than others. In the publication "Youth Organisations in Lithuania: Who is Who?" 8 culturally active organisations are mentioned.

About 10% of Lithuanian school children are engaged in some sort of art training. Yet young people's reluctance to participate in extra-curricular activities has become more marked as has a general reluctance to join organisations. This is possibly a prolonged reaction to unified Soviet cultural management.

Since Lithuania became an independent country direct contacts and exchanges with other countries have become feasible. Youth organisations came into existence to participate in international projects. Schoolchildren could learn about the cultures of other countries after schools established diverse contacts with other schools abroad.

In 1992-1993 the number of young people among general audiences in concert halls, theatres and cinemas has dropped markedly. This is due to economic hardships, increased ticket prices and the need to be employed in more than one job. Besides, the students who potentially could form the bigger part of the audience were receiving paltry stipends that circumscribed cultural expenditures.

In 1994 according to the sociological research 16% of young people were unemployed and 33% believed they would be unemployed in future. Economic reasons also determine some other statistics: 43% of young people dream of working abroad. Research has also shown that in reaction to all the changes in Society people are immersed in personal "household" problems. Only 14,5% of young people are related in one way or other with some youth organisations (while European statistics show a 70% involvement); and only 6-7% of young people stated that they are active members of these organisations. Despite the fact that 90% of young people consider their free time important or a very important part of their lives the majority prefer passive forms of relaxation and spend most of their time at home with friends, watching

television and listening to music. Some sort of political passivity and disappointment in political institutions also makes itself felt. Politics is quoted as personally important by 26,2% of young people (this is the lowest number among all population groups). Political understanding among young people is equally low: 70% do not know what parties they would vote for and 51% are not capable of placing their political orientation on the right or the left.

Young people's values are rather materially oriented (i.e. they quote mainly features of physical and economic security). However, young people are more oriented to personal realisation, expression of personal opinion and the possibility of doing their preferred work more than other age groups. The above orientations were quoted by 20-29% of respondents.

In 1994 a new statement was inserted in the Government Programme of the Republic of Lithuania: "to develop cultural activities for young people, and international co-operation by young people". Also there was included a new chapter "Youth policy" and among other clauses a national commitment "to initiate clubs for the leisure and creative activities of young people as well as information centres, and to offer government support for their operation"<sup>1</sup>.

In the Ministry of Culture the Youth section was launched in 1994. Its main objective was to co-ordinate the functions of youth organisations in Lithuania, also to lead different programmes and activities, international contacts, and to offer legal support in documentation. The expert Commission that operates in the Youth Sector reviews applications coming from various youth organisations and passes recommendations to the Minister of Culture.

Youth programmes and initiatives were designated priorities in funding when the Lithuanian Government passed a decision in 1994 to start the fund for Non-governmental organisations. 50,0 thousand Lt was advanced from the budget of the Ministry of Culture and 500,0 thousand Lt was given by the Nationality Department for the support of youth problems (the total sum allocated to the Fund in 1995 was 3,0 million Lt). In 1996 this Fund was financing 12 cultural programmes and they were allotted 126,4 thousand Lt.

In 1995 a Board for the Youth Organisations and Associations was established (and at the outset 19 member organisations of different profile were represented). On the auspices of the Board a National Youth Policy was worked out and in 1996 it was approved by the Seimas of the Republic of Lithuania. The policy defined the role of Seimas, Government and local authorities in shaping the aims of youth policy. The principles of support for the above organisations were clearly defined in the document too. Here it was also defined that the policy goals should be implemented through the National Board for Youth Relations. It was founded on the Government decree in 07 10 1996. One of the objectives in the Board statute says: "to assist young people in joining national cultural life".

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<sup>1</sup> *The Program of the Government of the Republic of Lithuania. V., 1994, p.48.*

### 9.3 CULTURE AND HANDICAPPED PEOPLE

As early as the Independent Lithuania period there appeared organisations whose primary aim was care about the handicapped. Within the Soviet period this function was passed on to various associations and unions (unions for the blind, for people with impaired sight, for the deaf and for invalids) and through these channels the state administered financial support for the handicapped and their cultural needs.

**The Lithuanian Union for the Blind** (founded in 1926 and known as the Association for the Blind) unites over 7 thousand members (1996). Over the period of the last 30 years it has established many cultural institutions corresponding to the cultural preferences of their members. These institutions were supported and their cultural activities financed. In 1963 in Vilnius a Braille publishing house was set up which functioned until 1991. In 1966, with the centralisation of the libraries for the blind they were reorganised into Lithuanian Library for Blind People with a network of branches and mobile libraries. In 1970 the professional choir of blind people "Vilnius" began its career and in 1991 a professional brass orchestra was started which existed until 1993.

In the middle of the 70s LUB owned five Houses of Culture.

With the changes in the economic situation, LUB became non-governmental organisation and lost its power to maintain all its former cultural structures. The state took over some of the functions earlier carried out by LUB. The Ministry of Education took on the task of publishing textbooks for blind schools. In 1992 the Ministry of Culture took charge of the Library for the Blind, including the sound recording studio as part of the library and now publishes about 120-130 sound books of different titles each year. Local authorities took under their control Houses of culture and forwarded assistance possible in that area.

LUB has strong traditions in the cultural field. About 400 people who are blind or have impaired vision participate in the activities of the Culture Houses and amateur art groups. A significant number of blind artists have won national contests. Since 1946 blind people's song and dance groups are permanent members of Lithuanian folk festivals. LUB traditionally arranges competitions of vocal music.

The Lithuanian library for the Blind has 2500 readers on its records and has created about 400 thousand different publications in Braille, sound recordings, magazine records and musical recordings. The sound recording studio in the library boasts good quality equipment. In 1991 when the Soviet Army occupied the national radio and television, Lithuanian radio used sound recording equipment from the Library.

However, blind people still experience problems of access to cultural facilities. Through the lack of equipment and certain services: theatres, cinemas and concert halls are practically inaccessible for handicapped people. Museums and exhibitions are an even sorer point: the



exhibitions are inaccessible for the blind because there is no audio information. The resolution accepted by the European Blind Union in 1990 about positive discrimination in favour of the blind in museums is practically impossible to implement. Lithuanian cultural institutions have no adjustments for wheel-chairs, no special entrances and other necessary improvements for the handicapped people. The frailty of the economic situation does not permit a more optimistic prognosis in this area.

**The Lithuanian Deaf Union** (founded in 1944) has 3,500 members. It became active culturally in 1960 when local boards and clubs opened in Vilnius, Kaunas and Siauliai. Regional Houses of Culture were opened in 1971 in Vilnius, Kaunas, Siauliai and Panevezys.

Although the deaf lead a comparatively active cultural life, they have difficulties in finding contacts with the community. In many respects they face a large number of barriers in using cultural facilities. First many films are without subtitles, and there are no special TV programmes.

It has been noted that handicapped people tend to assemble in closed cultural groups. And specifically in the areas of visual and applied art. In Lithuania there are about 460 people working in this area. Since 1990 art seminars have been organised and handicapped artists participate in similar summer events in Poland. 3 national and 1 international exhibitions of the art of handicapped people were organised.

At present the cultural activities of the unions and associations for handicapped people receive support via the National programme for the medical, professional and social rehabilitation of handicapped people. The finances come from different foundations and individual supporters (through separate programmes).

The funding of Charitable programmes has become national a priority target for the Non-governmental Organisation Support Fund started by the Government of Lithuania in 1994. In 1996 handicapped unions and institutions received 35.0 thousand Lt from the above foundation for their programmes.

## **X. CULTURE AND NATIONAL MINORITIES**

### **10.1. NATIONAL MINORITIES AND THEIR CULTURAL SITUATION BEFORE THE REVIVAL MOVEMENT**

From the its early days in the 13th century Lithuanian state was developing as a multinational, multilingual, multicultural and multireligious state. In the 16th century about 20% of the population was non-Lithuanian and this proportion remains largely unvaried until today.

In January 1989 the non-Lithuanian population made up to 20,66% of the total (i.e. 751 thousand), in 1996 the percentage slightly dropped to 18,6% i.e. 686 thousand.

In the period between 1989-1995 the non-Lithuanian population decreased by 56 thousand. This is closely connected with demographic changes (since 1992 Lithuania has experienced a steady decline in birth-rate), and migration changes (repatriation and withdrawal of Soviet, later Russian, army). Immigration from the CIS in the period 1990-1995 totalled 32468 people. The national census registered 109 different nationalities in Lithuania. About 54 nationalities amounted to approximately 20 or more people, 36 nationalities counted more than 100 people and 18 comprised circa 500.

The biggest national minority is Russians (at 01 01 1996 they totalled 307.5 thousand - 9%; Poles 270 thousand - 7.0%; Byelorussians 55.2 thousand - 1.5%; Ukrainians 37.3 thousand - 1.0%; Jews 5.6 thousand - 0.1% and other nationalities - 25.4 thousand or 0.7%.)

The main ethnic minorities according to languages :

Nationality	Mother tongue considered as their first language	Fluent in other languages	
		Russian	Lithuanian or other
Russian	95.6		35.5
Polish	85.0	58.0	16.8
Ukrainian	51.1	42.3	8.8
Jews	35.7	22.2	45.3

SOURCE. *Lietuvos Respublikos tautines mazumos, V., 1992, P.22*

National minorities residing in Lithuania differ not only in their numbers but also by the reasons of their settlement and length of habitation, also in territorial and geographical distribution and places of dislocation, as well as by their degree of national self-identification and their desire to congregate according to nationality, language and religion.

In the South-East of Lithuania (Vilnius region) and East Lithuania (Visaginas town) there are multicultural areas established in the course of history, where Lithuanian nationals are a minority. In the Vilnius area there exists a regional dialect "poprostu" and a regional self-identification on the part of the inhabitants. Poles, Byelorussians, a part of Russians reside in geographically marginal regions. There always existed a certain national and cultural bond with neighbouring countries.

Caraits, Tartars, Latvians, Jews, Germans, Byelorussians, Poles and Russian ancestors settled in Lithuania in the 14th century. A part of these representatives are considered to be autochthonous even now, however this cannot be extended onto their entire communities since

through occupation of Lithuania, effects of the World War 2 the national structure of the population suffered deep and irrevocable changes.

The Soviet Union's colonial policy, the policy of sovietisation and russification, the uniformity in economical function and similar consequences of forced industrialisation and urbanisation added new nationalities to the existing list and the newcomers often could not identify themselves in any distinct way with one of nationalities already in residence. In Lithuania as in any other Soviet Republic the so called Russian - speaking layer of society was in formation and they were primarily unified by the then existing standard Russian bureaucratic language, communist ideology, soviet style of thinking and life, popular Soviet culture - "socialistic in its content and national in its form". In 1986 public census 60 per cent of all nationalities residing in Lithuania considered Russian their native language.

In the period of Soviet rule the material assets of the national minorities were nationalised (then, in part destroyed during the war and in part during the post-war period). National institutions, national and cultural bodies, schools (Byelorussians, Latvians, German, Jewish) were abolished, many building serving religious purposes were closed down. Thus in most cases normal sources of national identity and development disappeared.

On the other hand, even under Soviet circumstances the national minorities had better opportunities to preserve at least a part of their national cultures in Lithuania than anywhere else in the Union. Russians were in the most favourable conditions: there were pre-school and secondary educational institutions in Russian language, this was the language of vocational training in vocational schools, specialised secondary schools and in the higher educational institutions, there also appeared a number of periodicals and publications in Russian. The Russian Drama Theatre was founded, radio and television programmes were presented. Although the post war period saw a massive repatriation of the Polish population to Poland and the remaining inhabitant of Vilnius area were intensively Russified yet in Lithuania there always existed schools for Poles in which Polish was the language of tuition, there circulated newspapers and, finally, the only Polish daily in the Soviet Union. Different religious confessions were equally active in Lithuania as before the war (in 1988 there were 11 confessions registered) and corresponding confessional buildings yet the number was greatly reduced. Some national minorities ( Poles; Jews) fostered their ethnic identity and culture through amateur activities.

## **10.2 LEGAL SYSTEM AND NATIONAL MINORITIES**

The European Framework Convention for the Protection of National Minorities was approved and signed by Lithuania 01 02 1995 (clause 5 states that "countries are endowed with responsibility to meet the needs of cultural minorities for maintenance of the individual national

needs and for the protection and promotion of the main elements of national individuality i.e. religion, language, traditions and cultural heritage“).

These rights for national minorities in Lithuania are also recorded in the Constitution and Legislative system of the country. In the Basic Legal Document of the Country it is stated that citizens representing national communities<sup>1</sup> are entitled to keep their language, culture and traditions (clause 37); national communities bear full responsibility in promoting cultural matters, education, charity and general assistance. The state offers its support to the national communities (clause 45 Constitution of the Republic of Lithuania. V., 1993.- p.22-27).

The rights of the national minorities are defined with express precision in the **Law of National Minorities** (passed on **23 11 1989**, amended and expanded on **29 01 1991**). In the General Statement and in clause #1 it is noted that Lithuania guarantees the right of national identity to every citizen of the Republic irrespective of their national background, acknowledges their national identity, cultural continuity, and self-identification and guarantors freedom of expression for all the nationalities on its territory, and also secures due respect for every nationality and its language.

By the **Law of National Minorities** the Republic of Lithuania guarantees: the right to receive state support in the development of national cultures and education; the right to study in the native language, and support in designing national schools, classes and schools for basic education, also groups, faculties and branches for studies in national languages in higher educational institutions preparing teachers, pre-school teachers or other specialists to meet the needs of national communities. They have full freedom of press and information in their own language, the right to practice any religion or not to practice any, to deliver sermons in the national language and to observe national rituals; the right to establish national cultural organisations, the right to maintain cultural connections with their nationals outside the Republic. It has been legally recorded that the national minorities and ethnic and cultural monuments of national history are considered as inseparable part of the cultural heritage of the entire Republic and as such are protected by the state.

In the **Law of National Education (25 06 1991)** it has been stated that national minorities' educational institutions and educational programmes must incorporate ethnic elements; also there should be arrangements for national minorities to have pre-school institutions funded, or partially funded, by the state, as well as basic schools and to have lessons in their national languages. For less numerous and more widely dispersed ethnic groups there classes or extra curriculum activities should be arranged in national languages, and also Sunday schools.

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<sup>1</sup> *The Constitutional Law of the Republic of Lithuania concludes that the concept of national community should be interpreted as the national minority (cf. Valstybes ziniuos/1995.-Nr.9. P.281).*

In 1991, in the Government Programme "Market. Democracy. Freedom" and in the section on National Minority Policy stated: "with regard to the fact that national minorities' culture in Lithuania constitutes an inseparable part of Lithuanian culture, the laws of the Republic of Lithuania presupposes protection and support for Lithuanian national minorities, their cultural and linguistic individuality and the Government subsidises programmes geared to maintain the above mentioned cultural and educational individuality".

Due to this policy the national educational system and structure as supported and partially funded by the state is legally enforced, the basis for ethnic cultures is laid down and the national languages are being developed in advantageous conditions from early childhood.

The laws of the Republic of Lithuania are oriented not merely towards decentralised cultural management and functioning they also have regard to national, demographic, ethnocultural and regional characteristics. These statements are recorded in the Law on Protected Areas in the Republic of Lithuania (09 11 1993), The Law on the Protection of Immovable Cultural Property (22 12 1994); the Law on Libraries (06 06 1995), the Law on Museums (08 06 1995), the Law on the Protection of Movable Cultural Property (23 01 1996).

The Republic of Lithuania has ratified The Pact of the United Nations on Civil and Political Rights( 1966); and The Pact of the United Nations on Economic, Social and Cultural Rights - both signed by Lithuania in 1992 and The European Convention on Human Rights (1995), and is working on ratification of the Council of Europe Framework Convention for the Protection of National Minorities (1995); Lithuania has also signed the Declaration of UNO General Assembly on Representatives of National, Religious and Language Minorities (1992).

On the basis of the Law of the Republic of Lithuania within the period of 03 11 1989 - 04 11 1991 the citizenship law started on zero conditions. The absolute majority of non-Lithuanians residing on the territory made their free decision to accept Lithuanian citizenship. On 05 12 1991 after the Law of Citizenship of the Republic of Lithuania was passed non-Lithuanians could acquire Lithuanian citizenship through the process of naturalisation or for special services and merits on the basis of exception (by Presidential decree ).

In 1991 Lithuania signed and ratified political agreements with the Russian Federation, in 1994 with Polish Republic and the Republic of Byelorussia, in 1995 with Ukraine. All the bilateral agreements protect the rights of national minorities and including cultural rights. The laws and regulations of the Republic of Lithuania protect the rights of national minorities and describe the safeguards and regulation. In the above is reflected in the national programme: "Programme for Basic, specialised higher and higher education for the national minorities residing in Lithuania (till the year 2000), (1991); "Teacher training programme for the national schools till the year 2000", (1994); "Social development programme for the East of Lithuania in the period 1996-2000", (1996); "On the 600th hundredth anniversary of Tartar and Carait settlement in the Grand Duchy of Lithuania", (1996).

In 1995 the Seimas of the Republic of Lithuania commissioned a special parliamentary work group to make further improvements to the National Minority Law. On 14 12 1995 there emerged a project that later was passed as the Law of National Communities. It was prepared with regard to the national regulations, international standards and Lithuania's obligations internationally. At this point the draft of the above document is out for consultation.

### **10.3. GOVERNMENTAL AND NON-GOVERNMENTAL ORGANIZATIONS**

Special executive structures has been created in Lithuania to give effect to the cultural rights of national minorities.

For the further realization of the Law of National Minorities a Committee of Nationalities was founded in 1989 at the Council of Ministers of Lithuanian SSR ( in 04 1990 it was reorganized into the Department of Nationalities at the Government of the Republic of Lithuania). It should be noted that both the law and the institution were pioneer legal steps in the then Soviet Union , also in Eastern and Central Europe.

On 24 03 1994 the Department of Nationalities and the National Commission for Regional Problems (established in 1991) were reorganized into the Department of Regional Problems and National Minorities of the Government of the Republic of Lithuania. The Division for Cultural Contacts with Lithuanians Abroad of the Ministry of Culture and Education also became part of the Department's responsibilities.

The Department has the same status as Governmental institution directly accountable to the Prime Minister. The Department's role is to deal with the problems not covered by the official functions of the Ministries. The regulations of the Department say that it is responsible for the definition and implementation of Governmental policy; regulating national relations; dealing the regional and ethnographical problems and further promoting contacts with Lithuanians living abroad and in emigration.

#### **The main objectives of the Department:**

- *To prepare and to submit recommendations for the Government of the Republic of Lithuania about central policy and the main strategies for dealing with the problems of national minorities and emigration;*
- *To protect the lawful interests of national minorities and their needs in Lithuania; to protect their national identity;*
- *To seek the organic integration of citizens of the Republic of Lithuania stemming from diverse national, religious and lingual minorities into the social and cultural life of the state;*
- *To develop their sense of citizenship and tolerance and of intolerance for national conflict;.*

The Department is collecting and cataloging detailed information about the national, linguistic and religious situation of national minorities in Lithuania, it also initiates research in this area (from 1990 Nationality Research Center was established alongside this institution). It organizes and participates in the preparation of educational and cultural programmes for national minorities. Since the Department has also taken it under its control to protect the rights of national minorities the Department, in fact, is carrying out the function of ombudsman.

In the objectives of the Ministry of Culture, the cultural interests of national minorities are not reflected in a separate clause. This executive institution is the founder of the professional art institutions (Lithuanian Russian Theatre), national cultural institutions (Lithuanian Jewish Museum et al.) it also protects ethnic culture and popularizes it and extends financial supports to the cultural development of national minorities. The most significant in this area is the function of the Center for Cultural Activities in the East Lithuanian, founded in 1992 and working under the Ministry of Culture. By the Resolution of the Government in 1997 responsibility for this institution was passed to Vilnius County.

In the Ministry of Science and Education the national minorities has been dealt with in a separate division since 1989.

As part of the implementation of local administration reform, many cultural requirements and interests in the multinational urban and provincial areas are satisfied by the activities of local authorities.

The Law of National Minorities take into account that the local authorities are endowed with the power to establish national minorities commissions and their composition is agreed with the other existing non-governmental national minority organizations. At present these institutions function in Vilnius and Klaipeda. They act as intermediaries between the local authorities and national minorities.

In January 1991 the **Council of National Communities** was created at the Department of National Minorities. The Council was composed from the representatives of all national organizations functioning in the Republic of Lithuania at that time. The new body is a national institution that can work on recommendations to improve national relations and to resolve national minority problems. In its daily function it pays considerable attention to questions of national identity and the main finance of national culture, coordinates cultural initiatives of on the part of national initiatives and assists in directing financial support for cultural programmes. In 1995 the Regional Problems and National Minorities Department Collegium adopted new regulations for this Council. The institution was reformed with new membership in autumn 1996.

Non-governmental national minority organizations started to appear in Lithuania only in the National Revival period (the second half of 1987 and the first half of 1988). With the rapid development of the democratic and pluralization processes and while the society was splitting on

the basis of the opinions and convictions the overall number of national minorities was growing and their differentiation through ideological and cultural orientation also deepened.

After the Restoration of Independence a new phase for non-governmental organizations began, and more attention was being paid to social and cultural needs. The national minority non-governmental organizations function in accordance with the Law of NGOs (03 02 1995).

In 1996 national minority NGOs functioned in 10 cities and 17 regions. Russians, Poles, Byelorussians, Ukrainians, Jews, Tartars, Latvians, Gypsies, Germans, Armenians, Uzbek, Moldavians, Azerbidzhany, Georgians, Estonians, Caraites, Greeks, Rumanians and Hungarians, 19 nationalities in total had separate national organizations. Poles and Russians had about 40 non-governmental organizations each while Byelorussians, Jews and Germans about 20 organizations and associations. In 1992 the Polish Union as a non-governmental political movement participated in the elections to Seimas. In 1994 part of the members of the organization founded a political body Lithuanian Polish Political Action and in 1995 took part in the elections to local Municipalities. In 1995 the Lithuanian Russian Union, was founded as a political party, in 1996 a new political organization appeared- the Lithuanian Alliance of National Minorities.

The non-governmental organizations of national minorities are usually formed on the basis of professional or other interests. Their aim is to encompass all the spheres of social life: starting with the participation in culture, economy, local authorities, through to charity support and social protection. Non-governmental organizations involve people of different age groups: children, youth, adults. Different women's organizations are active. Non-governmental organizations take care for the worldly and the confessional life of the community.

Although the Lithuanian National Revival instigated the national activity of other nationalities residing in Lithuania all these processes did not develop simultaneously or along the same lines. From 1988 Jews and Poles manifested the greatest activity in the cultural area. Byelorussians, Russians and Germans were most active in forming cultural organizations in the period 1992-1995. In recent years as highly individual ethnic group as the Gypsies started showing more interest in institutionalizing their cultural activities. They founded a non-governmental organizations and performing art groups.

The Laws of National Minorities, Education, Science and Studies allow for non-governmental and cultural organizations as well as for private individuals to open educational and cultural institutions. There are several Russian, Polish and Jewish non-governmental pre-school and basic schools in operation.



#### 10.4. FINANCING OF CULTURE AND EDUCATION

There are no separate estimations of the actual level of financial support for national minorities. There is also no single governmental institution which would channel all finances destined to needs of national minorities.

In 1991 the national budget introduced a separate clause for the first time in the post war period solely for the financial support of national minority culture and national organizations. These funds are at the disposal of the Department of Nationalities. The funds are being distributed in close cooperation with the Council of National Communities and other national minority organizations. In 1995 the department had a budget about 250 thousand Litas. From this sum 95,0 thousand Litas were specifically targeted to the National Community centre in Vilnius (opened in 1991). In accordance with the Law of Non-Governmental Organizations funds for the national minorities as well as for the other NGOs could be given only for the appointed needs of culture, education, sport, health, social and other oriented programmes. In 1995 the Department transferred 100.0 thousand Litas for the culture and social programmes, 20.0 thousand Litas for the development of contact with Lithuanians resident abroad, 20.0 thousand Litas for publishing, and 10.0 thousand for research needs. On the basis of the existing funds a large number of projects and programmes received support.

National minorities are supported from other governmental institutions when their activities are related. On separate occasions the reserve of the Government Fund has been used. Since 1993 NGOs' programmes and initiatives are supported via Ministry of Culture. This support has been used by some national minority organizations too.

Both Lithuanians and non-Lithuanians share equal opportunities in using state and local authorities cultural premises and their services.

Apart from the Russian and Polish schools, there has been a Jewish school since 1989, since 1992 a German school, since 1993 a Byelorussian school and since 1995, the first Ukrainian class. During this period, Armenians, Greeks, Caraites, Germans, Ukrainians, Jews, Tartars and other nationalities had their Sunday schools. There are also professional and higher educational institutions where the language of teaching is not Lithuanian but Russian or Polish.

It is a widely known fact that a significant part of the state and local authority budgets go to most the educational needs of national minorities. In 10 cities (Visaginas including) and also in 23 counties there are 243 schools in which the language of study is not Lithuanian. In 1995/1996 73.5 thousand children attended these schools which made up 14.1% of the total number of schoolchildren in Lithuania. 69 million Litas in 1995 went to finance national minority schools including boarding schools.

The children of national minorities school children study from textbooks written in their first language. They are supplied to schools free. They are being specifically prepared for Russian, and Polish schools by "Šviesa" Publishing house. Part of the textbooks is acquired in the homeland of the nationalities. The finance comes from Ministry of Education and Science. These expenditures are not covered from the budgets of the local authorities. In 1995 the publication costs for the textbooks for Lithuanian schools was 6.0 Litas, for Russian schools - 8.0 Litas and for Polish schools - 12 Lt.

In 1995 28 textbooks with a print run of 61.5 thousand were published for schools where language of instruction was Polish. Their cost of 1. 048 000 Litas was covered from the state budget. For Russian schools 16 textbooks were published, with a print run of 103,0 thousand. The costs of publication was 1. 3 72 000 Litas.

The state and local authority budgets also bear the costs of the pre-school institutions for national minorities (at present we have Lithuanian, Russian, Polish, Byelorussian and Yidish language institutions), as well as groups or courses in professional and special higher (6) and higher educational institutions. A separate study would be used to find out what is the exact sum that Lithuania allots for the educational needs of the national minorities, as well as for the training of teachers for these schools.

The Ministry of Culture fully maintains the Russian Drama Theatre. from its budget. Without the support of the state it would not be able to survive, since in 1995 its performances were attended by 28.4 thousand people, the main and the small auditoria achieved only 24 % of possible audience capacity. The support of the government is clearly manifest in the selling prices of the tickets for this theatre since they are a bit lower than in some other theatres.

The Ministry of Culture also supports the Lithuanian Jewish Museum (restored in 1989). While planning its financing the Ministry of Culture is aware of the multinational specificity of the areas. For example in 1995 0.30 Lt per person were spent for the library. Multinational regions in Salcininkai, Vilnius and elsewhere were allowed 0.40 Lt per person.

In 1991 -1995, before privatization, the state supported newspapers "Kurjer Vilenski" (Published in Polish) and "Echo Litwy" (Published in Russian), as well as some regional publications published in either Lithuanian, Russian or Polish. The state budget also takes upon itself budgetary assistance for the literary and cultural magazine "Vilnius" (published in Russian and from 1995 in English).

Because of cultural decentralization local financial support from authorities is growing in importance for national minorities. Since a large part of national minorities lives in compact settlements and usually make up the majority of the local population it is only to be expected that their main financial support should be from local authorities. Some municipalities provide

financial support for the cultural activities of the local national minorities from their annual budgets.

In supporting and maintaining the culture of national minorities sponsorship and charity becomes of increasing importance, in addition to support from their home-countries and from international organizations. The legal acts of the country, bilateral and multilateral conventions do not forbid drafting of common projects nor concrete help. This is widely and actively manifest in the activities of the Polish, German and Jewish communities. By the data published in Polish media in 1994 Lithuanian Poles received 6 million Lt worth support from abroad to further develop education, culture and social needs.

In general overview of financial sources and ways for cultural and educational needs of national minorities it must be noted: 1) although individual and foreign support is growing expanding the Lithuanian state and local authorities remain the main sources of financial support; 2) The Department of Nationalities is not the only institution that is endowed with financial sources 3) the analysis of educational and cultural needs of national minorities shows that in distributing the national and the local budget attempts are being made to recognize the real potentiality of national minorities. Despite the above Lithuania still lacks provision for national minority education and flexibility for supporting cultural activity and more definite criteria of evaluation are still required..

## 10.5. CULTURE PRESERVATION AND PROPAGATION

In 1988 -1995 several new structural units were founded that research and preserve the cultural heritage of national minorities. In 1990 at the National Minority Department the **Lithuanian National Study Center** was launched, in 1991, In Vilnius Pedagogical University, the **Laboratory for National Minority Education and Culture Studies and Department of the Byelorussian Language and Literature** were founded. In the same period **Centres of Judaism, Polonistics and Slavistics** opened in Vilnius University. The study of national heritage and its wider spread is a matter of interest for the Russian, Polish, Jewish and Byelorussian communities that established special institutions on a voluntary basis. to serve the same objectives.

The Mass media are important for the better understanding and propagation of national cultures. Bilateral and multilateral agreements of the Republic of Lithuania provide the right to information in ones native language, its further transmission and wider spread. The press and periodicals of national minorities are being founded and operated on a par with Lithuanian national publications.

In 1988 - 1996 newspapers and magazines went out in Lithuanian, Russian, Polish and Byelorussian, Ukrainian, Yidish, English, German, French, Greek, Tartar and other languages.

The periods between publications, the print-runs, the time publication took was determined by the financial situation of the publishers and the readers, the actual number of readers and their predisposition towards the publications. Thus the publication of periodicals was and still remains very dynamic in a period of change.

**Periodicals (newspapers and magazines) according to the language of the texts:**

Language of periodicals	1990	1995
<b>Total number</b>	<b>483</b>	<b>798</b>
Lithuanian	398	689
Russian	69	55
Polish	9	12
English	5	36
German	1	4
Jidish	1	1
Byelorussians	0	1
Esperanto	0	1

*SOURCE. Lietuvos Kultūra, spauda, sportas. V., 1996.-P.30, 31-32.*

Although the number of periodicals in other languages has grown by 24 new publications their publishing volume has dwindled by 3,9 per cent. (cf. 17.6% and 13.7%)

Comparing the structure of the periodical on the basis of the language of the publication throughout the Soviet period and at the present time, it is clear that the languages of these publications range from Russian and Polish, (as before) to Byelorussian, Yish and Ukrainian; Russian periodicals are no longer to the position of intermediary in the area of study. This place is now being taken by English and German languages. The number of newspapers in Russian has grown (in 1990 there were 40, in 1995- 44 newspapers), but the number of magazines shrank (29 initially to 11 presently). On the other hand in this period an attempt was made to diversify the thematic variety of the magazines was attempted to diversify.

In 1990 single publication in non-Lithuanian print run made up 9.5% of the print run all Lithuanian newspapers, in 1995 it grew to 10.1%. Comparing the situation in 1995 with 1990 the number of magazines in Lithuanian grew 2.2 times in number, but their single publication print run dropped by 2.4 times, and annually by 3.5 times. The number of magazines in Russian dropped 2.6 times and their single publication print run by 2.3 times. From 1990 to 1995 the overall number of Polish publications grew by 3 items (from 9 to 12). However, the single publication print run over the same period decreased 5 times and for newspapers 2.8 times.

The only dailies published in Russian and Polish "Echo Litwy" and "Kurjer Vilenski" were the only dailies supported by the national budget. This is the source of financing for the magazine "Vilnius" as well. Three more regional newspapers published in Lithuania, Russian and

Polish were receiving similar support within the period of 1991-1994. Other non-Lithuania regional newspapers were published with support from authority budgets. Periodicals in languages of national minorities are partly supported from the Government Reserves Fund, Ministry of Culture, Department of Nationalities, Open Society Lithuania - Fund and other organizations and foreign countries.

Apart from periodicals books of fiction and non-fiction were also published in the languages of national minorities. In 1994 314 non-Lithuanian books were printed which is about 9,7 % of all publishing. This same year 97 books were printed in Russian and 30 books in Polish. Poles, Russians, Jews have opened private publishing companies.

Radio and Television are effective means of transmitting information and culture in the languages of national minorities. Programmes in Russian have been broadcast on throughout the post-war period. The first radio programmes in Polish were on air in 1947, but Television in Polish appeared only in the period of National Revival (since 1989). Later the National radio and television engaged itself in the preparation of programmes in Byelorussian, Ukrainian, Jidish, German, Tartar and other languages. Religious programmes are being transmitted in the languages of national minorities. National radio and television has, in fact, opened several departments for national minority programmes.

In 1995 Russian programmes were on air for 684 hours, Polish - 179.5 hours, English - 417 hours and other non-Lithuanian languages shared 122.5 hours of air time in total. Radio programmes in non-Lithuanian languages took 8.8% of all radio time and 7.1% of television time. That year Russian programmes on Lithuanian television lasted 87 hours in total and 26 hours in Polish, in other non-Lithuanian languages 198 hours. These were also the languages of the programmes transmitted through the local authority television channels.

Municipal television transmitted programmes in Russian of 879 hours in total in 1994, in Polish 49 hours. In April 1990 Polish television channel 1 was started to retransmit in Lithuania. In 1994 this channel was substituted by "TV Polonia". Until 1994 on national lines Russian TV was being received. Since Russia refused to cover the costs of the retranslation of the programme and because of the demands placed on Lithuania by the international copyright agreements Russian and other foreign TV programmes are retransmitted only via cable lines. At present programmes in the languages of national minorities are being shown on private Lithuanian TV channels. On 01 07 1992 the private Polish radio "Znad Vili" was launched.

Artistic performance of cultural communities both professional and amateur plays an important and exclusive role.

According to the national census in 1989 1.5 % of all inhabitants were occupied in the areas of art and culture. Among Lithuanians these professions made 1.6%, among Russians 1.1%, Byelorussians 0.7%, other nationalities 1.2% In the 90s representatives of national minorities were registered members in all artisan unions :Cinematographers' Union- 6.8% of all

members of the organization; Artists' Union 6.1%, Writers' Union 5.8%, Composers' Union 5.5%, Architects Union 5.2% Lithuanian Writers' Union had a Russian section since the post war years and a Polish section from 1989. Russian and Polish galleries operate in the country.

With the aim of securing the professional status of the artist, representatives of national minorities are encouraged to study in local and foreign art schools. In 1991/1992, in the Lithuanian Conservatory (now Lithuanian Music Academy) there a special group of actors was assembled to prepare specifically for the Russian Drama Theatre, and thus they were studying in Russian. In 1993/94 the Academy made an attempt to select a Polish group for a Polish Theatre in Lithuania, but there were no applicants for the position. In the summers of 1992 and 1993 Vilnius higher educational school (now conservatory) was recruiting students to study for the specialties of music teacher of Ethnographic music in the Polish language. The initiative remained unrealized since there were no applicants to undertake studies.

Although professional artists from national minorities work in Lithuania, and professional and semi-professional art groups do operate the general culture of national minorities is mostly maintained through the creative work of amateur artists.

During the period of National Revival and the Republic of Lithuania, quantitative and qualitative changes appeared in national minority amateur art. Apart from Polish, Jewish and Russian, national art groups were created by Byelorussians, Ukrainians, Tartars, Latvians, Germans, Gypsies, Armenians, Caraites and Greeks. In 1988-1990 along with the church choirs there emerged 30 new Polish amateur art groups. In 1995 there existed over a hundred national minority amateur groups for different purposes.. Among these more than 60 groups were Polish, Russian above 20, 5 Byelorussian, 2 Tartar, 6 German, 3 Gypsy, 5 Ukrainian, 5 Jewish groups. These performers are situated in 7 cities and 16 regions. National traditions, culture and folklore are not solely the privilege of the older generation but of the younger as well. The young age of the amateur performers shows that this area is acquiring new perspectives. Since 1994 National Minorities' Art Festivals were started. They are convened by the East Lithuanian Cultural Center together with National Minority Department and national communities.

The National Revival Movement in 1988 -1995 inspired a cultural and national revival of national minorities residing in Lithuania and also encouraged their further development. The Cultures of National Minorities which are deep - rooted in Lithuanian history, with a rich heritage, has long become a special feature of Lithuania's own culture. Yet by its renewed spread, intensity and diversity it is a new quality phenomena in the cultural life of Lithuania in the second half of the 20th century.

The tempo and dynamism of the cultural life of national minorities in many instances overtook that of the Lithuania in 1988-1995. This was made possible as a result of the Government of Lithuania's tolerant and persistent policy as recorded in legal acts, financial support from the state and local authorities, and the initiatives and achievements of national

minorities communities themselves. At this point we can talk about the completion of a certain stage in the formation of national minority cultural development, revival and structuralization. Further perspectives and cultural achievements will depend on subjective and objective factors as defined by the national and communal needs and by opportunities to support and develop national minority culture, and by further initiatives to encourage and develop the cultural potential of national minorities

## **XI. CULTURAL CO-OPERATION**

### **11.1. GUIDELINES FOR INTERNATIONAL CULTURAL CO-OPERATION**

During the years under Soviet power, international cultural contacts were completely controlled by the state monopoly: through the executive and party power, and the security services. Although there was a Union for International Cultural Contacts, its impact and opportunities to form an international cultural relations policy were extremely weak. Besides, the Lithuanian culture actually was treated as not belonging to the state, but as one of the "territories" in the USSR ( cultural contacts were usually made via institutions of the USSR abroad).

In Lithuania by the same reason there were no cultural institutions of foreign states. The cultural contacts with numerous Lithuanian Diaspora living in diverse countries of the world and having a great potential for national culture were under strict control.

At the end of nineties the situation has started to change in a radical way. The first to start co-operation were the artists unions and collectives, artists by themselves who began to visit other countries as tourists. State control in this area was fast evaporating and the initiative passed into the hands of the above mentioned unions of artists, the newly established non-governmental organisations, amateur and professional groups, or to the state institutions - museums, theatres, National Philharmonic Society and National Library.

When the cultural exchange became liberal, unrestricted and very varied, the state - in this case the Ministry of Culture- took up other functions. Firstly, the Ministry took up the legal establishment of international contacts at state level and forecast the framework of the most important areas of cultural co-operation. In this case the state presents diverse suggestions as for the agreements on the inter-governmental cultural co-operation and takes up corresponding obligations. Secondly, the Ministry itself initiates and signs inter-departmental agreements on

cultural contacts and their protocols. The latter agreements and protocols, as practice indicates, provide broader and more definite options for cultural exchange. The Ministry has signed such agreements and or protocols with Estonia, Bielorrussia, Latvia, Poland, Russia. Agreements for inter- governmental cultural co-operation are signed with Israel, China, Turkey, Venezuela, Germany, Ukraine, Columbia, Slovenia, Greece, Italy, Great Britain, Bulgaria, Spain, Flandria.

As can be judged from the list of the countries, the geographic spread of cultural contacts is varied and parti-coloured. It is true that it is quite complicated to disclose under what principles, criteria, motives those countries "fall under" mutual agreements. No doubt, in this context the priority is allotted to cultural contacts among the Baltic countries (Estonia, Latvia, Lithuania), which used to have strong traditions in the years of Soviet power as well as corresponding co-operation programmes in almost all spheres of culture and arts. In 1990-1995 especially intensive cultural exchange took place between Lithuania and Scandinavian countries, and their continuation is not in doubt. Although there are no inter-governmental or inter-ministerial agreements between Lithuania and Scandinavian States yet (which reflects the approach of Scandinavian partners to avoid such documents) and the cultural exchange is developed on the basis of joint programmes, projects or initiatives. The State institutions and public organisations have direct contacts and mutual responsibilities. Intensive cultural contacts bind Lithuania with France, in this case traditions can be traced: the pre-war time cultural orientation was "pro-French" and included not only cultural exchange, but also arts education. In 1990-1995 Germany came to be a strong cultural partner.

The third function to be performed by the Ministry of Culture is the organisation and co-ordination of big Lithuanian culture and arts events abroad (Days of Culture, International Art Fairs, exhibitions, festivals, etc.) as well as Lithuania's guaranteed participation in programmes of culture and arts arranged by European Union, the Council of Europe, UNESCO, "ARS BALTICA" network. In this sense the role of the state is biggest because it is based on the financial support of those programmes.

At present in Lithuania top level conversations were started as to the necessity to form the image of the state abroad and in this case culture plays a leading role. Although the necessary implementation mechanism has not been developed yet: corresponding institutions, contact co-ordination structure, the main ways and means of promoting Lithuanian culture abroad are not set. The Embassies of Republic of Lithuania abroad (except one in Russian Federation) do not yet have cultural attachés. Lithuania has no Culture and Information Centre or Culture Institute in any foreign country. In this field the activities of the Ministry of Culture and the Ministry of International Affairs are not sufficiently co-ordinated. From the point of view of cultural policy that remains a serious draw-back.



While implementing the main functions the Ministry of Culture does not hinder its subordinate institutions from developing international contacts independently. With their financial support there is also the attitude that the exchange should have long-term prospects and mutual impact, involve the public and as many participants as possible, and promote youth contacts, and personal ties between artists. There are drawbacks in this sphere of activities as well: the majority of institutions of art and culture in Lithuania still use the inefficient means to advertise their activities. The cultural marketing lacks flexibility, speed, and the introduction of new technologies.

The years 1990-1995 were very much important for cultural co-operation when a variety of cultural institutions from other countries were established in Lithuania (cultural attaches at Embassies; Nordic Information Office; Danish Culture Institute; British Council Information Centre; USA Culture Centre; George Soros Foundation, the functions of which are performed by the Open Lithuania Foundation).

In the field of international cultural exchange there are random, temporary phenomena, "taking in" and "out" of low quality culture production, violations in the field of copyright, etc.

## **11.2. CULTURAL CONTACTS WITH LITHUANIANS IN EMIGRATION**

About 1 million Lithuanians live abroad at present. For a small country like Lithuania it is a very big number. Lithuanian emigration has been formed from two major migration waves: after World War I and after World War II. In the latter instance we were under the strain of Soviet occupation with the consequent repressions and exile of Lithuanian nationals. Therefore, in this second wave, we can hardly use 'emigration' with satisfactory accuracy. Lithuanian communities abroad are linked by the World Lithuanian Community (Pasaulio Lietuvių Bendruomenė, lith. PLB). Presently Lithuanians from 27 countries have joined PLB: 19 Communities from the West and 8 newly formed Lithuanian communities in the Eastern countries. PLB headquarters are in Chicago, USA. PLB has opened its mission in Vilnius. PLB is publishing monthly magazine "Pasaulio lietuvis", that is circulated among all Lithuanian communities abroad.

The most active groups abroad are in the USA and Canada. They are the most numerous and on that basis are able to publish cultural periodicals (newspapers, books). Sunday schools also support cultural programmes, and establish awards for cultural and artistic merit. The Lithuanian community in the USA has started a Lithuanian Fund through which their support is extended to Lithuanian institutions or separate programmes.

Lithuanian nationals in East European countries are in a far more difficult situation: they cannot finance their own activities, and are less efficiently run through inexperience. For these

reasons Lithuanians living in the East receive material support from the Lithuanian state. In 1990-1994 different cultural and art events were financed, financial input went into the building of cultural centres (Byelorussia and Poland) as well as the functioning of Lithuanian schools, Lithuanian periodicals were sent to schools and libraries.

Programmes for support and cooperation with Lithuanian communities abroad have been administered by the Ministry of Culture and Ministry of Science and Education since 1990 in close cooperation with PLB Board of Managers. In 1995 the support to Lithuanian communities was handed over to National Minorities Department of the Government of the Republic of Lithuania. In 1996 Lithuanian Seimas created a Commission for the development of cultural contacts with the Lithuanians in USA.

In 1994 National Minorities Department organized a Forum for Representatives from the World Lithuanian Community. The main guidelines for cooperation with Lithuanians abroad were drawn. Certain cultural programmes in Latvia, Moldova, Ukraine, Siberia, Uzbekia, Russia and Poland received concrete support.

With the aim of establishing a more vibrant bond between Lithuanians at home and abroad the first World Lithuanian Song Festival was arranged in 1995. Lithuanian folk dance and song bands from abroad took an active part in it.

The goal of the cultural contacts with Lithuanians abroad is to keep up the national identity of the Lithuanian communities and particularly to promote interest in Lithuanian language and culture among the young generation of emigration. However in achieving this goal we constantly encounter organizational, functional and coordination faults; some overlapping of initiatives among national institutions is apparent as well as an insufficient exchange of information.

## **XII. INSTEAD OF CONCLUDING WORD**

After the 1<sup>st</sup> Congress of Lithuanian Culture (1990) followed no active discussions on state cultural policy for a couple of years. In processes of economic and social reforms cultural problems were not given priority. The press wrote about the situation in certain cultural areas, first of all, about cultural heritage, declining number of cultural institutions (libraries, cinema theatres, centres of culture), diminished role of Creative unions and artists in society, the insufficient financing of culture, etc. However, no attempts were made to embrace and evaluate the state cultural policy, the effectiveness of its implementation mechanism, to establish priorities and the guidelines for cultural development as well as the provisions for administration, financing and legal norms. There appeared no articles presenting the analysis of implementation of the cultural programmes adopted by the Governments. As have been stated in Section 4.1. "The

Seimas and Government”, cultural issues were not periodically discussed even on the highest level of the power – at the sittings of the Seimas. The Seimas sitting of the 28. April 1993 devoted to culture did not provoke any considerable discussions on state cultural policy.

### 12.1. DEBATES ON THE LITHUANIAN CULTURAL POLICY IN 1994-1996

On 20 August 1994 “Provisions of Lithuanian Cultural Policy” drawn up by five authors were published in the weekly *Literatūra ir menas* under the Writer’s Union. The emergence of this document (project) was a sign that state cultural policy was a matter of great concern among the strata of cultural representatives and that the ideas of the 1<sup>st</sup> Congress were alive. The Provisions enumerated the objectives and principles for the cultural policy, specified the cultural subjects, determined cultural values and actions of the state administrating and financing culture as well as the importance of legal norms. In a sense the Provisions to a certain extent reflected the idea raised at the 1<sup>st</sup> Congress to draw up the Law on Culture, regulating the whole Lithuanian cultural process and its variety. Besides, the Postulates expressed the will to grant to culture more security guarantees in the context of economic and social reforms as well as to soften the impact of unfavourable economic laws.

The Provisions, however, did not attract any greater attention of the cultural strata, and reaction of public was poor. It should be mentioned that the document was published following its presentation to the Seimas. State institutions, public organizations and creative unions had no opportunity to review it. This fact contradicted the Provisions declared statement of “publicity” and “public and citizens” right to participate in consideration of cultural issues. A serious flaw of document was its declarative and theorized content as well as the unqualified legal preparation. Besides, the Provisions failed clear understanding of the structure of the Lithuanian cultural management and the principles of the budget composition. Some phenomena, pointed out in document, already functioned in Lithuanian culture or had been legalized by the adopted laws and legal acts ( e.g., expert commissions; the Council of Culture and Art; the financing of cultural programmes; state grants to artists; the Law on the Fundamentals of the Local Self-Government; the determined terminology of cultural laws; etc.).

One of the essential ideas for cultural policy proposed by the Provisions was “socialization” of cultural policy and the “self-regulation” of culture, i.e. the granting of extensive rights to public organizations and specially established institutions to implement cultural policy. As to the latter, document provided for two of them: **the Congress of Culture** (called every 4-5 year, the function of which was to define the strategy of state cultural policy) and **the Council of**

**Culture under the Government.** The latter's institutions functions were to implement the objectives prescribed by the Congress as well as to adjust the directions of cultural policy, determining the financing priorities of culture, etc. The authors of the Provisions declared in press that direct state regulation of culture must be counterbalanced by its "public self-government" and that "it is impossible to talk about the independent development of culture and its autonomy without liberating it from legal, financial and organizational dependence of state" (the daily *Diena*, 30 August 1995). Thus, authors of idea of "socialization" of culture management proposed a highly ambitious and juridically intricate way for the implementation of cultural policy, almost eliminating the state cultural management. However, essential point was unclear: who will be responsible for the results of the implementation of the "socialized" cultural policy in case of its "self-regulation" - the state or public organizations?

The **Ministry of Culture** submitted to the Seimas the assessment of the Provisions drawn up by the authors and pointed out the main flaws and legal inaccuracies of the document. The Seimas considered the Provisions twice, but not adopted.

The discussion on state cultural policy expanded in 1995-1996 upon the adoption on 10 October 1995 the resolution of the Lithuanian Government on the organization of the 2<sup>nd</sup> **Congress of Lithuanian Culture (29 June 1996)**. The Ministry of Culture was delegated to organize the Congress. The composed Commission on the Organization of the Congress prepared the plan of main items to be considered at the Congress: 1) laws on culture, 2) financing of culture, and 3) the relations between state and public cultural organizations.

The differences in opinions arose on documents for the Congress: **1) the Provisions of Lithuanian Cultural Policy** revised by the mentioned group of authors, **2) the Fundamental Provisions of the Lithuanian State Cultural Policy**, drawn up by the Ministry of Culture, and **3) the Law on the Fundamentals of Culture of the Republic of Lithuania** drawn up by a group of the organizers of the Congress (during the Congress its title was changed to the draft **Law on the Promotion and Protection of Culture**).

The **Provisions of the Ministry of Culture** were drawn up implementing the programme of the Government. In this document were formulated general objectives for cultural policy, methods of its implementation and appropriate actions of state in various areas of culture and art. The Provisions based themselves on valid laws and normative acts on culture, and prescribed the further prospects for new legal documents.

The comparison of the Provisions drawn up by the Ministry with the above mentioned discloses some essential differences: **1) the document of the Ministry** concretely defined the legal, administrative, financing and information measures, what the Government must take in the process of the implementation of cultural policy; **2) it specified the actions necessary for the development of culture, the guidelines of the implementation of cultural policy, pointed out**

responsible subjects for the results of those actions and as well as determined the limits of competence of the state, county and local authority; and 3) put greater emphasis on the role and responsibility of state in formation and implementation of cultural policy, without ignoring public organizations role in decision- making ( Provisions prescribed the legalized by law the **Council of Lithuanian Culture and Art**, which performs consultant and expert functions of the Government; the **Collegium of Cultural Self-Government and Expert Commissions** under the Ministry).

Whereas, the Provisions revised by five authors declared a different position: "The state shall create a legal and political system which constantly helps society to manage financial support to all spheres of its cultural activities (...). **The direct regulation of state culture must be counterbalanced by its public self-regulation**" (see: Draft Projects to the Congress of Lithuanian Culture. 10 May 1996). In authors' opinion, the state must support and maintain culture up to the "self-regulation" level.

In his way, the debates on Lithuanian cultural policy and versions of the Provisions revealed the following two main approaches: 1) the opinions coincided that public organizations, first of all the Council of Culture and Art, must participate and make appropriate impact in the implementation of cultural policy; 2) the positions differed concerning the role of state in the formation and implementation of cultural policy and the responsibility for its results.

The further discussions, particularly, the consideration of the Draft Law on the Promotion and Protection of Culture showed that the greatest discrepancies existed concerning the objectives and functions of the institutions of cultural management, in defining the links between the Ministry of Culture and independent public institutions - the Congress of Culture, the Council of Culture and Art. The Congress of Lithuanian Culture, according to the draft law, is an "independently functioning institution which accumulates the initiatives and ideas of the public cultural policy and **coordinates the Lithuanian cultural policy**". Congress functions under the regulations approved by the Seimas and is accountable to the Seimas. The prescribed functions to the Congress were extensive: to consider cultural priorities, directions and objectives; to draw up strategic cultural programmes and control their implementation; to expertise the laws, the cultural situation; to submit conclusions and proposals to the Seimas and Government on state budget funds for culture; to manage the State Fund of Culture; to analyse human rights and freedoms in cultural sector; to observe mass media; to analyse facts of ethics violation of civil servants, etc.

The idea of new cultural institution - Congress-attracted strong criticism of specialists, cultural administrators of local governments. They raised doubts on expediency, an excessively detailed interference into mass media, an extension of activities and duplication of the functions of the Ministry of Culture and other institutions under its authority, etc. Different opinions on administration structures of the Lithuanian culture and the content of the draft documents were expressed by the members of Organising Committee of the 2nd Congress. Due these reasons the

draft Law on the Promotion and Protection of Culture was not considered and approved at Congress and the decision to its further elaboration was not made.

2<sup>nd</sup> Congress adopted the Resolution addressed to the Seimas, the Government and the Ministry of Culture. It declared the following directions of the further activities:

- to decentralize the management of culture, legalizing its public self-government;
- to create possibilities for public to participate in the formation of state cultural policy through the independent organizations and cultural institutions;
- to give possibilities for creators and specialists in proposing projects on culture and making decisions for financing and the control of projects implemented;;
- to establish the obligatory relations between state culture institutions and the public;
- to legally determine the participation of state and public in cultural activities, as well as their functions, rights and responsibility;
- to develop various support forms for culture, to perfect a legal basis for promotion and charity;
- to initiate the establishment of the State Fund of Culture and to approve its regulations.

The Congress was in agreement that upon the coordination of both draft projects of Provisions draw up single document. However, it has not been done. Only on 14 April 1997 by the decision of the Committee on Education, Science and Culture of the Seimas a working group was formed to draw up joint project of Provisions.

The discussions held between 1994 to 1996 on Lithuanian cultural policy, the preparation for the 2<sup>nd</sup> Congress, its activities and results showed that the considerations on the Lithuanian cultural policy failed to find an acceptable model of state cultural policy and to bring out the new, consensus-based essential directives for its formation and implementation. The debates, though prolonged and stirred up the cultural society and state institutions, eventually immersed in the matters of personal ambitions; controversial ideas and a non-constructive dialogue. Thus, there is a reason to state that the 2<sup>nd</sup> Congress of Culture ended without appreciable results. Its 2<sup>nd</sup> session planned to be held in September 1996 did not take place.

The positive result of debates was they have brought out organizational, legal and financial issues of cultural policy as well as possible directions of reorganizations in cultural area. Preparation of draft laws and normative documents enabled to specify precisely major tasks facing the cultural development. Most importantly, the need to define a balance between state and public responsibilities in the implementing of cultural policy was apprehended. Debates revealed that state cultural policy is an urgent object for intellectuals and stimulates their initiatives and organizational activities. It was understood that the main decisions could be achieved by the way of discussions and opinions formulated. Finally, discussions have shown the openness of

Lithuanian society to different ideas and what conditions there are to spread them in democratic way.