CULTURAL POLICY TRENDS AND THEIR IMPACT ON PUBLIC SERVANT TRAINING IN LITHUANIA AND PORTUGAL (COMPARISON)

Irena Alperyte1

Abstract

This paper has been prompted and originated during and via the research done in Portugal, at the Instituto Politecnico de Braganca. The main goal of the study has been to examine and compare key issues in cultural activities as part of public service sector of Portugal and Lithuania in the context of membership of these countries in the European Union. Since both countries have recently suffered from authoritarian regimes, the author pursued a goal of examining skills and capacities that public servants require to be able to comply with new challenges and requirements. The main trends and indicators that interested the author have been the following: overall country transformations undergone during recent years; change of legal, administrative and financial framework of each given country; as well as economic indicators of the activities in the cultural sector and future provisions for their development; and finally – trends and skills that are critical to the public service quality improvement. The author has completed several interviews with officers in cultural sector of Portugal and Lithuania, which is the basic methodology, applied for the research, and as a tool used the document by the Compendium of Cultural Policies in Europe, done by the group ERICarts (the European Institute for Comparative Cultural Research).

The research indicates that in general Portuguese and Lithuanian cultural sectors demonstrate common trends of the European Union policies concerning culture as part of public service.

Lithuania’s share to Central Government and Local Government is quite similar to the Portuguese one.

The highest expenditures in recent Lithuania can be observed in national cultural institutions (libraries, museums, theatres and concert organisations) and the lowest ones – for film; whereas in Portugal the largest share of public expenditures went to performing arts and museums, and the lowest went for visual arts.

In Lithuania we can observe the centralised structure moving towards decentralisation in culture, whereas in Portugal we can observe some areas of devolution but hardly decentralisation.

Lithuania provides new legal premises to introduce measures that would improve the legal status of artist organisations and the social and economic status of self-employed artists. In Portugal there are currently no special social security measures for artists. However, efforts are being made to extend social security measures to artists.

Lithuania but not Portugal has had legally recognised languages of minority cultural groups and has done legal provisions to promote the use of languages of minority cultural groups in radio/TV programming (Russian, Polish and Belorussian).

In the area of professional status of women working in the cultural sector, Portugal but not Lithuania has done significant steps.

Portugal and Lithuania demonstrate avid striving towards competitiveness of cultural sectors in the light of European Union trends and requirements.

Both countries admit that more attention should be paid to economic mechanisms and legal frameworks, implementing new ideas and methodologies in cultural sectors and new skills and capacities are required to be able to comply with new trends and challenges in public servant training in culture.

Introduction

Transformations in cultural sector reflect on general transition of a global and the European picture of societies. In Lithuania nowadays there is certain lack of data collected on culture as an economic, administrative and social mechanism. However, the fact that culture policy researchers unify their efforts under the umbrella of the European body gives us an opportunity to see a more detailed landscape of this field. The body that assists us in doing this is the ERICarts-Institute that was established by the European Association of Cultural Researchers, attempting to satisfy the need for analysis of current trends in the fields of culture in different European countries. At present, this network includes: FinnEKVIT, Helsinki; Institut für Kulturmanagement/Universität für Musik und darstellende Kunst, Vienna; Observatorio das

1 Researcher, Vilnius Gediminas Technical University, Lithuania
Actividades Culturais – OBS, Lisbon, and Zentrum für Kulturforschung - ZfKf, Bonn. (www.culturalpolicies.net) The author of this paper was examining the activities of the Observatorio in Lisbon and had numerous discussions with culture administrators of many institutions in this country.

As it is stated in the mission statement, the ERICarts believes that strategic planning and policy-making for culture, creativity and innovation becomes critical during the period of transformations in Europe. The database provided by the ERICarts serves here as basis for our research.

1. Historical Background of the two countries of research.

1.1. Portugal’s overview-rejection of the old regime

Until 25 April 1974, Portugal was suffering from the anti-liberal and nationalist "Salazarist" regime, which had been imposed by the military coup of 28 May 1926. One of the regimes' main concerns was that culture was to be used for propaganda purposes. The authoritarian regime of Salazar that controlled all spheres of life used to decide what sort of culture was appropriate for Portugal and on what values it should have been based.

The military coup of 25 April 1974 put an end to the "Salazarist" regime and ushered democracy into Portugal, bringing about profound changes in politics, economy, society and culture. By July 1976, there had been six provisional governments, all very short-lived. The demise of the Sixth Provisional Government in 1976 marked the beginning of a new political era in the country.

The period from 1985 to 1995 was that of three successive Social Democratic Governments (the 10th, 11th and 12th), so that the cultural concepts remained relatively homogeneous. Socialist Government came to power in October 1995, and the state took more initiative in the field of culture than under the three previous governments. For the first time then the Ministry of Culture was formed.

Under the Socialist Governments, there were three ministers of culture (October 1995 to July 2000, August 2000 to July 2001, July 2001 to April 2002). A new Government (Social democratic and Popular Parties) was elected in May 2002.

1.2. Lithuanian case-end of the Communist era

In Lithuania, throughout the Soviet period (1940-1990), the cultural life was ideologically influenced by the Communist Party which controlled all spheres of state and public life. Administrative processes were guided by the norms set by an authoritarian and centralized management structure.

All decisions in societal life were directly subjected to the Party nomenclature. The Soviet cultural policy was based upon strict lines of command in the administration and was under the ideological control of the Party. On the other hand, there was also a system of privileges enjoyed by selected artists and cultural activists.

Lithuanian culture of the Soviet period had certain forms of resistance which expressed the national cultural identity and artistic freedom through art. Moreover, the Party ideologists in Moscow regarded Lithuania and other Baltic States to be more closely related to the Western culture and, therefore, more susceptible to its influence, which allowed them to attain a greater cultural and artistic diversity.

A new phase in the development of national culture policy started with "perestrojka" and the political and social movement for Lithuania's independence Sąjūdis during the early 1990s. In 1990, the Lithuanian Cultural Congress set the guidelines for national cultural development and administration.

In the mid 1990s the discussions on cultural policy issues were related to the creation of Principles for Lithuanian Cultural Policy - a document geared at specifying long-term goals and tasks for the Lithuanian cultural policy as well as cultural development guidelines. It brought to light numerous discussions focused on such issues as cultural democratization, protection of the national cultural heritage, caring for freedom and diversity of creative activity, and cultural self-governance. The Government in May 2001 adopted the Principles for Lithuanian Cultural Policy.

The development of Lithuanian culture in the 1990s faced new problems, such as privatization of culture institutions, lack of management experience in free market processes, reform of the administrative system, and a changing status of culture institutions.
2. Shift in organizational and administrative governing bodies

2.1. Portugal’s culture administration case

In the year of its establishment in October 1995, the Ministry of Culture of Portugal implemented the administrative reform which meant a distinction between departments (central and regional) for a greater degree of autonomy.

Following the revolution of April 25, 1974 and the end of the colonial empire, Portugal was divided into administrative territories in the continent, including the archipelagos of the Azores and Madeira.

The administration of the country consists of three levels: central administration, municipal administration and the autonomous regions of the Azores and Madeira which retain their own special political administrative status and political organisms.

Despite the attempts of governments since 1985 to collaborate with local authorities on cultural programs through delegation of powers and responsibilities, there has been an extended delay in transferring responsibility for culture from the bodies of Central Government to the regional and local level. Cultural Regional Delegations were created in 1980 with the aim of reducing social and regional discrepancies in cultural activities. In the absence of real autonomy, with very slim budgets, the role of these Delegations can be generally compared to that of an "embassy" of the Ministry of Culture in the outlying regions.

Decentralization of powers and funds was a matter of the intense debate during the referendum on regionalization, held in 1998. However, the regionalization was rejected with a "no" vote of 63.5%.

2.2. Lithuania’s cultural policies

Lithuanian cultural policy is shaped and influenced by the central government (the State) and local/municipal authorities. The central government plays the most important role in forming general culture policy guidelines, while local authorities are responsible for culture development in municipalities. The role of regional level authorities (counties) in culture policy issues and decision making processes is rather passive.

The Parliament of the Republic of Lithuania plays the main role in framing the legal basis for culture. This factor determines a rather unstable character of cultural policies, whenever political climate of the country changes.

The Ministry of Culture is the centre for cultural policy planning, co-ordination, monitoring, financing and implementation. It was transformed several times during the 1990s, and was separated from the Ministry of Education and Science in 1994.

There are 60 local governments (11 city and 49 local authorities) and 10 higher administrative units in the country. The local authorities are elected every four years. They have a right to establish committees (boards) to deal with cultural policy issues. Each municipality has departments (units or special staff) responsible for culture issues.

Local authorities are responsible for the support and maintenance of local cultural institutions and for culture heritage. Counties perform administrative functions delegated by the state. Some of them have specialists dealing with cultural development within a county (region). However, cultural administration is quite inactive at the regional or county level. The distribution of responsibilities on the state, regional and local level requires being revamped.

3. Inter-sector culture co-operation

3.1. Portugal and its inter-ministerial ties

A number of protocols have been signed between the present Ministry of Culture of Portugal and other ministries with the aim of promoting inter-ministerial co-operation through integrated policies. There has, for example, been collaboration with the Ministry of Education over the creation of a National Library Network; with the Ministry of Labour and Solidarity over the promotion of reading as a way of combating social exclusion; with the Ministry of Health over the publication of material on the prevention of disease; with the Ministry of Supply, Planning and National Administration over the promotion of training for local authority cultural workers, with the Ministry of Foreign Affairs on the world wide
promotion of the Portuguese language, and with all ministries on the participation of Portugal in the Information Society.

3.2. Cultural sector collaboration in Lithuania

Unfortunately, there is no permanent governmental structure for inter-ministerial co-operation in Lithuania. The Ministry of Culture naturally co-operates with other ministries (horizontal ties) in matters relating to copyright and culture legislation, heritage protection, local self-government reform, international cultural co-operation, and representation of Lithuanian culture abroad, as well as in the fields of economy, social affairs, education in the arts, media, etc. Although, the role of inter-ministerial co-operation has increased during the process and since Lithuania's entering to the EU, it still holds a somewhat transient effect.

At the moment, ties of the Ministry of Culture with counties (regions) and local self-government are based on project/program implementation and co-financing.

4. International co-operation in culture

4.1. Portugal’s culture in and out

International co-operation in Portuguese culture has been focused mainly on the promotion of the Portuguese language and culture by means of:

- co-operation with communities and countries whose official language is Portuguese via national institutes (e.g. the Camões Institute - IC), and international bodies (e.g. the Community of Portuguese-speaking Countries - CPLP);
- ongoing co-operation with those African countries where the official language is Portuguese (PALOP);
- dissemination of the Portuguese language and culture via the establishment of cultural centers abroad and the transmission of programs via a network of radio and television broadcasters as well as multimedia organizations;
- dissemination of Portuguese works of creative art abroad and organization of major cultural events such as Lisbon 1994 - European Culture Capital, or the World Exhibition "The Oceans, a heritage for the future" - Expo 98;
- support for the participation of Portugal in international forums (UNESCO, Council of Europe and European Union) and programs.

4.2. Lithuanian culture import and export

The international cultural co-operation in Lithuania is mushrooming with opportunities on various levels between: Lithuanian and foreign authorities (ministries, departments), culture and arts institutions, artists' organizations, non-governmental organizations, funds, and private cultural bodies. Between 1997 and 2003, a number of bilateral and multilateral cultural co-operation agreements was signed with 28 countries. Recently, Lithuania has become concerned about the representation of its culture abroad, and has therefore posted cultural attachés in France, the Russian Federation, Sweden, Poland, and at the European Commission in Brussels. In 2001, the NGO, Institute of Lithuania, was established to promote Lithuania culture abroad.

Lithuanian culture and arts institutions and non-governmental organizations participate in programs initiated by the Council of Europe, UNESCO, and other international organizations and funds. In 2001, Lithuania joined the European Union program Culture 2000, and the European Cultural Programs Centre has been established as the Lithuanian coordinator for the program.

5. Anatomy of the cultural policies in both countries

5.1 Main elements of the current Portuguese national cultural policy model
In 1995, the newly established Ministry of Culture of Portugal set five principles for the cultural sector:

- **democratization**: essentially through widening of access to cultural activities, strengthening of arts teaching and ensuring that the cultural obligations of the public radio and television service are fulfilled;
- **decentralization**: through co-operation with local cultural institutions and authorities, establishment of regional branches of national agencies, and insistence on a touring element in projects funded by the state;
- **internationalization**: through participation by Portuguese institutions in international projects and promotion of Portuguese culture abroad;
- **professionalization**: through links between state cultural institutions and institutions providing ongoing vocational training and retraining;
- **restructuring**: via institutional transfer of responsibilities to flexible agencies that have considerable autonomy.

Outside the Ministry of Culture, other bodies have played an active part in the field of culture. These are:

- The Camões Institute (IC); the Directorate-General of Monuments and National Buildings (DGEMN); and the Ministry of Supply, Planning and National Administration (MEPAT);
- Among private bodies, which have made a large contribution to culture, is the Calouste Gulbenkian Foundation. Established in 1956, it has subsequently played a crucial role in a wide range of cultural activities. Other important foundations include the Orient Foundation, established in 1988 with the aim of strengthening the historical and cultural links between Portugal and the countries of the East, especially Macao and India; the Serralves Foundation, established in 1989, which has recently opened a National Museum of Contemporary Art; and Culturgest, an enterprise established in 1993 which has been playing a major role in the cultural sector.

Local authority intervention in the cultural field is said to have grown substantially, particularly since the second half of the 1980s. Meanwhile, the National Association of Portuguese Municipalities has drawn special attention to the unequal distribution of national resources (local authorities account for 7% of public expenditure, but 25% of investment and 18% of public employment). There have, however, been some quite recent positive examples of decentralization, such as: the acquisition or restoration of cultural facilities in several district capitals; the development of networks (of public libraries, museums, public performance centers, archives, etc); the launch of touring and training programs; and a rise in the number of festivals in the country.

### 5.2. Lithuanian cultural policies

Since the restoration of independence in 1990, the main guidelines for the cultural policy in Lithuania have been:

- **decentralization of the cultural administration**, related primarily to the creation of decision-making mechanisms at different levels of government;
- **formation of a legal basis** for cultural policy;
- **promotion of artistic expression** and diversity in the arts;
- **fostering national cultural identity**;
- **improving the heritage protection system**;
- **guaranteeing access** to culture and participation in cultural life.

The process of the cultural reform in Lithuania has been successfully moving forward; however, it has been influenced by several factors which prevent the implementation of many proposals: changeable
economic environment, privatization and the effects of the free market on cultural processes, as well as an insufficiently developed legal basis. The elimination of ideological and administrative control has prompted a variety of artistic expressions and forms; besides, the privatization and the restitution processes changed the nature of all cultural institutions (especially the cinemas, cultural centers, including some negative impact, too.). New non-governmental cultural institutions were established.

From a legal point of view, the process of decentralization has been facilitated in Lithuania by the Law on the Amendment of the Law on Local Self-Government (2000) which grants local self-governments legal and administrative capacities to shape and implement cultural policy in line with their communities' needs. In 2002, the Cultural Development Program of the Regions was adopted by the Government and aims to form the administrative, financial, legal and information basis for the development of regional culture.

Another challenge posed by the process of decentralization has been the redistribution of financial responsibilities between different levels of government. Discussions continue about on which tier and which authority should perform particular functions. A longer-term objective has been to move all territorially decentralized art and cultural institutions under the jurisdiction and financial control of the municipalities.

These reforms and challenges have shaped and still affect the cultural policy model in Lithuania. While the system of cultural administration was created along the principles of decentralization and upon models for co-operation between different policy levels, the State still has a dominant and decisive role in the key issues of culture administration, support and information dissemination.

6. National Definition of Culture

6.1. Portuguese concept of culture

By the end of the nineties, a new perception of the Portuguese culture has replaced the view of it as ornamental and of secondary importance. According to the first Ministry of Culture (1995-2000), "what motivates the current policy direction is indeed the idea that culture occupies a key position in a country's development, and that cultural policy must as far as possible be conducted from a transversal perspective." (www.culturalpolicies.net) This means that in order to strengthen the status of culture, the decision makers need to understand that "instead of blindly applying the logic of the marketplace to culture", they should admit that there are certain sectors of culture starving for the state intervention. Diversification of sources of funding, especially growth in private funding, can increase the number and quality of cultural activities but cannot replace state action. The socialist and social democratic governments have been pursuing this concept of culture with more or less emphasis on state intervention.

6.2. Lithuanian understanding of culture

In Lithuania a term "culture" has a very broad meaning. Traditionally, it covers all fields of artistic expression, creation and presentation (art, architecture, music, performing arts, literature, etc.), as well as cultural heritage, amateur arts, participation in cultural life, products created within or related to the culture and arts institutions. According to the Principles for Lithuanian Cultural Policy (2001), Lithuania's culture is defined as an "expression of the creative powers of an individual and the nation, guarantee of their identity and persistence; it shapes and depicts spiritual values and tangible properties, helps to educate a democratic, free and open society, promotes social and economic development of the state and reinforces its security".

7. Principles of current cultural policy

7.1. Portuguese cultural policies today and in the past

A great number of national cultural policy priorities in Portugal reflect on the principles outlined by the Council of Europe. They are the following:

a) **decentralization** - creating a national network for reading, museums and performing arts lounges; support for partnerships between central and local entities; culture contracts with cities, e.g. "National Capital of Culture", an initiative to start in 2003;
b) broadening participation in cultural life - programs for the promotion of reading, reaching new audiences, creating cultural infrastructures and conditions which facilitate access to different forms of culture;

c) support to creativity - new regulations to support film production and theatre activities, as well as creating and restructuring contemporary arts institutions.

During the past 5 years, the Portuguese Governments’ cultural policy priorities consisted of protection of heritage, promotion of reading, support to creativity and to the internationalization of Portuguese culture. The major topics of debate in Portugal in the past 5 years have been: sponsorship, audio-visual media, multimedia and fixed prices for books. The vulnerable question of fixed prices for books arose in Portugal in 1989; law finally instituted fixed prices in 1996 after a failed attempt in 1992.

It is only relatively recent that the political authorities have turned their attention to questions associated with ethnic minorities in Portugal. The fundamental step was the establishment of a process of granting extraordinary de jure status to illegal immigrants (between 1993 and 1996).

Other measures were: the creation of the Secretariat for the Co-ordination of Multicultural Education Programmes (1991) and the Intercultural Education Project (1993). The Superior Commission for Immigration and Ethnic Minorities was set up in 1996 along with the Working Group on Equality and Integration of Gypsies and the creation of the Local Authority Elections Act. The latter measures reserved non-Portuguese citizens the right to vote and stand in elections for local authority positions. There are also a number of measures to combat social exclusion, which affects a significant proportion of ethnic minorities, such as the Program to Combat Poverty and the Guaranteed Minimum Income Program.

### 7.2. Lithuanian cultural policy principles

The Principles for Lithuanian Cultural Policy (2001) is a document that examines the main policy objectives advocated by the Council of Europe including promotion of cultural identity; diversity; support to creativity and participation in cultural life.

Cultural identity of the Lithuanian culture is thought to have played a crucial role in the liberation process and throughout the five decades of Soviet rule. Today it is associated with the auspices for the national language, state protection of the ethnic culture of Lithuanians and national minorities living in Lithuania, as well as their integration into the overall context of national culture.

Promotion of creativity, i.e. of artists, has also been an important policy issue. In the 90s, a system of state support for artists (scholarships, grants, awards, etc.) was established along with other forms of financial and social aid. The Culture and Sports Support Fund (established in 1998) is an example here.

In the mid 1990s the Lithuanian Government's program on culture and the arts emphasized the protection and development of the uniqueness of Lithuanian culture, its links to traditions and the need to promote co-operation and dialogue with other cultures.

Though governments change, the basic priorities for culture laid out in the Principles for Lithuanian Cultural Policy (2001) have remained consistent. Among them there are:

- protection of cultural heritage;
- preservation and care for national cultural identity;
- support to artists and dissemination of artistic work;
- promotion of cultural institutions and participation in cultural life;
- development of the information society.

These Principles and priorities are being implemented in accordance with the new Lithuanian Cultural Development Program and Action Plan for the year 2002 - 2009, framed by the Ministry of Culture.

Since the early 13th century, the Lithuanian State has been multinational, multilingual, multicultural and multi-religious. More than 100 different nationalities live in Lithuania. Non-Lithuanians make up a total
of 16.6% of the population of Lithuania (3.7 millions in 2002). The largest groups of national minorities are the following: Poles (6.7%) Russians (6.3%) and Byelorussians (1.2%) (2002).

The rights of national minorities have been defined in the Law on National Minorities, passed in 1989 and amended in 1991. This law guarantees the right of national minorities to receive state support for fostering of their national culture, access to information and the press in their native language and to establish cultural and educational organizations. The state provides financial support for such institutions as the Russian Drama Theatre of Lithuania and the Vilnius Gaon Jewish State Museum of Lithuania.

The State Language Law (1995) gives national minorities the right to publish information and organize events in their native language alongside the official language (Lithuanian). The Lithuanian state television and radio programs broadcast programs in languages other than Lithuanian, and books and newspapers are available in the languages of the national minorities.

The Law of Education (1991, amended in 2003) states that educational institutions must incorporate information on ethnic cultures into their curricula and that national minorities should have access to education funded by the state, including lessons in their own language.

8. Other important issues related to culture

8.1. Women in culture in both countries

Women have played an important role in the process of Portuguese advancement and their proportion in working life as well as in the educational field has been rising.

In the 90's Portuguese women working in the cultural sector represented over 40%. Meanwhile, if in some branches of activities they seem to be favored (employment in libraries, museums, archives), in some others (media and performing arts) they are less integrated. In any case, and in what concerns top positions, women keep a narrow representation.

One of the political strategies to promote equality consists, in some countries, in the use of quotas, but in Portugal, in 1999 this scheme was rejected during the vote of a bill proposed by the government. During the public debate about this issue, many interviewees considered quotas as a discriminatory measure which was better to avoid. In Portugal, the growing presence of women in fields they were excluded from the recent past, now naturally tends to promote the equality.

In Lithuania, there are no special state policies or programs to promote women’s participation in cultural life or to improve their access to cultural labor markets. However, it is evident that women hold leading positions in culture departments within towns' or regions' municipalities, or culture and arts establishments, including national, non-governmental cultural and arts organizations, artistic groups and the like. In 2001, for the first time in Lithuania's history, a woman was appointed the Minister of Culture.

8.2. Legal aspects of culture in both countries

There is no overall legal framework for artists in Portugal. The setting up of the Operational Program for Culture in 2000 in the frame of QCA III, benefits artists directly or indirectly through its measures for the network of cultural spaces, the use of new information technologies, the broadening of audiences, the financing of “immaterial projects”, etc.

In Lithuania since the 1990s promotion of novel legislation has often been rather complicated and hasty. Despite these challenges, Lithuania's cultural legal framework is fairly well developed and sufficient for the time being. It currently regulates culture management, financing sources, the activities of culture and arts institutions, artists' organizations and sector specific fields.

The laws and regulations can be classified according to the following categories:

- on the protection of cultural heritage (movable, immovable, archives, territories, ethnic culture, national language);
- on artists and their organizations;
- on copyright;
• on support to culture and arts;
• on cultural institutions (museums, libraries, non-profit organisations);
• on media and other sectors of the culture industry.

On the basis of these categories, the State has developed a system of cultural institutions and provides guidelines for their registration, management and financing and regulates their relations with independent public non-profit organizations.

For instance, the Law on Art Creators and their Organizations (1996) provides a framework for the professional activities of artists and their organizations, outlined their property rights and suggested that separate legal acts be created to address the particular social needs of professional artists. In 2000, a special conference was held and research conducted into the social and economic position of artists. The status of artists was discussed at the governmental level in 2002 in order to adopt several amendments and supplements to the existing legal acts. The new Draft Law on Art Creators and their Organizations (2003) provides new legal premises and concepts to obtain a better legal status for professional artists.

The Law on the Culture and Sports Support Fund (1998) establishes State financial support to artists and their organizations as a priority. The Culture Board of the Fund evaluates and allocates funds for projects/programs of artists or their organizations. The Media Support Fund allocates money for the publications of artists' associations.

8.3. Cultural Heritage and Property

Since the restoration of independence in 1990, cultural heritage and its protection in Lithuania has been regarded as the most important priority of the cultural policy in the programs of all Governments. The primary concern has been the development of a legal basis for the protection of monuments. During the last decade, a number of laws and other legal acts were adopted which regulate a vast number of cultural heritage institutions and frame the administration of the preservation of monuments. These include: the Law on Protection of Immovable Cultural Properties (1994), the Law on Archives (1995), the Law on Libraries (1995), the Law on Museums (1995, new version in 2003), the Law on the Protection of Movable Cultural Properties (1996), the Law on Fundamentals of State's Care on Ethnic Culture (1999). A Draft Law on the Protection of Immovable Culture Heritage (2003) is under consideration.


UNESCO included the Old Town of Vilnius and the Lithuanian Curonian Spit on the World heritage list and declared Lithuanian cross-making to be among the verbal and non-material heritage of humankind.

The Law on Charity and Aid (2000, new version) prescribes charities and support to the development of programs in science, culture and education, as well as programs for the protection and restoration of cultural monuments. It has legalized the establishment of non-profit funding organizations. However, according to this law, VAT exemptions are applied only to government (state, municipalities) institutions. In 1996, the Law on Associations was adopted, prescribing a procedure of establishing associations and foundations.

The Law on Public Institutions (1996) provides a possibility for private cultural institutions to receive the legal status of non-profit organizations. Currently, NGOs operate in a variety of cultural, arts, artistic education, and cultural heritage fields.

8.4. Re-allocation of public responsibilities and power distribution in both countries

The whole process of privatization in Portugal can be seen particularly through the successive laws on sponsorship; through the Act establishing private radio and television stations, and through the Act creating state-sponsored foundations (the São Carlos Foundation and the Discoveries Foundation).

The Lithuanian Government's Culture program of 1991 had already indicated the willingness of the Ministry of Culture and other bodies of the central government to give up direct interference in the
cultural sector. Cultural institutions were to be granted more autonomy, responsibilities were to be delegated to various levels of decision-making "subjects"; opinions and proposals of art councils and other expert bodies were to be observed.

The Central government and the Ministry of Culture have been trying to steer financing into a new direction by favoring new programs (e.g. support for regional culture, ethnic programs, and young artists' projects) and enhancing third sector participation.

What apparently stands out in the (somewhat erratic) move towards privatization of culture in Portugal is the encouragement which governments tried to give during the ten years from 1985 to 1995 to private sponsorship and to its support for foundations. The Sponsorship Act already mentioned took the form of a 1986 decree, subsequently amended several times which enhanced the tax advantages available to sponsoring companies.

The sponsors are generally industrial and service sector companies, while the largest amounts spent come from the financial sector. The most generously supported fields of culture are music, theatre and the visual arts, and "multifaceted" projects which have the greatest drawing capacity by virtue of their spectacular nature.

Financial contributions rose over the ten years following publication of the Sponsorship Act, rising from 1.3% in 1987 to 16.0% in 1996 and peaking in 1994 at 31.6% (the year when Lisbon was European Culture Capital). The various acts of sponsorship are frequently managed on a very personal basis.

The process of privatising support for culture can also be seen in the creation of foundations. In the late 1980s, legal provisions were published governing the establishment and operation of foundations.

The 1986 legislation provides that gifts made to foundations automatically reduce the amount due on taxable income, provided that the state, the Autonomous Regions or local authorities contribute at least 50% of the initial funding.

Foundations are supposedly institutions which best exemplify commitment on the part of the civil society. Foundations are established with significant private capital, but in fact they also receive support from the state, which agrees to cover a set proportion of the fixed running costs. A number of foundations were created along these lines between 1989 and 1993: the Serralves Foundation, the Arpad Szénes-Vieira da Silva Foundation, the Discoveries Foundation, and the São Carlos Foundation. In the case of the last two, however, the private capital contributed was not even sufficient to cover the proportion required to maintain a foundation.

There are 7 national institutions in Lithuania: the National Martynas Mažvydas Library, Lithuanian National Museum, Lithuanian Art Museum, National M.K. Ciurlionis Art Museum, National Opera and Ballet Theatre, Lithuanian National Drama Theatre, and Lithuanian National Philharmonic. The founder of these entities is the Ministry of Culture, while funds are provided from the budget of the Ministry of Finance. In 2002, the latter made available LTL 58.758 million for these national culture institutions which represents 66.6% of the total budget of the Ministry of Culture, and 34.2% of the State’s budget. National institutions play a key role in promoting and fostering professional arts in Lithuania and abroad, by collecting and preserving cultural properties and providing methodological assistance to "lower-rank" State and municipal institutions.

8.5. Emerging Partnerships or collaborations

A Portuguese analysis of a whole range of what is regarded as cultural foundations reveals that around half of them receive subsidies that originate largely in the public sector. Within this setup, "small foundations" (focusing on the promotion of the artistic heritage and, within the limits of their means, local culture) coexist alongside the gigantic Gulbenkian Foundation, which the Portuguese used to refer to in the 1960s as “our ministry of culture”.

The geographical distribution of cultural foundations does not change the conventional shape of the cultural map of the country: there is a heavy concentration of foundations in Lisbon, followed by Oporto. But the foundations set up in the North of the country do represent local attempts to decentralize culture. Decentralization is in fact one of the main aims of the foundations located in the Northern region; in the Lisbon region, on the other hand, internationalization is a key feature.
New partnerships have emerged which present two different modes of co-financing: partnership between public and private (profit and non-profit) sectors and partnership between central power and local power. In the latter case, the Programme for the broadening of performing arts (IPAE), effective from 1999 to 2001, aims at sharing responsibilities and expenses between the Ministry of Culture and the local administration and constitutes a new form of state intervention based on a wide autonomy of the partners.

During the last 4-5 years in Lithuania there has been an increasing importance placed on the activities of independent or non-governmental cultural and arts organisations, including theatre and modern dance groups, cinema, audio and video record studios, museums, galleries, heritage protection organisations, etc. For example, Europe-wide famous theatre directors Eimuntas Nekrošius and Oskaras Koršunovas are directors of the independent theatres.

Financing of the third sector (non-governmental institutions) comes from a variety of sources. State funding is generally allocated upon expert evaluation of candidate projects or programmes submitted for competition. These are usually launched in co-operation with foreign partners. However, there is no elaborated audit and monitoring system within the third sector. In some cases, the State acts as a co-founder/establisher. Not all NGOs can be seen as promising and innovative, and their number has decreased in recent years. On the other hand, the potential development of an NGO will depend on its partners and co-operation of the state, private and independent institutions.

8.6. Support to Creativity and Participation

Since 1996, new bodies and institutions have arrived on the scene: the Institute of Contemporary Art (IAC), the Portuguese Photography Centre, and the Museum of Contemporary Art (MAC); the latter of which was set up through an agreement between the Ministry of Culture, the Municipality of Oporto and the Serralves Foundation. The IAC and the MAC will require fairly regular public financial support in order to build up their collections, but they may contribute to a structural effect on the sector, strengthening artistic creativity and creating a kind of public market for the visual arts.

The State support for artists and their organizations remains predominant. Indirectly, artists are supported through tax exemptions to their organizations, for creative activities and on works of art. Support from private sponsors and the third sector has not succeeded in providing sufficient additional income. The Lithuanian arts market is rather limited and underdeveloped, and there is an imbalance between the quantity of arts productions on the market and society's buying power. The economic and social position of the artist, especially of freelance professionals has naturally deteriorated.

An artists support program in Lithuania has been elaborated and includes direct grants and awards for artists as well as for the acquisition and dissemination of works of art. In 2001, this program had a budget of LTL 9.93 million (2.9 million euros).

The Lithuanian Art Creators Association is composed of 11 artists’ unions, which have about 6 000 members. The state finances various activities of the Association, providing money for specific art programs/projects, which are submitted by the Association to the Ministry of Culture. LTL 1.0 million were allocated to the Association in 2002.

The Culture and Sport Support Fund, the Media Support Foundation, the municipalities, and the Open Society Fund Lithuania also provide funds for artists’ programmes/projects.

9. Financing of culture in both countries

Expenditure by public authorities on culture in Portugal demonstrated an upward trend - in 1999, it amounted to 1.2% of GDP compared with 0.57 in 1993.

An examination of the total expenditure on culture by Portuguese families also shows the same trend but in a much larger proportion - in 1999, it rose to the quadruple of the total expenditure by public authorities (4 622 millions of euros against 1 315) and represented 4.3% of GDP.

The percentage of the Ministry of Culture's of the Republic of Lithuania expenditure (including heritage protection) in the overall state budget remained rather high - more than 2% during the last years.
The share of culture in the National Lithuanian budget (the state budget plus the aggregated budgets of the local authorities) was over 3% during that period. Financing for arts education, maintenance of higher and high art schools, supplementary art training is provided by the Ministry of Education and Science.

The availability of various funding sources for culture is greater. The most important new source is the Culture and Sports Support Fund, Lithuania financed through revenues generated by an excise duty on tobacco and alcohol (LTL 6.2 million in 2001). Media projects are financed by the Media Support Foundation.

Expenditures on arts and culture in major cities, where national ("republican") institutions are located, amount to merely 2% of the total expenditure, while a few local self-government units account for 4-6% of the total expenditure, due to attempts to maintain a high level of cultural services.

In 2000, cultural expenditure per capita in relation to GDP was LTL 78.9 (ca. 23 euros). Total cultural expenditure in relation to GDP was 0.6% in 2001. (LTL 3.45 = 1 euros).

The Portuguese Central Government recorded its highest levels of expenditure in 1991, 94 447,38 euros at constant prices, corresponding to 0.32% of the GDP or expenditure per inhabitant of 9.55 euros. The Local Government recorded its highest total in 1995, 83 962.65 euros at constant prices, which represents 0.26% of GDP or 8.46 euros per inhabitant.

Closer examination of public expenditure shows that the Central Government of Portugal was the main contributor to culture until 1994, the year when expenditure by the two levels of government was practically the same. The Central Government share fell in 1995. It should also be noted that Local Government expenditure during this period showed a far greater increase than that of the Central Government (43.6% and 14.5% respectively). In short, there was a cross-over in expenditure on culture by Central and Local Government, the former declining and the latter increasing.

Funds for the development of regional cultural programs and projects in Lithuania are allocated through the budget of the Ministry of Culture, Culture and Sports Support Fund, and Media Support Fund.

Lithuania’s financing for cultural institutions coming from the central government (libraries, museums, theatres and concert organizations) is rather high. Municipalities spend about 55% of their total cultural budgets on cultural centers.

10. Impact of the culture policy trends on public servant training

The establishment of the complex means to improve cultural process has greatly increased since Portugal’s incorporation in the European Union nineteen years ago. The setting up of the Operational Program for Culture in 2000 in the frame of QCA III Lithuania, living her first year in this family, experiences all symptoms of so called child’s diseases in the development process. Unfortunately, so far there are no special strategies designed to stimulate employment in the cultural sector in Lithuania. However, training programs have been set up for employees working in the cultural sector including courses on culture management and theoretical/practical aspects of culture. These programs are provided by the Lithuanian Cultural Administrators Training Centre, which functions under the Ministry of Culture. The author of this paper has actively participated in teaching practice of Lithuanian culture workers with this centre. Some of the Center’s programs are oriented to re-train specialists in the culture sector or to provide additional professional skills. The classes of culture marketing that the author delivered in this environment showed that public administrators in the culture lack the following qualifications:

a) knowledge of economy and entrepreneurship skills;

b) abilities to use information technology in culture processes;

c) proposal writing skills and project management understanding;

d) cultural diversity and cross-cultural communication.

Therefore, it is worth considering the Portuguese lessons that are learnt here time ahead when Lithuania entered the new family. Marketing based knowledge seems to be a key issue for public administrators in culture in nowadays Lithuania. The marketing classroom in Portugal applies the techniques that are still not available in many of Lithuanian schools (SPSS, spreadsheets, etc.) Another issue is ITC. In Portugal,
the main strategies of culture development aim at promoting the demand for IT, modernizing the national cultural industries and supporting innovative programs in the domain of new technologies. Two operational culture Programs were established for these purposes: POC (III QCA) and POSI (Information Society Program). The POSI represents an amount of 3,616,284.75 Euro to invest along 7 years, as for the POC only 4% (14,963.94 Euros) of the global expenditure concerns the information society. When visiting various cultural sites in Portugal, I could realize that implementation of multimedia equipment and specialized learning in schools and libraries, and access of the Internet usage and improvement of computerized programs, especially in the heritage area (Program “Matriz”), are some of the recent developments in cultural policies including new media and information society in Portugal.

In 2001, the Lithuanian Government adopted the National Concept for the Development of Information Society and a strategic plan for its implementation. New technologies became a key-issue in culture policy by the end of the 1990s and the development of the information society is a strategic cultural objective outlined in the Principles for Lithuanian Cultural Policy 2001. One of the main aims is to create an integrated communication network and several databases for the cultural sector, starting with libraries, museums and cultural heritage. However, according to the UNDP database HDR 2003, the figures for Lithuanian Internet access and IT literacy are still lower than in many other members of EU.

Culture administrators in Lithuania demonstrate one more trend – inadequacy in program writing and project development. Although there are many management courses over the country, where future culture administrators can obtain their diploma, the main schools for higher culture management education are the Vilnius Academy of Fine Arts, the Lithuanian Music Academy, and Klaipeda University. These institutions provide a bachelor and master programs in culture administration. It is worthwhile mentioning that UNESCO has supported the establishment of the Chair of Arts Management and Culture Policy at the Vilnius Academy of Fine Arts in 2000. Great emphasis in the curricula of these programs is put on writing skills and project-based thinking.

Lithuanian educational system as it is declared in the Provisions for Lithuanian Education for the years 2003-2012 is now facing the following challenges which at the same time opportunities for future development:

- Freedom;
- Globalisation;
- Information explosion;
- Changing world;
- Equal opportunities;
- Human rights.

Lithuanian education reform, which has been started since 1988, is considered one of the most progressive in the modern Europe. And the fact that we joined Europe in May 2004 requires modern culture administrators possess deeper understanding of cultural diversity and stronger cross-cultural communication skills. We need to become prepared for the melting pot of nations where we have to operate. All countries are somewhat different – this is obvious. They differ in culture, values, art, social life, politics and so on. Management styles differ there, too. Cultural differences may cause problems and when preparing to do international business, therefore, sometimes culture operators experience a cultural shock.

To recapitulate, the author of this paper, having studied in three different countries in different parts of the world (Russia, USA and France), wants to emphasize that when working in cultural sector, with a multicultural team, a true professional has to be prepared for some major differences in management culture.

Conclusions

- The research done by the ERICarts institute indicates that in general Portuguese and Lithuanian cultural sectors prove that current trends of the European Union policies concerning culture are relevant to the examined countries.
- Data on Public Expenditure Broken down by Level of Government proves that the situation in the countries is somewhat similar - Lithuania’s share in 2002 was the following: 56.3% of it went to Central Government and 43.7% respectively to Local Government. The distribution of the funds in Portugal was the following: in 1995: the 46.7% of the funds went to the Central Government and 53.3% to Local Government. (Source: Council of Europe/ERICarts, 2003)
Data on Public Cultural Expenditure by Sector indicates that in 2000 the highest expenditures in Lithuania can be observed in national cultural institutions (libraries, museums, theatres and concert organisations) and the lowest ones – for film, whereas in Portugal in 2000 the largest share of public expenditures went to the performing arts and museums and the lowest went for the visual arts. (Source: Council of Europe/ERICarts, 2003)

Data on Cultural Policy Priorities suggests that Portuguese culture policy priorities are the following: a) decentralization - creating a national network for reading, museums and performing arts lounges; support for partnerships between central and local entities; culture contracts with cities, e.g. "National Capital of Culture", b) broadening participation in cultural life - programs for the promotion of reading, reaching new audiences, creating cultural infrastructures and conditions which facilitate access to different forms of culture; c) support to creativity - new regulations to support film production and theatre activities, as well as creating and restructuring contemporary arts institutions. In Lithuania culture policies emphasize the following: a) protection of cultural heritage; b) preservation and care for national cultural identity; c) support to artists and dissemination of artistic work; d) promotion of cultural institutions and participation in cultural life; e) development of the information society.

If we compare the overall description of the system of cultural sector, in Lithuania we can observe that the centralized structure is moving towards decentralization. In Portugal we can observe some areas of devolution but hardly decentralization.

Data on legal frameworks for artists' and social security/labor relations indicates that Lithuania has adopted new decrees that provide legal premises to introduce measures that would improve the legal status of artist organizations and the social and economic status of self-employed artists. In Portugal there are currently no special social security measures for artists. However, efforts are being made to extend social security measures to artists.

If we examine the data on language issues, we realize that Lithuania rather than Portugal has done legal provisions to promote languages and minorities (Russian, Polish and Belorussian). (ERICarts, 2003).

As for Recent Investigations to monitor the professional status of women working in the cultural sector, Portugal but not Lithuania has done significant steps.

Portugal and Lithuania both demonstrate avid striving towards competitiveness of cultural sectors in the light of European Union trends and requirements.

Both countries admit that more attention should be paid to economic mechanisms and legal frameworks, implementing new ideas and methodologies in cultural sectors.

These trends mentioned above require culture administrators to attain the following new professional qualifications: a) knowledge of economy and entrepreneurship skills; b) abilities to use information technology in culture processes; c) proposal writing skills and project management understanding; d) cultural diversity and cross-cultural communication.

Bibliography:

Portugal:


**Weblinks in Portugal:**

Ministry of Culture (MC)  http://www.min-cultura.pt

**Grant-giving bodies in Portugal**

Fundação Calouste Gulbenkian  http://www.gulbenkian.pt

Fundação de Serralves  http://www.serralves.pt

Fundo de Fomento Cultural  http://www.min-cultura.pt

**Cultural statistics and research in Portugal:**

Biblioteca Nacional  http://www.biblioteca-nacional.pt

Centro Nacional de Cultura  http://www.cnc.pt

Clube Português de Artes e Ideias  http://www.artesideias.com

Companhia Nacional de Bailado  http://www.cnb.pt

Culturgest  http://www.cgd.pt/culturgest/index.htm

Inatel  http://www.inatel.pt

Instituto dos Arquivos Nacionais - Torre do Tombo  http://www.iantt.pt

Instituto Português de Arqueologia  http://www.ipa.min-cultura.pt

Instituto Português do Património Arquitectónico  http://www.ippar.pt

**Key documents on cultural policy in Lithuania**


Ministry of Culture of Lithuania: *Statistics and data provided by the Ministry of Culture of Lithuania*. http://www.muza.lt


Open Society Fund Lithuania: *Culture Foundations in the Baltics. (Survey)* http://www.osf.lt

Open Society Fund Lithuania: *Survey of Budget Expenditures for Culture in Lithuania* (in Lithuanian only)
http://www.osf.lt

http://www.lrvk.lt
http://www.muza.lt
http://www.lrkm.lt
http://srtrf.lms.lt
http://www.lfcc.lt
http://www.latga.lt
http://www.culture.lt
http://www.heritage.lt
http://www.lnb.lt
http://www.muziejai.lt
http://www.std.lt
http://www.lithuanianinstitute.lt