

## DIVERSITY OF CULTURAL POLICY MODELS AND THEIR CHANGE IN LITHUANIA

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**Abstract:** *The aim of the article is to reveal how cultural policy models in Lithuania developed and changed in the 2<sup>nd</sup> half of 20th century and in the 21st century. The article discusses the diversity of 5 cultural policy management models identified by scholars that prevail in different government systems. The article reveals the development processes of cultural policy management models that have taken place in Lithuania and are still going on, from the restoration of Lithuania's independence to the present day. The most important legal acts regulating the Lithuanian cultural field are discussed, and monitoring studies highlighting the processes of change in cultural field models and their impact on the representatives of the cultural sector are discussed. New and innovative financing mechanisms that promote the development of the cultural sector due to the change of models are highlighted.*

**Key words:** *culture, culture policy, culture policy models.*

### 1. INTRODUCTION

Cultural policy formed and implemented by states is inconceivable without a certain model of cultural policy chosen at the state level, which is the most suitable to supplement the already existing system of other policy areas. Looking at the development history of the states from the political point of view, it is very important to emphasize that the Eastern European countries, include Lithuania, which had been occupied for many years, could not freely choose the cultural policy model. After the countries regained their independence, Lithuania was free to choose the most suitable cultural policy model according to the circumstances of the state's development and improvement. The countries of young democracies had to go a long way in the search for and choice of the cultural policy model, until they clarified what was most relevant for the state in terms of the formation of the cultural field and the implementation of the adopted decisions. *The aim of the article is to reveal how the models of cultural policy in Lithuania developed and changed in the 2<sup>nd</sup> half of 20th century - 21st century. The first part of the article discusses the five existing models of cultural policy, and*

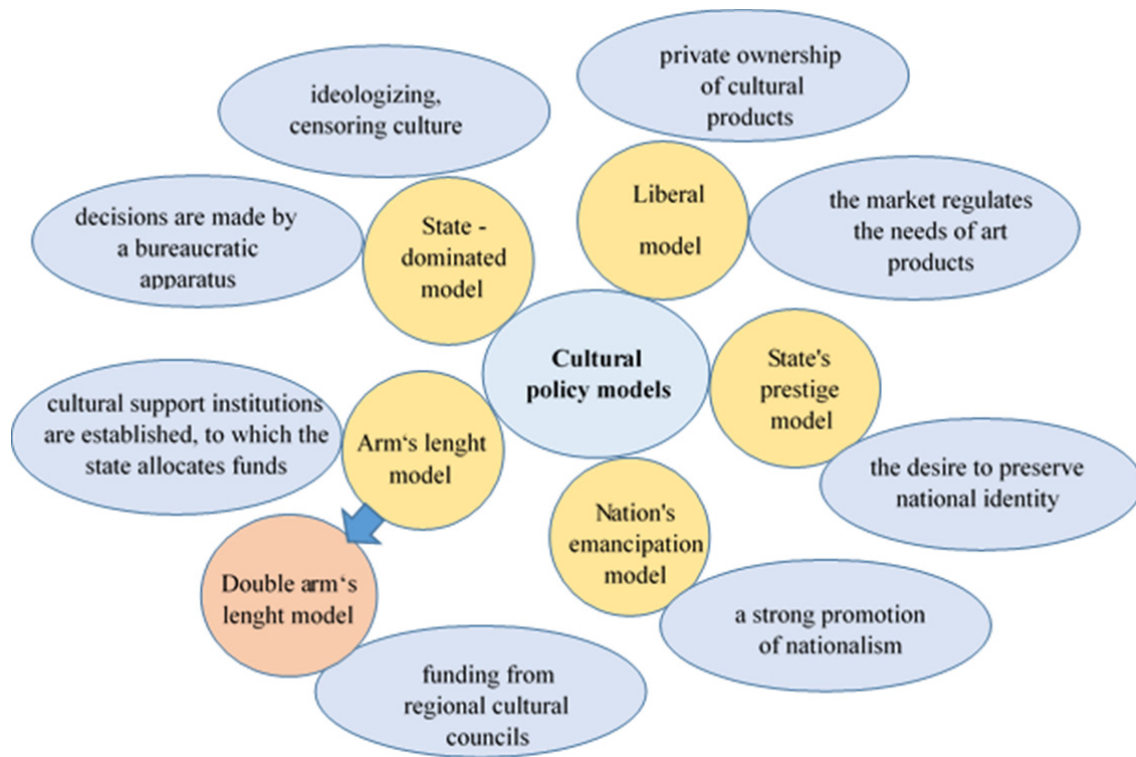
the second part discusses the expression and features of the existing and currently existing models in Lithuania.

The continuation of the cultural policy model chosen by the states is the implementation of the policy formed by the country, therefore the success of the implementation of the cultural policy in the state depends on the choice of the most appropriate cultural policy model for the country. With the development of state governance, rapid processes of policy change, cultural policy models are also changing in the countries, which aim to make the cultural field as efficient and productive as possible and responsive to the needs of society. Therefore, it is important to analyze the development processes of cultural policy models applied in Lithuania.

## **2. DIVERSITY OF CULTURAL POLICY MODELS**

The cultural policy of each state and its direction, formation and implementation mechanisms depend on the level of cultural development achieved in the country's historiographical point of view and its peculiarities in that country economic development, legal and social factors. In order to achieve the most efficient correlation between the economy and the cultural sector in creating a sustainable cultural financing mechanism, the countries choose the most favorable model in line with the direction of the formed cultural policy (Sacco, Ferilli, Blessi, 2018). Each country chooses one of the five most appropriate models for its cultural policy, which is discussed below in the article. According to Vilkončius (2007), "Each cultural policy model reflects the general development and development strategies of a particular state's culture and their mechanisms." The mentioned author identifies a particularly important aspect - a certain model of cultural policy chosen by the state reflects its development perspectives. As countries develop along with them, governance mechanisms improve, so in emerging countries, the current cultural policy model is periodically researched to assess its effectiveness, and its suitability is sometimes changed to a more effective one.

Dragičević-Šešič, Balta Portoles (2017) distinguishes five existing models of cultural policy. However, there are two main so-called axial models of cultural policy - the state-dominated model of cultural policy (also called state - bureaucratic) and the liberal model of cultural policy Bučinskas, Pauliukevičiūtė, Raipa (2009, 2010). The other three models are distinguished according to certain management characteristics assigned to them: the cultural policy model of arm's length, the cultural policy model of the nation's emancipation, the cultural policy model of the state's prestige.



*Fig. 1 cultural policy models and their main features*

The state-dominated culture model is characterized by private ownership of cultural phenomena and cultural products, i.e., according to Bučinskas et al. (2009, 2010), "when decisions are taken by a" bureaucratic apparatus "(certain public sector bodies, or more precisely the professionals working in them, are known to be directed by various means to shape the cultural taste of citizens)". The discussed model prevailed in Lithuania when Lithuania was part of the Soviet Union. In the Soviet Union, all policies were fully controlled by the state according to the principles of centralization and ideology. The field of cultural policy was particularly tightly controlled by the political and bureaucratic central authorities, as it served as an influential means of introducing propaganda to society. According to Tsipursky (2016), in the territories of the Soviet Union, special attention was paid to the state model of cultural policy, because through this model the state formed and influenced many aspects of public life. Artists were subject to censorship - their works were placed under state orders - all funding was concentrated in the hands of state institutions. Artists found themselves in a difficult situation and had to choose between the creation of ideological works and non-conformist art, but the latter had many problems with their livelihoods - they

did not provide workshops or accept works in exhibitions. Based on the view of Martin (2016) „the state sanctioned a particular style of artistic expression - social realism- promoting a worldview that prized collective experience, complete loyalty to the paternalistic regime, and unwavering celebration of the life promised to Soviet citizens by their government.“ This author also states that „by the 1960s underground movement of nonconformists was flourishing. Many artists who had been excluded from working in public or state institutions choose to create their own art outside the government- sanctioned process.“ The state controlled which culture was to be presented to the public and which was not. The state itself formulated and implemented cultural policy without giving private cultural institutions the freedom to operate and disseminate culture.

Now the state- dominated model of cultural policy has changed, acquired new features, is perceived differently. Nowadays, when the state formulates and implements cultural policy based on this model, private cultural institutions can provide their services, but according to certain guidelines set by the state. These days, the model of state cultural policy often reflects the special attention and concern of the state government, as the custodian of culture, for the preservation and promotion of the culture of its country.

Based on Pauliukevičiūtė, Raipa (2014), Bučinsku et al. (2009, 2010): “The liberal model of cultural policy is a model whose essential feature is the private ownership of cultural institutions and the distribution of the cultural products they create.” An integral reference identifier for the liberal cultural policy model is the entrenchment of high-level democratic values and principles in policy-making and implementation processes (Wilson, Gross, & Bull, 2017). The title of this model of cultural policy reveals that the model is liberal - the state has little influence, almost no control (except for institutions implementing cultural policies, which are public sector and accountable to public sector governing bodies, which are the founding members of the latter), adapting to the market conditions. The essence of this model is that a functioning market mechanism naturally regulates the field of cultural needs and demand for cultural consumers. Areas of culture, products that meet the needs of society, remain, improve and thus meet the needs of the market, and what is not in demand, no longer meets the aesthetic and social needs of society, naturally disappears. One of the disadvantages of this model is the rapid disappearance of archaic, traditional, ethnic art trends in the context of globalization, which is why states use various support mechanisms to preserve the uniqueness of countries in the context of the state and the world. This model is very conducive to the formation of various cultural industries, which is discussed by Brook, O’Brien, Taylor (2018). The formation of cultural industries significantly contributes to the

creativity, citizenship promotion and education of members of society and actualizes the application of innovations in wide-ranging activities implemented by the cultural sector, thus increasing public access to cultural phenomena and values.

Three models of cultural policy are distinguished, which are identified by nature by assigning them certain management characteristics. These models are: arm's length cultural policy model, nation's emancipation cultural policy model, state prestige cultural policy model. The application of the arm's length model in state cultural policy is precisely defined by Bučinskas, Pauliukevičiūtė, Raipa (2010): "the non-alienation of the state from the development of culture in the same way as in the processes of applying the liberal model, but adherence to a certain" arm's length ". Hetherington, (2015) complements the concept presented by these authors by stating that the role of government in applying the arm's length model in the cultural field ends with a certain amount of funding allocated to councils, institutions acting as autonomous bodies and responsible for expert evaluation and funding of cultural activities. Pauliukevičiūtė and Raipa (2014, p. 250) also define the following model in more detail: "Under this policy implementation model, management functions are delegated to special institutions for an appropriate period of time, and the activities of expert groups, often art councils, take on additional importance." The generalized principle of operation of the model is revealed by Lüüs (2012) - an essential feature of this model is the transfer of public administration functions to certain institutions that take care of the smooth running of the cultural policy implementation process.

A variety of this model, also known as the double arm's length cultural policy model, can be found in the scientific literature. Based on Pauliukevičiūtė, Raipa (2014), Duckett, Wynne et al. (2015) apply the double arm's length cultural culture policy model when focusing on greater decentralization of funding for the cultural sector. According to this model, state funds are allocated to local self-government institutions, which in turn redistribute those funds to cultural institutions and certain cultural projects. It is important to point out that the funding mechanism emphasized in this model may differ slightly from country to country - funding at the municipal level can also take place through the formation of regional councils, which cover not only one municipality but the whole region by integrating the cultural field of several municipalities. According to Pauliukevičiūtė, Raipos (2014), Lemasson (2015): the cultural policy model of the nation's emancipation has features of the state and liberal cultural policy model that are closely correlated with each other. This model is associated with the concept of country culture through the prism of nationalism. It is followed by the customs of countries that were part of other countries and had an imposed culture of those countries.

Freed from captivity, these countries do not want their culture to be more open to other cultures. Manifestations of nationalism are emerging in order to exalt one's culture. There is another, but not so popular model, which has recently taken the form of a model. It is called the prestige cultural policy model. It is defined by Pauliukevičiūtė, Raipa (2014): "the state model of prestige cultural policy is most pronounced in France, as this state has taken the initiative to preserve the nation's cultural identity, seeing this mission as a way of shaping the country's prestige in the world." The essence of this model is related to the national identity of the country, which has emerged over the years as the preservation of the country's prestige in the international arena of states.

### **3. CHANGE OF CULTURAL POLICY MODELS IN LITHUANIA**

When Lithuania was part of the Soviet Union (in the second half of the 20th century), the state - dominated model of cultural policy formation and implementation was applied. This model was used in the countries of the Soviet Union to influence various groups in society by using culture as an ideological tool. All the funding necessary for the existence and development of the cultural field depended directly on the central authorities. The government purposefully indicated what art is right and responds to the goals and objectives of socialist ideology, and what contradicts it and is treated as bourgeois art. In order to control the artists, a variety of organizations, institutes and positions (art councils, chief designers of the cities) were set up under security structures (e.g. the KGB). Over time, Lithuanian artists began to form a resistance movement by creating nonconformist art (a type of art that is treated as an expression of protest against the regime). From a historiographical point of view, many examples can be found in Lithuania of how, in the context of a politicized model of cultural policy, every effort has been made to deal with artists who create non-ideological art. An excellent example, based on Trušys (2010) - in 1967, when the exhibition of the painter monumentalist Vitolis Trušys was organized in a gallery owned by Vilnius artists, in which modern works of abstractionism that did not meet ideological requirements were exhibited, the exhibition of security structures was suspended after 1 day. After Lithuania regained its independence on March 11, 1990 for a relatively long time, a relaxed state model of cultural policy was applied. This model had many flawed features in an independent state focused on the governance - policy formulation and implementation mechanisms of Western democracies, which have become increasingly apparent over the years. There were no clear perspective guidelines for cultural policy, there was a lack of an

integrated financing mechanism for the cultural field, and the financing of a number of activities in the cultural sector was problematic. According to Kvieskienė, Kvieska (2020), only “in 1998 Cultural Support Fund was established, which is distributed by the Culture Council. Pursuant to the Law on the Cultural Support Fund of the Republic of Lithuania (2007), the Cultural Support Fund was abolished in 2007. Various cultural policy reforms have been launched that have not delivered the expected results. Some of the fundamental reforms have not even been fully implemented. This is evidenced by the 2010 The Resolution of the Seimas of the Republic of Lithuania approved the “Guidelines for the Change of Lithuanian Cultural Policy”, which are treated as the main law regulating the operation of the cultural sector. The main purpose of these guidelines is to "update the Lithuanian cultural policy model". According to the information provided on the website of the Lithuanian Culture Council: “After the reform of the financing system of culture and art projects in 2013, the Lithuanian Culture Council was established as an institution for the implementation of cultural policy. With the establishment of the Lithuanian Culture Council, the self-government of the cultural community and a cultural management system based on the principle of respectful distance were established.” This integrated financing mechanism contributes to the establishment of liberal, outstretched distance models in Lithuania. The Institute of the Cultural Council finances projects with the help of experts from different fields, who assess the artistic and cultural value of the projects, thus selecting projects that are worth funding, in other words, in accordance with the cultural policy guidelines formed by the state. However, funding and project selection did not always respond to the needs of regions rather than major cities. For this reason, in 2018, the Order of the Minister of Culture of the Republic of Lithuania on “Implementation of Equal Cultural Development in the Regions” was issued. This document sets out the establishment of 10 regional cultural councils, the selection of experts, and project financing mechanisms. The establishment of regional cultural councils in Lithuania has led to the establishment of another model of cultural policy - the double arm’s length model.

At present, the liberal model of cultural policy has prevailed in Lithuania, but in the formed cultural policy we can also discover the peculiarities of the models of arm's length and double arm's length. The components of the Lithuanian cultural policy model are the following: the concept is based on a modern concept of culture, which covers significantly more areas of public life; Culture 2030 and Lithuanian Culture Strategies 2016-2025 projects; presentation of the new schematization of Lithuanian cultural policy. It is important to emphasize that the

country's cultural policy must be perceived as a long-term, systematic, constantly improving process.

Each cultural policy model has its own characteristics, but none of them is the best. Each country chooses the most appropriate model for its cultural policy. The choice and suitability of the model depends on quite a few aspects. One of the key aspects (the existence of a particular social model in a country) highlighted by Sabatier, Mazmanian (1980): “The implementation of cultural policy models depends on the characteristics of the social model prevailing in the state. After all, activating social potential and increasing the social responsibility of the state are important arguments in identifying institutional changes, choosing flexible means of interaction between the market and state regulation. ”

#### 4. CONCLUSION

Currently, five different models of cultural policy are identified for their operation and application: the state- dominated cultural policy model, the liberal cultural policy model, the arm's length cultural policy model, the nation's emancipation cultural policy model, and the state prestige cultural policy model.

Each cultural policy model is unique in terms of its specifics of operation and application. It is important to emphasize that each model has its pros and cons, but the suitability of the model is considered in the light of the country's cultural development, the applied social, legal model, the political situation in the country from a historiographical point of view.

It is difficult to single out one model of cultural policy existing in the state, because the cultural policy formed and implemented in the state often has the peculiarities of several models. For this reason, the axial model of cultural policy prevailing in the state and the features of other policy models that complement it are distinguished.

After Lithuania had been occupied for a long time, the state dominated model of cultural policy prevailed in the Soviet Union, which took on a very negative connotation due to the restrictions imposed by censorship on the country's cultural creators and cultural institutions. After regaining independence, a changed, more liberal state cultural policy prevailed in Lithuania for some time. However, as Lithuania developed as a state and improved the mechanisms of cultural field management, a liberal model of cultural policy was introduced, which is currently axial. In today's Lithuanian cultural policy, we can also find expressions of the features of arm's length and double arm's length models.



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