



Full Country Profile September 2025

Lithuania

Cultural Policy Profile

Author: Audrone Rimkute *

* This profile was prepared and updated by Audronė Rimkutė (Vilnius University).

It is based on official and non-official sources addressing current cultural policy issues. The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors. Additional national cultural policy profiles are available on: <http://www.culturalpolicies.net>.

LITHUANIA[†]

1.	Cultural policy system	4
1.1	<i>Objectives, main features and background</i>	<i>4</i>
1.2	<i>Domestic governance system</i>	<i>9</i>
1.2.1	ORGANISATIONAL ORGANIGRAM.....	9
1.2.2	NATIONAL AUTHORITIES	10
1.2.3	REGIONAL AUTHORITIES	13
1.2.4	LOCAL AUTHORITIES	13
1.2.5	MAIN NON-GOVERNMENTAL ACTORS.....	13
1.2.6	TRANSVERSAL CO-OPERATION	14
1.3	<i>Cultural institutions</i>	<i>14</i>
1.3.1	OVERVIEW OF CULTURAL INSTITUTIONS.....	14
1.3.2	DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS	16
1.3.3	PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES	17
1.4	<i>International cooperation</i>	<i>18</i>
1.4.1	PUBLIC ACTORS AND CULTURAL DIPLOMACY	18
1.4.2	EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES.....	19
1.4.3	NGO'S AND DIRECT PROFESSIONAL COOPERATION	21
2.	Current cultural affairs	23
2.1	<i>Key developments</i>	<i>23</i>
2.2	<i>Cultural rights and ethics.....</i>	<i>24</i>
2.3	<i>Role of artists and cultural professionals</i>	<i>26</i>
2.4	<i>Digital policy and developments</i>	<i>28</i>
2.5	<i>Cultural diversity</i>	<i>30</i>
2.5.1	NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE.....	30
2.5.2	EDUCATION	32
2.5.3	MEDIA PLURALISM AND CONTENT DIVERSITY	34
2.5.4	LANGUAGE	39
2.5.5	GENDER	42
2.5.6	DISABILITY	44
2.6	<i>Culture and social inclusion</i>	<i>45</i>
2.7	<i>Societal impacts of arts.....</i>	<i>46</i>
2.8	<i>Cultural sustainability</i>	<i>47</i>

[†] **Author history:** The first profile of Lithuania was prepared by Ritva Mitchell, in co-operation with Viktoras Liutkus, co-author and editor of the *Lithuanian National Report Cultural Policy in Lithuania* (1997, Strasbourg). Until 2019, the profile was updated by Liutkus with the assistance of the national contributor Ornėla Ramašauskaitė.

2.9	<i>Other main cultural policy issues.....</i>	49
3.	Cultural and creative sectors.....	51
3.1	<i>Heritage.....</i>	51
3.2	<i>Archives and libraries.....</i>	55
3.3	<i>Performing arts</i>	59
3.4	<i>Visual arts and crafts</i>	63
3.5	<i>Cultural, arts and creative industries.....</i>	64
3.5.1	GENERAL DEVELOPMENTS.....	64
3.5.2	BOOKS AND PRESS	67
3.5.3	AUDIOVISUAL AND INTERACTIVE MEDIA	72
3.5.4	MUSIC.....	76
3.5.5	DESIGN AND CREATIVE SERVICES	78
3.5.6	CULTURAL AND CREATIVE TOURISM.....	81
4.	Law and legislation.....	83
4.1	<i>General legislation</i>	83
4.1.1	CONSTITUTION	83
4.1.2	ALLOCATION OF PUBLIC FUNDS	84
4.1.3	SOCIAL SECURITY FRAMEWORKS	85
4.1.4	TAX LAWS	86
4.1.5	LABOUR LAWS	88
4.1.6	COPYRIGHT PROVISIONS	89
4.1.7	DATA PROTECTION LAWS	90
4.1.8	LANGUAGE LAWS.....	90
4.1.9	OTHER AREAS OF GENERAL LEGISLATION.....	91
4.2	<i>Legislation on culture.....</i>	92
4.2.1	GENERAL LEGISLATION ON CULTURE	92
4.2.2	LEGISLATION ON CULTURE AND NATURAL HERITAGE.....	97
4.2.3	LEGISLATION ON PERFORMANCE AND CELEBRATION	98
4.2.4	LEGISLATION ON VISUAL ARTS AND CRAFTS	99
4.2.5	LEGISLATION ON BOOKS AND PRESS.....	99
4.2.6	LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA	99
4.2.7	LEGISLATION ON DESIGN AND CREATIVE SERVICE.....	100
5.	Arts and cultural education	101
5.1	<i>Policy and institutional overview.....</i>	101
5.2	<i>Arts in schools</i>	103
5.3	<i>Higher arts and cultural education</i>	104
5.4	<i>Out-of-school arts and cultural education.....</i>	108

5.5	<i>Vocational and professional training</i>	<i>110</i>
6.	Cultural participation and consumption.....	111
6.1	<i>Policies and programmes.....</i>	<i>111</i>
6.2	<i>Trends and figures in cultural participation</i>	<i>112</i>
6.3	<i>Trends and figures in household expenditure</i>	<i>118</i>
6.4	<i>Culture and civil society.....</i>	<i>119</i>
7.	Financing and support.....	122
7.1	<i>Public funding</i>	<i>122</i>
7.1.1	INDICATORS	122
7.1.2	EXPENDITURE ON THE GOVERNMENT LEVEL.....	124
7.1.3	EXPENDITURE PER SECTOR.....	124
7.2	<i>Support programmes</i>	<i>125</i>
7.2.1	STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT.....	125
7.2.2	ARTISTS' FUNDS.....	127
7.2.3	GRANTS, AWARDS, SCHOLARSHIPS	128
7.2.4	SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS	130
7.3	<i>Private funding.....</i>	<i>130</i>

1. Cultural policy system

1.1 Objectives, main features and background

Cultural policy objectives

The strategic objectives of cultural policy in Lithuania are part of the overall strategic planning framework, which is regulated by the [Law on Strategic Governance](#) adopted in 2020. According to this law, Lithuania has three national strategies – the *State Progress Strategy*, the *National Security Strategy*, and the *Concept of the General Plan of the Territory* – for the implementation of which strategic plans and programs are developed, involving the participation of all 14 ministries of the Republic of Lithuania. The *State Progress Strategy* is prepared by the [State Progress Council](#), which includes representatives of all parliamentary parties, numerous experts, organisations, and citizens. The goals and aspirations presented in this vision for the country's future go beyond the term of a single government or the aims of any one political force – the vision encompasses key long-term issues of national development.

In 2023, the Lithuanian Parliament adopted the State Progress Strategy, *Lithuania 2050*. This strategy replaced the previous one, *Lithuania 2030*, and continues the tradition of consistent strategic state governance. The strategy presents a future Lithuania as a mature democracy with transparent, strategic governance and active, civically engaged citizens who trust their state. The country aims to be a centre of global innovation, combining meaningful work with environmental sustainability. Internationally, Lithuania seeks to be a resilient and respected actor, promoting democratic values. Balanced regional development ensures equal access to services and a clean environment, making Lithuania a country people choose, value, and protect.

To implement the *State Progress Strategy*, the Government of Lithuania adopts long-term development plans. The [National Development Plan of Lithuania for 2021-2030](#) sets ten strategic goals to be achieved over the next 10 years. The Lithuanian Ministry of Culture is mostly involved in the realisation of the fourth goal of the Plan, which is “to strengthen national and civic identity, increase the spread of culture and the creativity of society”. For realisation of this goal, Lithuanian Government adopted the [2021-2030 Culture and Creativity Development Programme](#), that is carried out by the Ministry of Culture of the Republic of Lithuania and entails 7 objectives: 1) to increase the capacity of cultural and creative industries (CCIs) and promote the development of new products and services based on creative content; 2) encourage the population to participate in cultural activities and contribute to the development of culture; 3) improve conditions needed for creation in Lithuania and increase the dissemination of Lithuanian culture abroad; 4) promote the integration of national minorities; 5) strengthen the relevance of historical memory in society; 6) revive the cultural and national heritage of public significance and increase its usage for the needs of the society; 7) increase the relevance of the Lithuanian language in the context of globalization and technology. The [2021-2030 Culture and Creativity Development Programme](#) also entails measures, indicators and financing projections of the objectives implementation

Features of the cultural policy system

The Ministry of Culture of the Republic of Lithuania is in charge of the following areas of culture: memory institutions (heritage, libraries, museums, archives), performing arts (theatre companies, concert halls, orchestras, etc.), visual arts (galleries, arts centres), media and information (press, radio, television), creative and cultural industries (design, architecture, publishing), copyright, and ethnic culture (cultural centres). The Ministry shapes, organises, coordinates and evaluates the policies in these areas, allocates appropriations to the state institutions, and implements several funding programmes. In its activities, the Minister relies on the advice of the Board of the Ministry of Culture and 18 [Advisory Councils](#). To deal with individual important issues or recurring matters, such as various awards, competitions, etc, the Minister forms committees and commissions. In 2025, 21 such commissions and committees were operating under the ministry.

Cultural policy implementation bodies in the fields of arts, cinema and media are the Lithuanian Council for Culture, Film Centre and [Media Support Fund](#). The [Lithuanian Culture Institute](#) presents Lithuanian culture and professional art abroad. These institutions allocate funding for arts, culture and media projects through calls for tender. They are relatively autonomous and make funding decisions based on expert judgment. The activity of these institutions is regulated by special laws that define their functions and the sources of their funds (see chapter 4.1.2).

The cultural heritage protection policy is mainly implemented by the Department of Cultural Heritage under the Ministry of Culture. The functions of the Department include maintenance and management of cultural properties, maintenance of accounting and control of cultural heritage, as well as presentation of cultural heritage to society. The Department also contributes to the formation and implementation of national policies in the protection of cultural heritage.

In general, Lithuania's cultural policy system is centred in the Ministry of Culture, which is responsible for the formation, implementation, and oversight of cultural policy. The establishment of the Lithuanian Council for Culture, the Lithuanian Film Centre, and the Media Support Fund was intended to introduce horizontal decentralisation; however, their influence remains limited due to their modest financial capacity. The Lithuanian Council for Culture distributes about 10% of the Ministry's total budget, and the Film Centre about 4.7%. The Media Support Fund is financed directly by the government; its budget amounts to only about 3.3% of the sum distributed by the Ministry and about 9% of the funding allocated to the national broadcaster. Although by establishing these institutions, the idea was to decentralise cultural policy and to create independent policy-making bodies of the "arm's length" type, in practice, they function mainly as project-funding and administration bodies whose budgets depend directly on allocations from the Ministry and the government.

Background

1991 – 2000. Lithuanian cultural policy has undergone profound transformations since 1990, as Lithuania declared Independence from the Soviet Union. In 1991, the 3rd Lithuanian Government declared in its programme the aim to reform the cultural policy system and to base the new cultural policy "on the principles of freedom of expression, self-regulation of culture, openness of the national culture, modernity, democracy and decentralisation". Democracy was understood in

the document as self-government of a cultural community and freedom of expression. In practice, it meant the abolishing of the former regulation of artistic and cultural expression, support for the new self-emergent social structures of cultural community, and division of the decision-making powers between government and arts experts. The Government's programme also postulated that "State regulation is meaningful only in the areas of education and heritage. The State refuses to regulate artistic and cultural expression; it will promote priority directions of cultural development and non-commercial art by financial means only". The programme also declared the necessity to establish an arts foundation and allocate financial support for culture on the basis of expert evaluations. In the same year, the Ministry of Culture established the Arts and Culture Council and some other expert councils and commissions. However, they did not have the real political power and acted as advisory bodies only.

The next five years, Lithuanian cultural policy discourse was marked by active discussions about the Lithuanian "model" of cultural policy, particularly about the relationship and division of power between the Ministry and the cultural community. In 1996, the 7th Lithuanian Government organised the Lithuanian Cultural Congress that had to find a consensus of the cultural community and formulate the main cultural policy principles. The Lithuanian Ministry of Culture prepared the draft document of cultural policy principles for discussion in the Congress, and the Council of the Congress prepared an alternative document on the same subject. None of these documents, however, was adopted during the Congress. The cultural community found the principles proposed by the Ministry too conservative, as they did not make any significant institutional changes in the cultural policy system. The principles proposed by the Council of Congress, in opposite, were too radical and did not gain the acceptance of the participants of the Congress. Both sides, however, agreed on the need to establish a foundation for the support of culture. That was implemented in the same year. The Lithuanian Parliament established The Press, Radio and Television Foundation and, two years later, the Culture and Sports Foundation was established, which in 2007 was reformed into two separate foundations, i. e. the Culture Foundation and Sports Foundation. The budgets of the foundations, however, were very limited; therefore, they did not play any significant role in the financing of culture. The Lithuanian Ministry of Culture remained the most powerful and important institution in strategic and operational matters of cultural policy, so the overall system of cultural policy remained centralised.

The next four Governments did not try to reform the Lithuanian cultural policy model and attempted only to achieve consensus on the main cultural policy principles. In 2001, the 11th Government approved a programme document titled *Provisions on Lithuanian Cultural Policy*. The document defined goals and objectives of cultural policy, but did not include any changes to the cultural policy implementation mechanism. The institutional system of cultural policy remained the same, i. e. the Ministry of Culture remained the main body of cultural policy formation and implementation.

2001 – 2010. In the decade after the adoption of the mentioned provisions in 2001, the need for changing the cultural policy implementation mechanism grew. Artists and professionals of different cultural spheres demonstrated their discontent with the existing centralised model and financing of culture. Like in other Eastern European countries, the traditional/governmental/centralised financing mechanism seemed to be "the obstacle" that, once

removed, would allow cultural life and the arts to flourish, fostering new forms of creative expression, excellence and diversity. The situation became especially tense within the Lithuanian professional theatre community. During the first decade of Independence, a number of highly professional private theatres emerged in Lithuania. Compared to state-funded theatre, the quality of their performances was similar or even higher, and they had achieved recognition from the best international theatre festivals. Since the state theatres received direct funding from the Ministry of Culture and private theatres had to earn their own living, they were forced to operate and compete under extremely uneven conditions.

In 2010, the 15th Lithuanian Government returned to the reform of the cultural policy system. The Ministry of Culture prepared the strategic document *Lithuanian Cultural Policy Change Guidelines*, which was approved by the Lithuanian Parliament. The Guidelines claimed that the “*model of cultural policy implementation and its institutional character inherited from the soviet time was never essentially changed in Lithuania and cultural self-regulation was not ensured*” and stated the need “*to reform and democratise the governing of culture by further developing the self-regulation of the cultural sphere. ... [For that purpose] It is necessary to: 1) make the cultural policy model more democratic, i.e. to separate policy formation from policy implementation and to follow the example of the Science Council by establishing the Arts Council*”.

2011 – 2020. In the autumn of 2012, the Parliament of Lithuania adopted the *Law on the Council for Lithuanian Culture*. The Law defines the Council as a budget-financed institution under the Ministry of Culture that has these main functions: to finance culture and arts programmes, distribute grants and other types of support to culture and arts professionals, and monitor the culture and arts projects that are under implementation. The newly established Council took over the administration of the Culture Foundation. However, in 2021 this Foundation was abolished, and since then the funds of the Council have consisted of state budget finance allocated by the government (see chapter 2.1). According to the *Law on the Council for Lithuanian Culture*, the Council consists of 10 members and a chairman. The chairman of the Council is appointed by the Government. The members of the Council are elected in two rounds following the principle of proportional representation of all spheres of culture and arts, including all geographic regions. Both natural and legal bodies can delegate candidates to the first round of the elections. Out of them, 20 candidates are selected for the second round by a secret ballot cast by the voters delegated by culture and arts organisations. Out of the selected 20 candidates, the Minister of Culture selects 10 candidates to form the Council, that are submitted for the approval of the Government by following the principle of broad representation (more about the activity of the Council for Culture, see chapter 1.2.2).

The Lithuanian Council for Culture was established in 2013. One year earlier, in 2012, the 15th Lithuanian Government had established the Lithuanian Film Centre. The Film Centre replaced the Film Council, which had operated since 2002 as a collegial advisory body on film policy formation and film funding under the Ministry of Culture. The decisions of the Film Council on film funding were constantly criticised in the press because of the unclear assessment criteria and funding of projects that were related to the members of the Council. The newly established Film Centre started to operate more transparently, with clear procedures and criteria, but its decisions were criticised anyway, particularly by the Lithuanian Cinematographers' Union because of the “overall

direction of film policy”, since the Centre did not select some projects of eminent filmmakers for funding. At the end of 2013, the Minister of Culture re-established the [Film Council](#) as an advisory body under the Ministry. The Ministry and the newly established Film Council took the function of film policy formation, and the Film Centre remained as a funder for film projects and an administrative body (more about the activity of the Film Centre, see chapter 1.2.2).

The *Lithuanian Cultural Policy Change Guidelines* were the most important strategic document on cultural policy for the next 5 years. The Government adopted the *Action Plan for the Implementation of Guidelines*. Besides the aim to establish culture as a strategic direction of the state development, giving priority to the cultural policy and the establishment of the Council of Culture, the Plan included other important tasks and measures: to establish a quality evaluation system of cultural and artistic institutions linking institution funding to the results of its evaluation; to conduct research about the accessibility of culture by social, economic, geographical and other indicators; to draft legislation establishing tax incentives enabling the development of the Lithuanian film industry; to improve the process of accounting of immovable cultural heritage by ensuring its transparency and efficiency; and more. Many of the planned measures, however, were not implemented. In 2012, the Lithuanian Parliament approved the state progress strategy *Lithuania 2030* and the Government passed *The National Advance Programme for the years 2014-2020*, which did not fully integrate the provisions of the *Action Plan of the Implementation of Guidelines*. In the new Programme, culture was treated as a horizontal priority that had to be implemented through the *Inter-institutional Action Plan of the Horizontal Priority Culture*. The *Action Plan*, however, was only partially successful, as not all implementing institutions were fully aware of the potential contribution of culture to other public policy objectives.

In 2018, being aware that the implementation of the plan did not lead to the needed consolidation of culture and other areas of public policy and the establishment of its strategic role, the Ministry of Culture prepared a new *Lithuanian Cultural Policy Strategy for 2020–2030* that was approved by the Lithuanian Government in 2019. The *Strategy* was the first comprehensive long-term cultural policy strategic document since the restoration of the independence of Lithuania. The strategy was based on empirical data, situation analysis and experts’ evaluation of the current situation of culture.

In 2020, Lithuania adopted the [Law on Strategic Governance](#) that seeks to create and develop a results-oriented strategic management system integrating the processes of strategic planning, regional development and spatial planning, in order to ensure long-term and sustainable progress of the state, efficient planning and use of government finances. The Law classifies strategic planning documents into 4 levels. The top-level documents are the 3 state strategies - the *Progress Strategy*, the *National Security Strategy*, and the *Concept of the General Plan of the Territory*. All strategic plans and programmes for their implementation must be based on these strategies. Culture is the focus of the fourth goal of the [National Development Plan of Lithuania for 2021-2030](#): “to strengthen national and civic identity, increase the spread of culture and the creativity of society”. The implementation of this goal and some other tasks of the Plan is carried out by the Ministry of Culture according to the [2021-2030 Culture and Creativity Development Programme](#) (see cultural policy objectives).

1.2 Domestic governance system

1.2.1 ORGANISATIONAL ORGANIGRAM

Figure 1. The organigram of Lithuanian cultural policy institutions

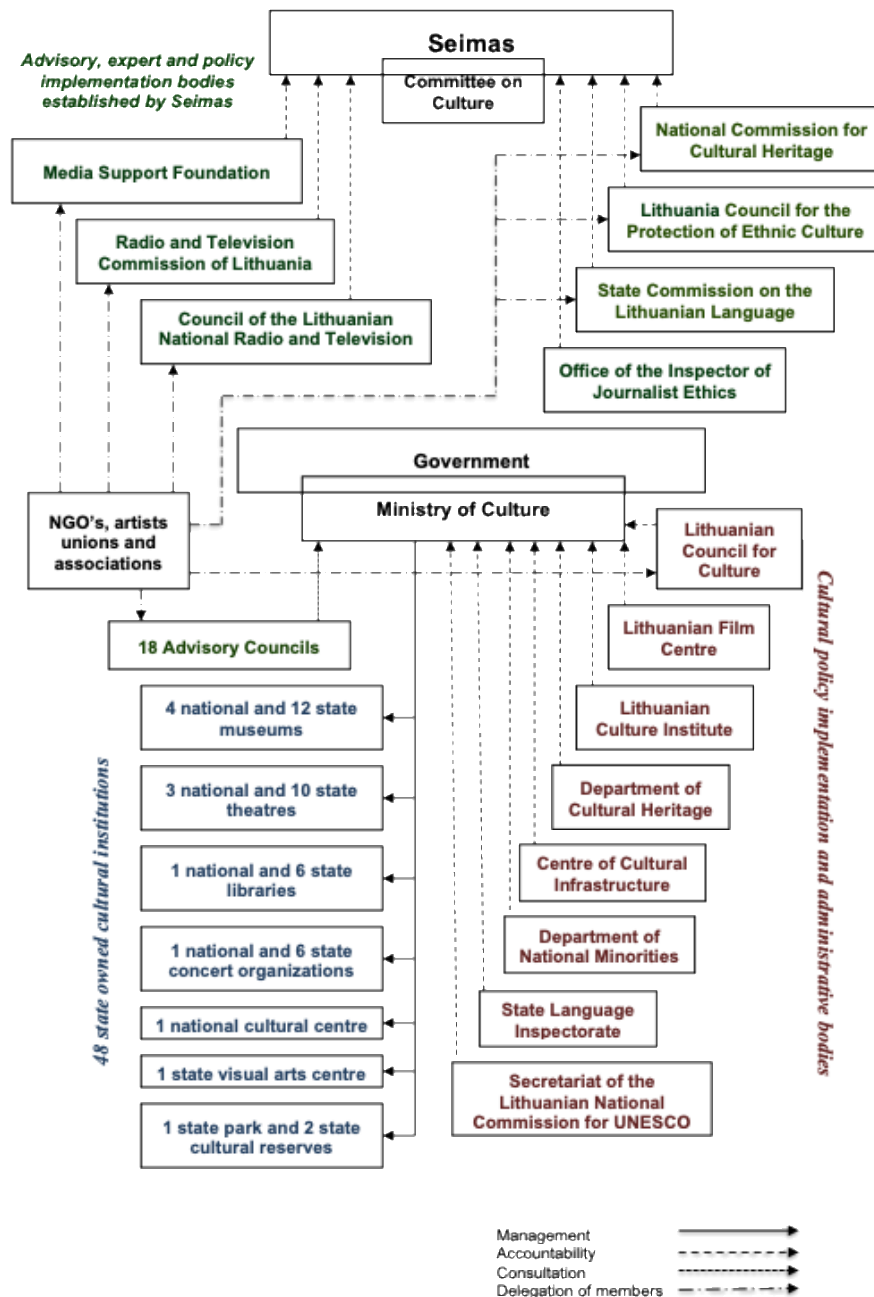
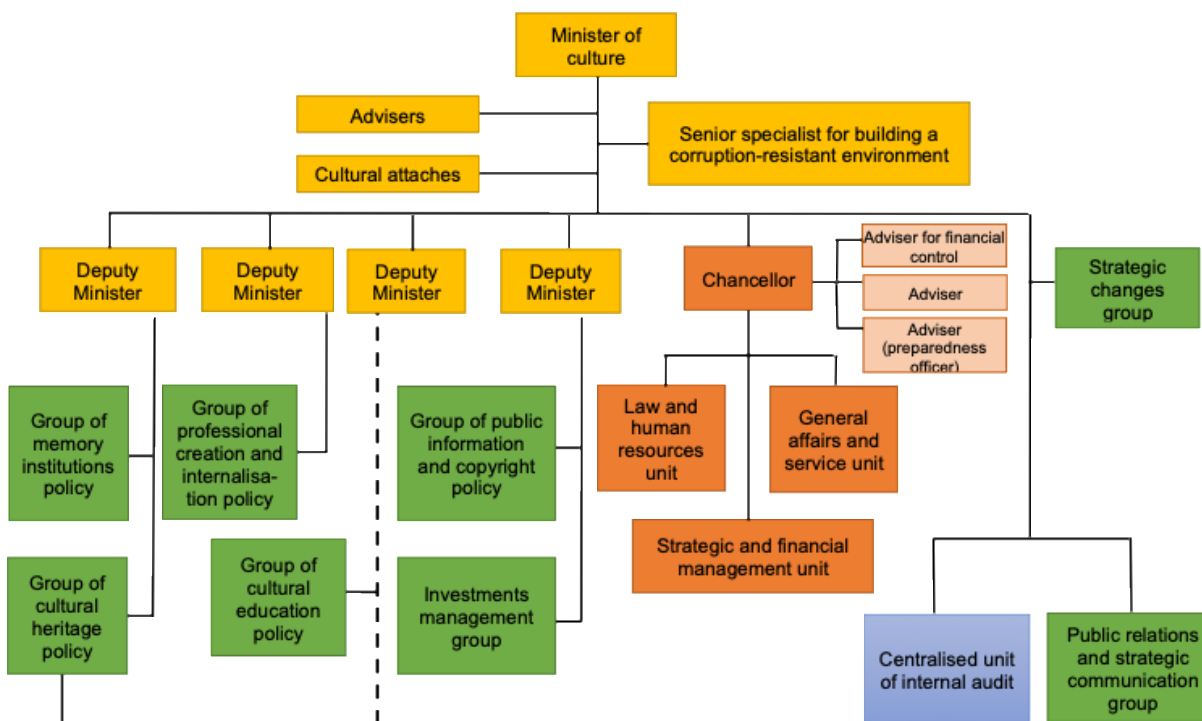


Figure 2. The organigram of the Ministry of Culture of the Republic of Lithuania



1.2.2 NATIONAL AUTHORITIES

In Lithuania, State power is exercised by the Parliament (Lith. Seimas), the President of the Republic, the Government, and the Judiciary. The Seimas is the national legislative body composed of 141 members elected for a four-year term on the basis of universal, equal and direct suffrage by secret ballot. The Seimas Committee on Culture deals with various cultural development issues, discusses questions of current interest and adopts decisions, and analyses culture-related legislation. Advisory and expert bodies of Seimas are the National Commission for Cultural Heritage, the Radio and Television Commission of Lithuania, the State Commission of the Lithuanian Language, and the Council for the Protection of Ethnic Culture. All these institutions also have several cultural policy implementation functions. Their governing bodies are composed of members delegated by the Seimas, the President and/or NGO's working in the relevant areas.

Three independent media policy institutions are established by and accountable to the Seimas: the Office of the Inspector of Journalist Ethics, the Council of Lithuanian National Radio and Television (LRT Council) and the Media Support Fund. LRT Council is the highest collegial governing body of Lithuanian Radio and Television Company, exercising management and supervisory functions, as well as representing the public interest. The Media Support Fund was created in 2023. It replaced the Press, Radio and Television Support Fund, which was established in 1996 and was the first independent cultural policy implementation body of the "arm's length" type in Lithuania. The Media Support Fund has the legal form of a public institution (Lith. Viešoji įstaiga) that ensures its greater autonomy and independence from political institutions.

The Government of the Republic of Lithuania exercises executive power in Lithuania. The Ministry of Culture is an institution of the Government, which develops, organises, coordinates and controls the implementation of state cultural policy. The main functions of the Ministry of Culture, laid out in the [Statute of the Ministry of Culture](#) and other legal acts, are to draft laws and other legal acts regulating the field of culture; develop concepts and programmes for the development of various fields of art and coordinate their implementation; finance museums, libraries, fine arts, film, concert and other organisations, as well as important art and culture projects; coordinate the implementation of the system for the protection and enforcement of copyright and related rights; coordinate the implementation of state policy in the field of public information; ensure the registration and protection of cultural property; prepare and implement intergovernmental cultural programmes; draft international agreements; initiate the strategy for regional cultural development. The Ministry also approves annual activity plans and reports of 38 state cultural institutions (theatres, museums, libraries), and strategic plans of 10 national cultural institutions.

The Ministry of Culture has 18 advisory councils that provide advice and consultations on current issues of interests in different fields: [Media Council](#), [Literature Council](#), [Council on Ethnic Culture and Intangible Cultural Heritage](#), [Council for Cultural Education](#), [Lithuanian Culture and Art Council](#), [Library Council](#), [Film Council](#), [Museum Council](#), [Council for Professional Performing Arts](#), [Culture Centres Council](#), [Council for Granting the Status of Art Creator and Organisation of Art Creators](#), [Council for Digitisation of Lithuanian Cultural Heritage](#), [Archive Council](#), [Lithuanian Design Council](#), [Song Festivals Council](#), [Council for the Art of Architecture](#), [Visual Arts Council](#), and [Patronage Council](#). All these advisory councils are composed of representatives of non-governmental organisations active in the relevant fields of culture and persons delegated by ministries. The councils meet approximately 1 to 5 times a year, as needed.

The Ministry of Culture also have two departments dedicated to special areas – the [Department of Cultural Heritage](#) and the [Department of National Minorities](#). The Department of Cultural Heritage is an institution responsible for implementing the national policy for the protection of immovable cultural heritage and movable cultural property (listed in the Register of Cultural Property). The main tasks of the Department are to coordinate and organise the process of recording and inventorying cultural heritage and to maintain the Register of Cultural Property; provide methodological guidance for the protection of cultural heritage and offer advice on the issues of the maintenance of cultural heritage; draw up programmes for the management and compensation of immovable cultural heritage and to organise their implementation; organise specific territorial planning for the protection of immovable cultural heritage; deal with issues relating to research into immovable cultural heritage and movable cultural property, organising and carrying it out; organise and coordinate international cooperation related to the protection of cultural heritage; organise and coordinate the identification and dissemination of knowledge of the immovable cultural heritage and movable cultural property. Currently, the structure of the Department consists of 8 central and 7 territorial divisions, the Cultural Heritage Research Board and the Heritage Conservation Library. The [Department of National Minorities](#) is an institution of the Government of the Republic of Lithuania involved in the formulation and implementation of national minorities policy. The Department compiles, systematises, analyses and summarises information on issues related to the implementation of the national minorities policy, drafts,

coordinates and implements strategic planning documents in the field of national minorities policy; etc.

The two most independent cultural policy implementation bodies under the Ministry of Culture are the Lithuanian Council for Culture and the Lithuanian Film Centre. According to the *Law on the Council for Lithuanian Culture*, the Council consists of 10 members and a chairman. The members of the Council are elected in two rounds following the principle of proportional representation of all spheres of culture and arts, including all geographic regions. Both natural and legal bodies can delegate candidates to the first round of the elections. Out of them, 20 candidates are selected for the second round by a secret ballot cast by the voters delegated by culture and arts organisations. Out of the selected 20 candidates, the Minister of Culture selects 10 candidates to form the Council, that are submitted for the approval of the Government by following the principle of broad representation. The Chair of the Council is appointed to the office for a term of four years and dismissed from it by the Government on the recommendation of the Minister of Culture.

Functions of the Council for Culture, defined in the *Law on the Council for Lithuanian Culture* are as follows: to finance culture and art programmes, projects and other measures; award grants and provide other financial support to culture creators and artists; organise culture and art research and coordinate the implementation thereof; monitor culture and art projects being carried out; within its remit, prepare and submit conclusions concerning the awarding of prizes established by the Ministry of Culture; etc. The Council allocates state funding to cultural projects through calls for tender and makes financing decisions based on experts' evaluations.

Activities of the Council are organised in accordance with a publicly announced annual operational plan approved by the order of the Minister of Culture. Priorities and objectives of the Council's activities and financed fields of culture and art, as well as result evaluation criteria, are laid down by the Minister of Culture in an annual operational plan of the Council. Council's decisions are taken and executed by the Meeting of the Members of the Council and the Chair of the Council. The Chair of the Council heads the Council, the Meeting of the Members of the Council and the Administration of the Council.

The Lithuanian Film Centre is a budgetary institution under the Ministry of Culture of the Republic of Lithuania. The objectives of the Centre are to promote long-term development and competitiveness of Lithuanian cinema and participate in the formation of an efficient national film policy. The Centre coordinates national film production, administers state funds for the development of the cinema field: organises film project tenders for state funding, consults applicants, administers partial funding of production and promotion, exercises control over the use and reporting of state funding, represents Lithuania in foreign and international organisations, and organises the work of the Film Council that is a consulting body of the Centre. The activities of the Lithuanian Film Centre are organised according to the annual action plan approved by the Minister of Culture. The head of the Centre is the director, who is appointed and dismissed by the Minister of Culture for a four-year term and is directly subordinate and accountable to the Minister of Culture (see chapter 3.5.3 for more about the Film Centre).

1.2.3 REGIONAL AUTHORITIES

There are no regional authorities in Lithuania. Since 1994, 10 higher administrative units, i.e. counties (Lith. apskritys), have functioned in Lithuania that had their own administration. In 2010, due to the administrative reform, counties were liquidated as administrative units, and since then, their territories function as geographical units only and do not have their own authorities.

1.2.4 LOCAL AUTHORITIES

In Lithuania, there are 60 municipalities. Municipality (Lith. savivaldybė) is a unit of the State territory and its community with a right to local (municipal) self-government guaranteed by the Constitution and exercised through the Municipal Council and through executive and other municipal institutions and bodies that are formed by the Municipal Council and are accountable to it. The Council is elected by residents of the administrative unit concerned. The municipality is a public legal entity headed by the mayor.

The local authorities in Lithuania have the right to establish committees (boards) to deal with cultural policy issues. All municipalities also have departments dedicated to the management of local cultural institutions, events and cultural heritage. Most of these departments are responsible not only for culture, but also for the management of education, sports, and tourism. Some municipalities also have culture and art councils that work as the municipality's advisory bodies.

1.2.5 MAIN NON-GOVERNMENTAL ACTORS

The main non-governmental bodies of the cultural community in Lithuania are various associations and unions. The Ministry of Culture of the Republic of Lithuania provides data on 19 artists' associations that have a special status of "artists' organisation" granted them according to the *Law on the Status of Artists and Artists Organisations* (1996): [Architects' Association of Lithuania](#), [Lithuanian Union of Journalists](#), [Lithuanian Theatre Union](#), [Professional Folk Artists' Association](#), [Lithuanian Writers' Union](#), [Lithuanian Musicians' Union](#), [The Lithuanian Association of Literary Translators](#), [Lithuanian Composers' Union](#), [Lithuanian Filmmakers' Union](#), [Union of Lithuanian Art Photographers](#), [Lithuanian Designers' Society](#), [Lithuanian Artists' Association](#), [Lithuanian Association of Landscape Architects](#), [Contemporary Dance Association](#), [Lithuanian Interdisciplinary Artists' Association](#), [Association of Performing Arts Critics](#), [Lithuanian Association of Chores](#), [Association of Vilnius Region Folk Artists](#), [Lithuanian Association of Art Creators](#). The latter organisation is an umbrella association of twelve unions of artists, listed above. It was established in 1995 and aims to coordinate cooperation between artists and artists' organisations in Lithuania. The association represents the interests of Lithuanian professional artists and writers abroad, organises public debates between artists and politicians on the issues of the development of culture and arts, organises conferences, submits proposals on draft laws and regulations, and awards Lithuanian artists for outstanding professional works created in the last two years.

Members of the above-mentioned organisations delegate members or take part in the activity of many cultural policy bodies, such as advisory Councils of Ministry, Lithuanian Council for Culture,

Council of Press, Radio, and Television Support Foundation, Radio and Television Commission of Lithuania, National Commission for Cultural Heritage, Council for the Protection of Ethnic Culture, State Commission on the Lithuanian Language, and Council of the Lithuanian Radio and Television Company (see chapter 1.2.1, the organigram of the Lithuanian cultural policy institutions).

1.2.6 TRANSVERSAL CO-OPERATION

The basic principles of the inter-ministerial and inter-institutional co-operation in Lithuania are formulated in the Law on Strategic Governance (approved in 2020) and the Strategic Governance Methodology (2021). Transversal cooperation at the national and local levels is mainly based on special inter-institutional action plans. These plans are approved by the government and provide for the distribution of tasks and activities of the cooperating parties, and performance indicators.

Another form of inter-institutional cooperation is working groups that are formed to address specific issues. Working groups are defined as advisory expert bodies that carry out specific tasks assigned to them by a certain ministry within a specified time frame. In 2025, the Ministry of Culture provides information about [10 inter-institutional working groups](#) coordinated by the Ministry, although some of them have already finished their tasks. These working groups deal with various issues of cultural policy, such as the quality of the services of the Culture Pass program, the adaptation of the European Media Freedom Act into the national law of the Republic of Lithuania, etc. The working groups involve not only representatives from the Ministry of Culture and other ministries in addressing the tasks, but also experts from public organisations and state cultural institutions.

1.3 Cultural institutions

1.3.1 OVERVIEW OF CULTURAL INSTITUTIONS

The Lithuanian cultural institutions system comprises 4 kinds of institutions: national, state, municipal and private, i.e. established by private persons or their organisations. These kinds of institutions are present in all main areas of culture: museums, theatres, libraries, cultural centres, etc.

Almost all national and state cultural institutions have the legal status of budgetary institutions, which is defined in the Law on Budgetary Institutions (1995, new edition 2024). According to the Law, the budgetary institution is a public legal entity with limited civil liability, which performs state or municipal functions and is maintained from the appropriations of the state or municipal budgets, as well as from the budgets of the State Social Insurance Fund, Compulsory Health Insurance Fund and other state monetary funds. Authorities exercising the rights and obligations of the owner approve the statutes of a budgetary institution, appoint and dismiss the head, decide on the reorganisation or liquidation of the budgetary institution, take a decision regarding the establishment of a branch of a budgetary institution and the termination of its activities, etc.

In 2025, there were 10 *national cultural institutions* in Lithuania: 3 theatres (the [Lithuanian National Opera and Ballet Theatre](#), the [Lithuanian National Drama Theatre](#), and [National Kaunas Drama Theatre](#)), 4 museums ([National Museum of Lithuania](#), [Lithuanian National Museum of Art](#), [Palace of the Grand Dukes of Lithuania](#), [M. K. Čiurlionis National Museum of Art](#)), 1 library ([Martynas Mažvydas National Library of Lithuania](#)), 1 concert organisation ([Lithuanian national Philharmonic Society](#)), and 1 broadcasting company ([Lithuanian National Radio and Television](#)). National institutions themselves manage the appropriations that are allocated to them each year by the government in accordance with the *Law on the Approval of Financial Indicators of the State Budget and Municipal Budgets*, which is adopted by the Seimas each year.

State cultural institutions are financed through the Ministry of Culture, i.e. the Ministry allocates their appropriations according to its budget plan for the respective year. In 2025, cultural services are provided by 39 state cultural institutions under the purview of the Ministry: 12 museums, 10 theatres, 6 libraries, 6 concert organisations, 1 arts centre, 1 cultural centre, 1 park and 2 cultural reserves. There are also four state museums that are financed by other Ministries – the Ministry of Education, Science and Sport, the Ministry of National Defence and the Ministry of Environment. Most of these state cultural institutions are concentrated in the three largest cities of Lithuania.

Local authorities are responsible for the financing and maintenance of local cultural institutions and cultural heritage. They have the right to establish or abolish cultural institutions of local importance and finance them through appropriations from the local budget. Every municipality in Lithuania has at least a local museum, library and cultural centre. Most of these organisations have a legal form of budgetary or public institutions, and their owner is the municipality. According to [the data of the National Library](#), in 2024, there were 1115 municipal public libraries, 934 of them were located in rural areas. [LIMIS \(Information System of Lithuanian Museums\)](#) provides information on 63 municipal museums, although according to the data of [the Official Statistics Portal](#), in 2024, there 54 municipal museums in Lithuania. The number of museums fluctuates due to changes in their administration – in some municipalities, separate museums are merged and become a single administrative unit with several branches. According to the data provided by municipalities themselves on their websites about their cultural institutions, in 2025, there were in Lithuania 10 municipal theatres, 6 concert organisations and 146 cultural centres with 462 structural subunits.

Data on *private* cultural institutions in Lithuania are not systematically registered. According to [the Official Statistics Portal](#), in 2024, there were 53 private theatres and 54 private museums in Lithuania. However, the Register of Legal Entities provides information on 120 registered organisations with the word “theatre” in their name that have the legal form of NGO, individual enterprise, etc. The [Directory of Private Museums](#) provides data on 109 private museums. [LIMIS \(Information System of Lithuanian Museums\)](#) provides information on 85 private museums and 34 institutional/departmental museums, such as the Railway Museum of Lithuanian Railway company, Lithuanian Police Museum, Money Museum of the Bank of Lithuania, etc. Some museums have several owners, and because of that, it is complicated to attribute them to one category.

In the field of cultural heritage protection and use, all three types of ownership – state, municipal, and private – are also present. According to data from the [Register of Cultural Properties of Lithuania](#), in 2025, there were 2,355 immovable cultural heritage objects (buildings and sites) that held the status of national cultural monuments and were protected by the state. An additional 8,156 objects were designated as state-protected heritage sites, while 134 objects were protected by municipalities. A further 13,288 objects were listed in the register but did not yet hold any formal protection status. However, no data is available on how many of these properties are privately owned.

1.3.2 DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Table 1: Cultural institutions, by sector and domain

Domain	Cultural institutions (subdomains)	Public sector		Private sector	
		Number (2025)	Trend last 5 years (In %)	Number (2025)	Trend last 5 years (In %)
Cultural heritage	Cultural heritage sites (recognised)**	10 645	+1,36	NA	NA
	Archaeological sites**	4 459	NA	NA	NA
Museums	Museum institutions*	99	+3.1	12	+20
Archives	Archive institutions*	9	0	NA	NA
Visual arts	Public art galleries / exhibition halls***	25 / 186	NA	28	NA
Performing arts	Scenic and stable spaces for theatre****	130	0	NA	NA
	Concert houses	4	NA	1	NA
	Theatre companies*	23	0	53	+47
	Dance and ballet companies*****	5	0	12	NA
	Symphonic orchestras	4	0	0	0
Libraries	Libraries*	2136	-7.3	NA	NA
Audiovisual	Cinemas*****	6	0	15	-1.6
	Broadcasting organisations*****	1	0	65	-5.8

Interdisciplinary	Socio-cultural centres / cultural houses*	608	-4.1	NA	NA
Other (please explain)					

Sources:

*Data from the [Official Statistics Portal](#)

**Data from the [Register of Cultural Properties of Lithuania](#), the number includes the state and municipalities' protected immovable heritage objects and immovable cultural monuments.

***7 galleries belong to the National Museum of Art; 5 galleries belong to M. K. Čiurlionis National Museum of Art. The Contemporary Arts Centre has Special exhibition halls; 12 galleries belong to or are partly funded by municipalities. 186 specialised exhibition halls are accommodated in cultural houses (data from the [National Cultural Centre](#)). Data about private galleries fluctuates and is approximate: Lithuanian Artists' Association has 10 galleries; Lithuanian Photographers association has 4 galleries; there is 1 private modern art museum with exhibition halls and 12 active private galleries.

****In Lithuania, there are 146 cultural centres with 608 branches. They house 130 large halls (from 201 to 800 seats) and 100 small halls (from 50 to 200 seats) (data from the [National Cultural Centre](#))

*****Data from [Lithuanian Dance Information Centre](#)

*****Data from [Lithuanian Film Centre](#)

*****Data from the [Radio and Television Commission of Lithuania](#)

1.3.3 PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

The network of state cultural institutions in Lithuania has changed very little over the past 30 years. Some museums were merged, combining several smaller museums into a single administrative unit with branches, while some museums gained new departments after being entrusted with the operation of newly restored heritage buildings. For example, in 2012, the National Museum of Art was given a newly restored building that became the [Vytautas Kasiulis Art Museum](#) and houses the collection of the artist's works and personal archive donated to Lithuania in 2010 by the painter's widow, Bronė Kasiulienė, and transferred to the Lithuanian Art Museum by their son, Vytautas Kasiulis. Some private theatres, born out of purely private artistic initiatives, eventually began receiving stable support from municipalities. For example, the independent dance group "Aura," founded in 1980 by choreographer Birutė Letukaitė, became a [municipal theatre of the city of Kaunas](#) in 1995. Founded in 2006, the theatre troupe "Bohemians" became the public institution Vilnius City Opera in 2012, with the Vilnius Municipality as one of its stakeholders.

The efficiency and relevance of the state cultural institutions network in providing the population with the necessary cultural services were examined and evaluated several times by the National Audit Office of Lithuania and by experts who conducted special studies. Many of these studies revealed that there is no clear difference between the national and state institutions, their activities and their performance evaluation. For example, the purpose of national theatres, defined by the *Law on Professional Performing Art*, is to present the most outstanding national and foreign achievements of opera, ballet, drama and music art; represent the creation of high artistic value; form the image of Lithuanian culture; develop international creative partnership; and ensure access to professional performing arts for all societal groups of the country. The purpose of state theatres is to develop a distinctive trend of professional performing arts; present classical and contemporary professional performing arts works of high artistic value in Lithuania

and abroad; develop public demand for professional performing arts; and ensure access to professional performing arts for all societal groups of the country. The evaluation of the achievement of these purposes, however, lacks clear methods and is mostly based on quantitative indicators that do not necessarily show the artistic quality of the performances and of the overall creative programme of the institution.

The lack of a unified, clear and comprehensive system of evaluation is one of the basic problems of the Ministry of Culture's management of the state cultural institutions system. Quantitative data is collected only on state institutions, mainly museums and theatres; the municipal and private sectors are not reflected in this data, and qualitative data, even about state institutions, is collected in a very sporadic way. Without the qualitative evaluation criteria of the performance of institutions, the evaluation is incomplete, since the quantitative criteria do not reflect changes in public attitudes, results of expert evaluations, etc. As a result, the Ministry of Culture does not have the data needed to measure the quality of the institutions' performance and cannot tie the funding of institutions with the quality of their performance.

The other problem of the state cultural institutions network, stated in the *Lithuanian Cultural Policy Strategy 2030* and reiterated in the *Culture and Creativity development programme 2021–2030*, is its unevenness in terms of accessibility. The main professional cultural institutions are concentrated in the major cities, and the services they provide are not evenly accessible throughout the territory of Lithuania. The accessibility of high artistic value cultural services reached only 28 per cent in 2019, and the goal stated in the Culture and Creativity development programme is to improve this indicator to 50 per cent by 2030. Culture is the least accessible in villages and small towns. To address this strategic issue, the Ministry of Culture has undertaken or plans to finance various cultural mobility activities, such as travelling museum exhibitions, free exchange of books and other documents between the country's libraries, upgrading cultural institutions' infrastructure and adapting it for people with disabilities, as well as adapting various services (media, book reading, museum exhibitions) for people with disabilities, taking performing arts productions of national and state theatres to the country's regions, and so on.

1.4 International cooperation

1.4.1 PUBLIC ACTORS AND CULTURAL DIPLOMACY

The Ministry of Culture of the Republic of Lithuania is the main coordinator of international cultural cooperation and the internationalisation of culture policy. In 2018, the Ministry of Culture adopted the *Concept of the Culture Internationalisation Policy* that defines the goal, objectives and evaluation indicators of the culture internationalisation policy. According to the Concept, the goal of the internationalisation policy is to advance the internationalisation of Lithuanian culture in pursuance of the diversity of cultural expressions, enhance the quality and competitiveness of creative products and cultural services, and contribute to the development of an open and dynamic society that is able to perform in an ever-changing world.

The Ministry of Culture coordinates the interface of the culture internationalisation policy with the objectives of foreign and economic policy with the Ministry of Foreign Affairs, the Ministry of

Economy and the Chancellery of the Government. The Minister of Culture also forms an Integrated Culture Internationalisation Policy Management Group that consists of 5-7 members.

The function of the representation of Lithuanian arts and culture abroad is performed by the Lithuanian Culture Institute. The institute organises and coordinates programmes for the presentation of Lithuanian culture; implements the Visits Programme, aimed at bringing foreign culture professionals to Lithuania to familiarise themselves with the Lithuanian art scene; organises the Translation Funding Competition; cooperates in the preparation and coordinates the implementation of cultural attachés' activities; coordinates Lithuania's participation in the European Union programme Creative Europe; prepares and disseminates information about Lithuanian culture and professional art; within its competence, provides consultations, shares knowledge, and participates in inter-institutional activities.

Culture attachés working in diplomatic missions of Lithuania also represent Lithuanian arts and culture abroad. In 2025, 10 cultural attachés worked in France, Germany, Italy, Japan, Poland, Sweden, the USA, Ukraine, the UK and Israel. The main purpose of the activities of attaches is to help Lithuanian artists, cultural and creative institutions and companies to reach the international market, support professionals in the cultural and creative sectors while seeking long-term international cooperation and on the basis of their activity, to present Lithuania and Lithuanian culture in foreign countries.

The Lithuanian Film Centre also contributes to the internationalisation of Lithuanian culture. The centre organises national stands at events such as the European Film Market in Berlin and the Marché du Film in Cannes, showcasing new Lithuanian films and fostering industry partnerships. The Centre also presents restored classics at events like the International Classic Film Market in Lyon, highlighting Lithuania's film heritage. In addition, it supports the international screening of Lithuanian short films and emerging directors' works, for example, at the Tampere Film Festival in Finland.

1.4.2 EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

Lithuania joined UNESCO in 1991. In 1992, the Lithuanian National Commission for UNESCO was established, and the Permanent Delegation of the Republic of Lithuania to UNESCO was established in 1993. The Secretariat of the Lithuanian National Commission for UNESCO serves the Lithuanian National Commission for UNESCO and supports the implementation of its decisions. The Ministry of Culture of the Republic of Lithuania coordinates the implementation of the UNESCO conventions and decisions (see the list of UNESCO conventions ratified by Lithuania in chapter 4.2.1).

Lithuania became a member of the Council of Europe on 14 March 1993. In 2025, Lithuania participated in the following cultural initiatives of the Council of Europe: EURIMAGES – European Cinema Support Fund, national coordinator is Lithuanian Film Centre; European Audiovisual Observatory, national coordinator is Lithuanian Film Centre; Compendium of Cultural Policies and Trends, national coordinator is Lithuanian Council for Culture; HEREIN: Observatory on policies and values of the European heritage, national coordinator is Department of Cultural Heritage

under the Ministry of Culture; [European Heritage Days](#), national coordinator is Department of Cultural Heritage under the Ministry of Culture.

Lithuania became a member state of the European Union in 2004. Since then, Lithuania has participated in the EU programs European Capitals of Culture, Creative Europe, Europe for Citizens, Horizon and Horizon Europe. Currently, the Lithuanian Science Council coordinate the network of Horizon Europe national contact points in Lithuania. Participation of Lithuania in the Creative Europe Programme is coordinated by the Lithuanian Culture Institute, which is responsible for the CULTURE sub-programme, and the Lithuanian Film Centre, which is responsible for the MEDIA sub-programme. Information about the programme Creative Europe is provided by the [Lithuanian office of Creative Europe](#).

Lithuania takes part in the [Council of the Baltic Sea States](#), established in 1992. The Council is an overall political forum for regional cooperation. It aims to develop and foster the concept of Baltic Sea Region identity and a sense of belonging to the Baltic Sea Region through engagement, dialogue, people-to-people contacts, macro-regional networks and multilevel governance. To this end, several activities, programmes and networks are operational within the priority. This includes the Baltic Sea Monitoring Group on Heritage Cooperation, focusing on preservation of the common heritage in the Baltic Sea States, and specifically on building preservation and maintenance in practice, underwater heritage, coastal culture and maritime heritage, and sustainable historic towns. The national coordinator of the project is the Department of Cultural Heritage under the Ministry of Culture of the Republic of Lithuania.

In 1991, the Ministries of Culture of the Baltic Sea Region created the [Ars Baltica](#) network that was aimed at encouraging cultural collaboration. Ars Baltica supports cultural cooperation within the Baltic Sea Region and beyond, advocates for the significance of arts and culture on the political level and promotes cultural life around the Baltic Sea. It is a cultural framework, gathering and offering information on different aspects within the arts and culture sector through network building and by supporting the implementation of multilateral cultural projects.

In 1991, the Baltic countries started to cooperate with the [Nordic Council of Ministers](#). [The Nordic Council of Ministers' Office in Lithuania](#) was established in 1991. The Office promotes Nordic culture in Lithuania and encourages Nordic-Lithuanian cultural cooperation. Since 2009, the Lithuanian Ministry of Culture has participated in the Nordic-Baltic Cultural Mobility Programme, which is coordinated by the Nordic Council of Ministers and consists of 3 modules: networking, art residencies and artist mobility.

Lithuania also cooperates with the two other Baltic States. Cooperation between the three Baltic States is based on the trilateral Treaty on Concord and Cooperation, signed on September 12, 1934, in Geneva. The Declaration on Unity and Cooperation, signed on May 12, 1990, in Tallinn, in full scope restored the cooperation between Lithuania, Latvia and Estonia.

Within the framework of Baltic co-operation, active dialogue is ongoing at the level of Presidents, Speakers of Parliaments, Heads of Government, Ministers and experts. Baltic Parliamentary Cooperation takes place in the [Baltic Assembly](#), which was established on November 8, 1991. Since 1993, the Baltic Assembly has annually awarded a prize for achievements in literature, arts,

and science. Intergovernmental co-operation of Baltic states takes place in the [Baltic Council of Ministers](#), founded on 13 June 1994. The Baltic Council of Ministers is a regional organisation that promotes intergovernmental cooperation between Estonia, Latvia, and Lithuania. It attempts to find a common position in relation to many international issues, including economic, political and cultural issues.

Trilateral cooperation in the field of culture is coordinated by the Baltic Cultural Committee of senior officials, who meet annually to discuss cooperation issues. Cultural cooperation guidelines are provided by the Programme of Cultural Cooperation, signed between all three Ministries of Culture in 1994. The programme is regularly renewed. [The current programme](#) is designed for the period 2023-2026 and proposes to continue such long-term joint projects as [Baltic Museology Summer School](#), the international chamber orchestra of three Baltic States [Kremerata Baltica](#), and to foster collaboration with Baltic Film and Media School, Baltic Drama Forum, Baltic Dance Platform, Baltic Architects' Unions Association, etc.

As of 2019, the Lithuanian Ministry of Culture participates in the [Baltic Culture Fund](#) programme. The main goal of the Baltic Culture Fund, founded on 8 July 2018 on the basis of *Agreement between the Ministries of Culture of the Republic of Lithuania, Republic of Estonia and Republic of Latvia on the Establishment of the Baltic Culture Fund*, is to promote cultural cooperation between the Baltic countries and strengthen the internationalisation of Lithuanian, Estonian and Latvian culture through joint cultural projects and events. Grants are awarded annually. The Fund is administered by national cultural endowments on a three-year rotation basis. The Cultural Endowment of Estonia was the first to coordinate the Fund's activities from 2019 to 2021. In 2022, the coordinator of the Fund became the Latvian State Culture Capital Foundation. The application rounds in 2025-2027 are hosted by the Lithuanian Council for Culture. Each Baltic country contributes 100,000 EUR to the Fund annually.

1.4.3 NGO'S AND DIRECT PROFESSIONAL COOPERATION

International professional cooperation in the non-governmental sector proceeds through professional networks, cooperation projects and participation in international events. All these activities can compete for funding by participating in the Lithuanian Council for Culture's funding programmes aimed at the promotion of international cooperation or culture dissemination, such as "Cultural and Creative Industries: Networking", "Strategic Funding of International Events", and the Lithuanian Culture Institute's "Visit Programme".

Some Lithuanian NGOs organise long-term international events that, among other functions, serve as a hub for the maintenance of international cultural relations and cooperation. Lithuanian Publishers Association, together with Lithuanian Culture Institute and Lithuanian Exhibition and Congress Centre LITEXPO, organise [the Vilnius Book Fair](#), which is the largest annual book fair in the Baltic states and hosts an international forum and discussion club of publishers, writers and other artists. NGO Vilnius festivals organises an international theatre festival [Sirenos](#) that hosts the Lithuanian Theatre Showcase. Sirenos is a member of the international network of theatre organisations, IETM (Informal European Theatre Meeting). The Lithuanian Art Gallerists'

Association organises ArtVilnius, which is the largest event of visual arts in Eastern Europe. Every year, foreign galleries and museums take part in it, and international projects of artists are presented.

Several of the main Lithuanian artists' organisations and unions participate in international professional networks. The Lithuanian Association of Artists takes part in the International Association of Art (IAA) Europe. The IAA is a network of about 40 national member organisations within Europe, representing professional visual artists. The IAA supports international cooperation and artistic exchange, aims to improve the economic and social position of artists on a national and international level, cooperates with UNESCO and is engaged with other organisations concerned with the arts and culture.

The Architects Association of Lithuania is a member of the International Union of Architects, the Architects' Council of Europe and the Baltic Architects Unions Association (BAUA). The International Union of Architects is an international non-governmental organisation recognised by UNESCO as the only architectural union operating at an international level. The Architects' Council of Europe is a non-profit organisation founded in 1990 that aims to promote architecture in Europe, advance architectural quality in the built environment, ensure high standards of qualification for architects, etc. The Baltic Architects Unions Association's mission is to promote the growth of architectural practice in the Baltic States.

The Lithuanian Journalists Union is a member of the International Federation of Journalists and the European Federation of Journalists. The International Federation of Journalists organises collective action to support journalists' unions in their fight for fair pay, decent working conditions and in defence of their labour rights; promotes international action to defend press freedom and social justice through strong, free and independent trade unions of journalists; fights for gender equality in all its structures, policies and programmes; opposes discrimination of all kinds and condemns the use of media as propaganda or to promote intolerance and conflict; and believes in freedom of political and cultural expression.

The Lithuanian Writers' Union is a member of the Baltic Writers' Council (BWC) (seated in the island of Gotland, Visby, Sweden), which unites creative organisations of writers and translators from Northern Europe. It is the most important organisation bringing together European writers' unions. The Lithuanian Writers' Union is also a member of the Three Seas Writers' and Translators' Council (seated in Rhodes, Greece).

The Lithuanian Association of Literary Translators is a member of the European Council of Associations of Literary Translators (CEATL), the International Federation of Translators (FIT), the Baltic Writers' Council (BWC) and the Three Seas Writers' and Translators' Council (TSWTC).

The Lithuanian Association of Cultural Centres is a member of European Council of Artists that promotes co-operation between artists in safeguarding their political and cultural position within Europe, with special focus on the policies of the European Union, the Council of Europe, UNESCO and other relevant organisations and on promoting the interests of professional artists in political, economic, judicial and social contexts.

The [Lithuanian Composers' Union](#) is a member of the International Society for Contemporary Music (ISCM). ISCM is a premier forum for the advancement, dissemination and interchange of new music from around the world. Through ISCM, our members promote contemporary music in all its varied forms, strengthening musical life in their local contexts and making their music and its creators known to the world.

Many Lithuanian NGOs cooperate with their partners abroad through joint events, festivals, masterclasses, etc. The [Lithuanian Professional Folk Artists' Association](#) cooperates with the Polish Folk Artists' Association (Stowarzyszenie tworców ludowych, STL), the Latvian Folk Artists' Association, the Lithuanian High School in Hüttenfeld, Germany, Bialystok Crafts Centre (Poland), the Lithuanian Culture House in Puńsk (Poland), Saint-Egreve (France) Water-colourists' Club, Boxholm (Sweden) organisation Friends to Friend. [The Lithuanian Designers' Association](#) has been a full member of ico-D (International Council of Design) since 1999. In 2019, the Association became a member of ADCE – The Art Directors Club of Europe. ADCE is a platform that brings together creators in advertising, design, and communications from European countries. Its mission is learning, exchanging ideas, and fostering creativity and collaboration. Membership in this organisation increases the visibility of Lithuanian visual communications professionals in international markets and strengthens the local community of design creators.

2. Current cultural affairs

2.1 Key developments

Key developments in Lithuanian cultural policy in recent years are related to the cultural funding institutions, i.e. Council for Culture, the Press, Radio and Television Support Foundation and Lithuanian Culture Institute.

In 2021, the Lithuanian parliament changed the [Law on the Council for Lithuanian Culture \(2012\)](#) and diminished the financial independence of the Council. Until 2021, the funding of the Council was carried out through the Culture Support Fund, which was comprised of the following: 1) 3 per cent of the income received from the excise duty levied on alcoholic beverages and processed tobacco; 2) 10 per cent of the proceeds received from the lottery and gambling tax; 3) other lawfully acquired resources. This funding regulation secured the financial independence of the Council since the amount of its finances did not depend on the will of politicians and could not be manipulated. A similar funding regulation is established for the Lithuanian National Broadcasting Company (LRT), which is calculated automatically as a fixed percentage of the state's tax revenue and cannot be revised by the government every year. The State allocates to LRT 1% of personal income tax and 1.3% of excise duties collected.

In 2020, the Government of the Republic of Lithuania asked the Constitutional Court to clarify whether these forming principles of the Culture Support Fund and the budget of LRT do not contradict its constitutional right to propose a budget to the Parliament, taking into account the current social and economic situation of the country. In the LRT case, the court stated that this legal regulation protects the institutional and editorial independence of the national broadcaster

and is a way to shield it from political pressures. This argument, however, was not applied to the funding of the Lithuanian Council for Culture and in 2021, the Ministry abolished the Culture Support Fund and changed the [Law on the Council for Lithuanian Culture \(2021\)](#) respectively. According to the new edition of the Law, the funds of the Council consist of the appropriations of the state budget. The amount is decided by the government. Thus, the main decisions regarding the budget of the Council depend on the will of the Ministry of Culture.

In 2022, the Ministry of Culture changed [the regulations of the Lithuanian Culture Institute](#). The new regulations give the institute a new function in the distribution of funding. From the beginning of 2023, the Institute began to operate under new regulations and allocates state funding for the dissemination of national culture abroad, controls the use of funding and accounting for it.

In 2023, the Ministry of Culture proposed to amend the [Law on the Provision of Information to the Public](#), and to abolish the Press, Radio and Television Support Fund and establish a new Media Support Fund. In January 2024, the [Press, Radio and Television Support Fund](#) was abolished, and a new [Media Foundation](#) was launched. The Fund supports projects through calls for tenders in the areas of news, investigative and educational journalism, cultural media, regional media, media of national minorities and diaspora, as well as other programmes prepared by the Foundation Council. The Foundation's budget consists of state budget allocations and, in 2024, amounted to approximately 6.5 million Euros.

Evaluated from the standpoint of operational independence, the statutes of the new Media Support Fund (MRF) exhibit several advantages over those of its predecessor. Funding decisions are taken by the Fund's Council, which is required to base its determinations on expert evaluations; any departure must be explicitly justified in the minutes, and both decisions and expert reports must be published. The MRF also establishes a more robust framework for expert selection and conflict-of-interest management: experts are ineligible if they are state officials, politicians, members of the LRT Council or Commission, Fund staff, or media managers; they must declare interests and sign confidentiality undertakings. The expert selection procedure is open and codified. Taken together, these provisions position the MRF to operate at greater 'arm's-length' precisely where it matters most—grant decisions—through stringent conflict of interest safeguards and mandatory transparency regarding expert input.

2.2 Cultural rights and ethics

Articles 25 and 44 of the Lithuanian Constitution protect the freedom of expression (see chapter 4.1.1). Article 37 of the Constitution protects the rights of national minorities: "Citizens who belong to ethnic communities shall have the right to foster their language, culture, and customs."

In 2015, amendments to the *Criminal Code of the Republic of Lithuania*, which decriminalised the offence of private persons and public officials, came into force. According to the [Lithuanian Human Rights Monitoring Institute](#), this was a significant step in the field of freedom of expression, because it ensures that exercising this freedom will not lead to disproportionately applied criminal liability. After the decriminalisation of the offence, persons still have the possibility to defend their honour and dignity in civil courts.

The self-regulating authorities of journalists, public relations specialists and advertisers supervise limits of freedom of expression and other ethical issues of public communication. The self-regulatory body of media is the Association of Ethics in the Provision of Information to the Public. The stakeholders of the Association are public information producers, disseminators, journalists and other participants of the media sector, which seeks to ensure compliance with the provisions of the Code of Ethics in Providing Information to the Public foster principles of ethics in the provision of information to the public in public information activities and raise public awareness for the evaluation of public information processes and the use of public information.

The official institution of supervision of journalist ethics established by the Seimas is the Office of the Inspector of Journalist Ethics. The functions of the Inspector of Journalist Ethics are: investigate the complaints (applications) of the persons concerned whose honour and dignity have been degraded in the media; examine the complaints (applications) of the persons concerned in relation to violation of their right to protection of privacy or processing of their personal data in the media; submit proposals to the Seimas and other state institutions for improving the *Law on the Provision of Information to the Public* and other laws and legal acts regulating the information policy; etc.

Despite the activity of the above-mentioned institutions related to cultural rights and ethics, some cultural events during the last years raised wide public discussions and revealed a rather narrow understanding of freedom of expression in Lithuania (see Human Rights Monitoring Institute report). For example, in 2014, the Supreme Administrative Court of Lithuania upheld a fine imposed on the company of designer Robertas Kalinkinas for his advertisement campaign that had used the visual images of a young woman and a man who were stylised like Jesus and Mary. The fine was imposed by the State Consumer Rights Protection Service, deciding that the advertisement violated the provisions of the Law on Advertising on public morality. In the same year, a pre-trial investigation was launched against the comedian Whydotas, who posted a song on his *YouTube* channel called "Devil, please" which contained a verse "*Devil, please take my soul, and let me bash children's heads into the wall*". The author was suspected of inciting violence against a social group – children. Despite the song being obviously intended to be humorous and no actual aim to incite violence being present, Whydotas and other creators of the song were only acquitted on appeal, after almost 2 years of investigation and litigation. In 2018, the Parliament's Commission of Freedom Fights appealed to the prosecutor's office to open a pre-trial investigation against writer M. Ivaškevičius regarding his public support for international crimes committed by the USSR or Nazi Germany against the Republic of Lithuania or its inhabitants. According to the applicants, the writer had committed these crimes in the novel "Greens" while assessing Lithuania's resistance to the occupation and depicting the partisan struggle, its main leader, and other partisans.

In general, these events show that even though freedom of expression and the importance of its protection are acknowledged at the highest level in Lithuania, more extreme forms of expression received disproportionate prohibitions and punishment-based responses from the authorities. Performers, designers, advertisers, writers, and social action initiators had to defend their freedom of expression in courts, and these cases demonstrated that law enforcement authorities

are not always able to distinguish permissible self-expression, criticism, or black humour from hate speech, bullying or contempt.

In 2022, with the outbreak of the full-scale invasion of the Russian Federation into Ukraine, state institutions took measures to protect society from the spread of disinformation, information manipulation, and war propaganda. This led to the introduction of certain restrictions aimed at reducing the impact of disinformation on society. As a result of these measures, freedom of expression was restricted for individuals who publicly supported Russia's unlawful actions. On 22 September 2022, the Seimas adopted amendments to the Law on Provision of Information to the Public, banning the retransmission and/or online distribution of radio and television programmes, as well as individual broadcasts, established, directly or indirectly owned, controlled or financed by the Russian Federation and the Republic of Belarus. The aim of this ban was to reduce the potential spread of disinformation in the country and thus block channels and narratives inciting hostility. It should also be noted that the Government prohibited rallies and marches in support of Russia's war in Ukraine for as long as the state of emergency remains in force. On 19 April, the Government adopted legal amendments prohibiting the public use, during the state of emergency, of symbols considered to express support for Russia's war, such as the letters "V" and "Z".

2.3 Role of artists and cultural professionals

The Law on the Status of Artists and Artists' Organisations (1996) establishes the basis and procedure for granting and abolishing the status of artist and artists' organisations. According to the Law, the status of an artist is granted to a person who creates professional art, and 1) a person's individual or collective creation of art has been positively evaluated as professional art in monographs, reviews or articles published by professional artistic reviewers; 2) a person's creation of art is included in general education curricula, vocational training programmes and higher education study programmes approved in accordance with the procedure laid down by the law; 3) the creation of art by a person or a group of persons has been honoured with national or international art prize, other prizes and awards given by organisations of artists, or a laureate's diploma of an international competition of professional art creators and/or performers (except competitions of pupils and students); 4) the person's artworks have been acquired by national museums or galleries of Lithuania or foreign states; 5) the person has published art-assessment articles and reviews in Lithuanian or foreign publications for not less than five years; as well as the person who has been awarded the Doctor of Science degree or the Doctor of Arts degree for research activities in an appropriate art form; 6) the person who teaches subjects of the art study field and holds the position of professor or associate professor at a higher education institution which prepares professional artists according to art study programmes; or 7) the person has been, individually or with a group of artists, selected and represented Lithuania at internationally recognised events of professional art.

Article 11 of the Law determines state support for artists from the Artists Social Security Programme, approved by the government in 2011 (last edition in 2023). The Programme

guarantees the state's financial obligation to cover social and health insurance of artists, and support to self-employed artists. One of the purposes of the Programme is to allocate creative idle time payments for artists. Creative idle time means a period of time when an artist of employable age, for objective reasons, temporarily has no conditions for the creation of art and (or) dissemination of its results. Creative idle time payment is a payment in the amount of a minimal monthly wage, which is paid to the artists from the Programme's budget. The new edition of the programme of 2022 establishes the rules for payments in an emergency or quarantine.

The Law also defines the procedure of granting the status of "artists' organisation" to an association. The status is granted if 1) not less than 25 artists have founded the association; 2) only artists or organisations holding the status of an artist and uniting not less than five members – organisations of artists – are members of the association; 3) the association promotes creation of art of high professional value, its diversity and dissemination; 4) the association sets conditions for the creation of art, creative work and professional development of its members; 5) the association arranges for art works to be accessible to the public; 6) the association represents artists of the whole country (not one of its regions).

In 2025, the Lithuanian Ministry of Culture provided information about 19 unions and associations that have the status of "artists' organisation". These organisations play an important role in cultural policy. According to many Laws that establish the procedure of formation of cultural policy institutions (councils, commissions, foundations), these organisations have the right to delegate their members to consulting or governing bodies. Thus, artists participate in cultural policy decision-making mainly through their unions and associations (see chapter 1.2.5 for more about the activity of artists' organisations).

The state funding for individual artists' creative activity and for the projects of artists' organisations is mainly allocated through the Lithuanian Council for Culture (see chapter 7.2). The Council awards grants not only to those artists who have a status of art creators, but also to all cultural or artistic creators who are citizens of the Republic of Lithuania, other European Union countries or third countries, if their activity is related to the creation or dissemination of Lithuanian culture and art. During the period 2014–2024, the individual grant awarded by the Lithuanian Council for Culture to creators increased about twofold; however, it remains lower than the average national wage (net). In Q1 of 2024, the average wage was EUR 1 333 per month, and the grant of the Lithuanian Council for Culture amounted to EUR 800.

In 2024, the Lithuanian Council for Culture commissioned a *Study on the Social and Creative Condition of artists*. According to the study, in 2024, there were 16849 artists in Lithuania, of which 51.7 % were women and 48.3 were men. Only 12 % of all artists interviewed said they could make a living purely from creative activities. 32.8 % of artists had a permanent job position in state or municipal cultural institutions. Artists' average monthly income lags behind the national average, amounting to about 78% of the country's average monthly wage: the median income is EUR 750 per month, and the average monthly income is €1,090. Responding to questions on the artist's profession and society's attitude towards it, most of the artists agreed that "*artists contribute to the formation of social values*" (60% totally agree and 25% agree) and that it is "*important to contribute to the development of culture and the arts*" (72% totally agree and 16%

agree). At the same time, artists believe that they are underestimated by society and policy makers in Lithuania – 37% do not totally agree, and 27% not agree that in Lithuanian cultural policy the importance of the artist is emphasised, and 48% do not think that the profession of an artist is regarded as prestigious in society.

This view is confirmed by the recurring public debates in the media between artists, politicians, and the public about various works of art (see chapter 2.9). These discussions are mainly provoked by patriotic and religious NGOs expressing their negative attitude or dissatisfaction with the way artists treat certain ideas, personalities, or symbols and questioning the artistic and aesthetic decisions of artists. NGOs are usually supported by populist politicians seeking to use public debate to increase their popularity and visibility. Thus, Lithuanian artists must often defend their professional autonomy and the right to make their own aesthetic and artistic decisions and to tackle the challenges of a narrow understanding of the freedom of expression and low artistic literacy of the public.

2.4 Digital policy and developments

In Lithuania, digital cultural policy is mainly implemented in the fields of libraries, museums, archives and heritage. The beginning of the digitisation process was the project of the Lithuanian Libraries' Integral Information System (LIBIS), which started in 1995. The project was implemented by the Martynas Mažvydas National Library of Lithuania. The objectives of the project were to develop a library system that would enable automation of all library and reader service processes; create a union catalogue based on shared cataloguing; adapt integrated library information resources to customer service; extend the infrastructure created by LIBIS; and develop the existing software tools. LIBIS was launched in 1998. In 2015 – 2021, the National Library implemented LIBIS modernisation project that aimed to transfer the e-services provided by the LIBIS libraries to a centrally managed cloud infrastructure and to develop the ibiblioteka.lt portal by creating new electronic services or modernising existing ones.

In 2005, the Lithuanian Government approved the Concept for the Digitisation of Lithuanian Cultural Heritage. This policy paper defined the goals and objectives of the digitisation of Lithuanian cultural heritage and established a special coordination body the Council of Digitisation of Lithuanian Cultural Heritage. According to the Strategy, the goal of the digitisation of Lithuanian cultural heritage is to transfer unique and valuable pieces of cultural heritage into digital form. The objectives are the following: to create an integrated information system of Lithuanian cultural heritage based on uniform standards and information usage agreements, ensuring long-term preservation of digitised information and access to it; facilitate the long-term preservation and use of the cultural heritage by providing its digital copy and information on it; promote the actualisation and dissemination of the Lithuanian heritage in the context of world cultural diversity; and contribute to the creation of an integrated information space on European cultural heritage.

Since 2005, the policy for the digitisation of cultural heritage in Lithuania has been coordinated by the Ministry of Culture (Memory Institutions Policy Group) together with the Ministry of

Education, Science and Sport, the Ministry of Economy and Innovation (since September 2018) and the Office of the Chief Archivist of Lithuania. The Council for Digitisation of Lithuania's Cultural Heritage provides expertise and consultations on issues in digitisation policy making, implementation, monitoring and reviewing.

Digitisation of cultural heritage activities is coordinated by the national network of 15 institutions: Lithuanian Ministry of Culture, Martynas Mažvydas National Library of Lithuania, Lithuanian National Museum of Art, Office of the Chief Archivist of Lithuania, Lithuanian Central State Archives (they work at national level); at regional level work M. K. Čiurlionis National Museum of Art and 5 county public libraries; on a sectorial level work Vilnius University Library (sector of academic libraries), Wroblewski Library of the Lithuanian Academy of Sciences (the sector of Lithuanian research centres and institutes), public institution Lithuanian National Radio and Television (the sector of audiovisual heritage collection, preservation, and dissemination). Since the beginning of 2020, the system of statistics on digitisation of cultural heritage has been in place to consistently monitor and analyse the state and development of digitised and digital resources of cultural heritage and evaluate the impact of measures taken to achieve the strategic goals of the cultural heritage digitisation policy, and to initiate qualitative changes.

Digitised cultural heritage of cultural and scientific significance is available through several portals. E-paveldas is a virtual digital cultural heritage information system based on a database of digitised objects. At present, the portal has already accumulated more than 650 000 cultural heritage objects. Its content is created and enriched with new objects by 24 institutions: libraries, museums, archives, and others. Since 2012, the content of this portal has also been reflected in the European portal of digitised documents from libraries, archives, and museums, developed as a European Commission initiative.

LIMIS is the Lithuanian Integral Museum Information System. The Lithuanian Museums Centre for Information, Digitisation and LIMIS is a specialised department of the Lithuanian National Museum of Art. Its purpose is to ensure that information on the cultural heritage accumulated in Lithuanian museums is integrated into the common digital space of the Lithuanian and European cultural heritage. The portal www.limis.lt became available for users in 2012. In 2025, the general search "Exhibits and Valuables" of LIMIS displays about 1 001 482 records (the number is continually changing as content is added).

E-Kinas is the virtual archive of Lithuanian documentary heritage. Its aim is to create conditions for the preservation and dissemination of the film heritage accumulated in the Lithuanian Central State Archives. Currently, LCVA is the only place in Lithuania digitising films in 4K resolution. 229 hours of film content stored in the archive were digitised and made available on the Internet, including important events in Lithuania's history in 1988–1992. EAIS is the Electronic Archive Information System. The system was developed in response to the constantly increasing amount of information stored in documents, registers and information systems, the cost of storing so-called "paper" documents and the need for a unified information search system of the National

Document Fund (NDF). The LRT Mediateka is an audiovisual collection of the Lithuanian National Radio and Television. The Mediateka is open to the public since 2008. Videos and films converted into digital media are free of charge.

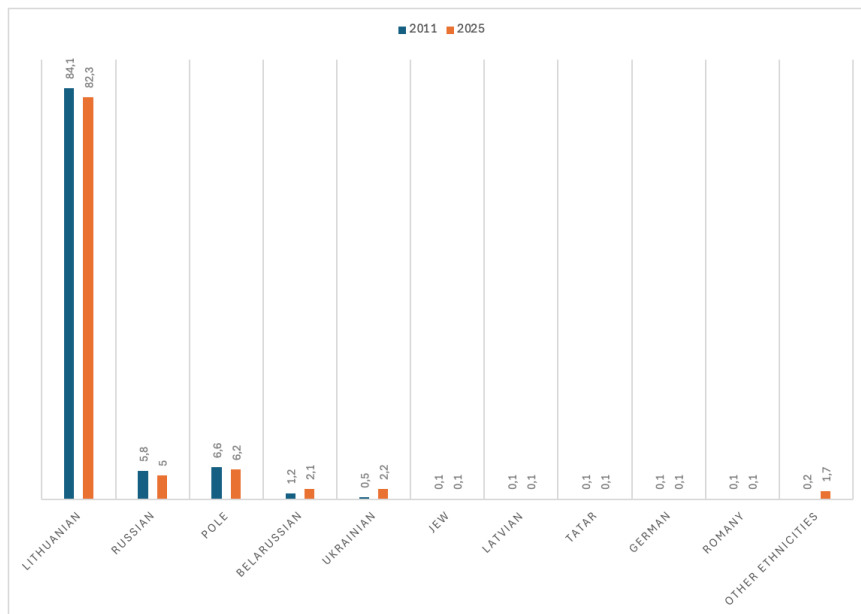
In 2023, the National Library of Lithuania started a new digitalisation project e-kultūra (eCulture). This platform will be a unified portal for digitised and digital cultural and audio-visual content, e-services and dissemination. The project is funded by the European Union (NextGenerationEU), the economic recovery and resilience plan "New Generation Lithuania". The project value is EUR 23.8 million. The aim of the project is to increase accessibility and re-use of culture by creating a common digital data platform for cultural institutions through the implementation of integrated organisational and technological solutions. The implementation date is 30 April 2026.

2.5 Cultural diversity

2.5.1 NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

The national intercultural dialogue in Lithuania is mainly understood as a dialogue between different national communities living in Lithuania, fostering their cultural identity and citizenship. According to the State Data Agency, at the beginning of 2025, Lithuanians accounted for 82.3% of the country's resident population, Poles 6.2%, Russians 5%, Belarusians 2.1%, Ukrainians 2.2%, and others 2.2%.

Figure 3. Proportion of the population by ethnicity, compared to the total resident population / per cent



Source: the Official Statistics Portal

The main initiator of national intercultural dialogue at the policy level is the Department of National Minorities of the Government of the Republic of Lithuania, established in 2015. The Department operates in accordance with the Law on National Minorities of the Republic of Lithuania, adopted in 2024. The Law defines a national minority as “a group of persons composed of citizens of the Republic of Lithuania who reside in the territory of the Republic of Lithuania, have long-standing, strong and permanent ties with the Republic of Lithuania, are smaller in number than the part of the population characterised by Lithuanian national identity, and are united by the aim of preserving their national identity”. This means that residents of Lithuania of various nationalities (immigrants, refugees) who are not Lithuanian citizens do not fall within the department’s remit. The affairs of members of national minorities living in Lithuania who are not Lithuanian citizens are handled by several institutions: the Migration Department (under the Ministry of the Interior) issues residence permits, administers temporary protection and asylum procedures, and e-permits. The Ministry of Social Security and Labour and its Reception and Integration Agency (from 2025; formerly the Refugee Reception Centre) handle accommodation, social services, state support, and integration programmes for asylum seekers, beneficiaries, resettled persons, etc. The Employment Service oversees employment rules, quotas, work permits, and employer procedures. Municipalities manage practical local integration (social services, education, housing solutions), often through municipal centres/coordinators. International organisations/NGOs—IOM Lithuania (Migration Information Centre), the Red Cross, Caritas, etc.—provide counselling, essential assistance, and integration services. The cultural integration of these people is not coordinated and, at best, occurs at the initiative of municipalities and voluntary organisations.

The Department funds cultural projects within the framework of the *Integration of the National Minorities in the Society while Preserving Their Identity Programme*. The programme funds three categories of project proposals: 1) the Dissemination of National Minorities Culture; 2) the Dissemination of National Minorities Culture and Cultural Cooperation in Southeast Lithuania; 3) the Promotion of Intercultural Dialogue and the Dissemination of the National Minorities’ Culture in the Mass Media.

A consultative body of the Department of National Minorities is the National Communities Board. The board represents national minorities and deals with the policy coordination issues related to Lithuanian national minorities, and involves the representatives of the national minorities in the decision-making process. The members of the Board are selected from the national communities’ representatives. The number of Board members from each national community depends upon the community’s population as presented in the Population and Housing Census 2011. If the national community’s population is above 100 thousand, then 3 Board members from the community shall be selected into the Board; if the national community’s population is from 10 thousand to 100 thousand, 2 representatives; for small national communities with a population of up to 10 thousand, there is one Board member.

National communities living in Lithuania develop cooperation and dialogue through cultural centres and non-governmental organisations. There are 4 intercultural centres in Lithuania, established by the Department of National Minorities: the House of National Communities in Vilnius (established in 1991), the Kaunas Centre of Various Nations Culture (established in 2004),

the Roma Community Centre (established in 2001), and the Folklore and Ethnography Centre of the Lithuanian National Minorities (established in 2007). These and other cultural centres initiate various arts, cultural and interdisciplinary projects, organise cultural events, arts exhibitions, book presentations, and cooperate with non-governmental organisations of national communities. Approximately 180 non-governmental organisations of national minorities are engaged in cultural activity in Lithuania. The Armenian, Azerbaijani, Belarusian, Bulgarian, Chechen, Estonian, Greek, Karaites, Latvian, Polish, Roma, Romanian, Russian, Tatar, Ukrainian, Uzbek, Hungarian, German, Jewish, and other national communities have established their cultural, educational, professional, and other non-governmental organisations.

Intercultural dialogue on an international level is coordinated by the [Lithuanian Culture Institute](#). For several years, the Lithuanian Culture Institute has been organising Lithuanian culture seasons in various countries. In 2015, the Lithuanian Culture Institute represented Lithuania in Krakow; in 2016, it organised Spring and Autumn seasons in Ukraine; in 2017, Lithuania was a guest of honour at the international Leipzig book fair; in 2018, the institute realised two large-scale international events – Baltic Countries Market Focus programme at London Book Fair and the Lithuanian art festival “Flux” in Rome. In 2019, Tel Aviv became a host to the largest to date presentation of contemporary Lithuanian culture: “Lithuanian Story. Culture Festival in Tel Aviv 2019”. The festival aimed to introduce Israel’s audiences to Lithuanian artists from the fields of poetry, classical and contemporary music, performance, dance, and film. In 2021, Lithuanian Culture Institute organised the Lithuanian culture season in Bavaria *Without Distance: Lithuanian Culture in Bavaria 2021*. The cultural season held a varied programme of music, literature, visual arts, and performances by the most prominent Lithuanian artists and performers. The Season of Lithuania in France 2024 was a three-month cultural initiative from September 12 to December 12, 2024, aimed at showcasing contemporary Lithuanian culture to the French public. The project featured over 200 events across more than 80 French cities, including performances, exhibitions, debates, and conferences, under the overarching theme “The Other Same” (Kitas tas pats). Organized by the Lithuanian Culture Institute and the French Institute, the season fostered long-term cultural cooperation between the two nations. The “Lithuanian Culture in Tampere 2025” program showcased Lithuanian contemporary art and culture through various events in the city, including the Tampere Film Festival, contemporary dance, the Tampere Guitar Festival, the Nyky aika Photography Centre, and the Tampere Theatre Festival. Key highlights included a Lithuanian film focus at the film festival, photography exhibitions by artists Tadas Kazakevičius and Ieva Maslinskaitė, a performance by the Dansema Dance Theatre, and a special piano concert. The initiative aimed to deepen the Finnish audience's knowledge of Lithuanian cinema, music, dance, theater, and photography.

2.5.2 Education

In Lithuania, diversity in education is mainly manifested through schools with different educational approaches that are called non-traditional education schools. Their activity is regulated by the

[*Concept of Non-Traditional Education*](#) approved by the Ministry of Education, Science and Sports in 2010 (last edition in 2017).

The aim of the non-traditional education in Lithuania is to provide opportunities to realise the right of both the parents and children to choose the type of education that corresponds to their values, worldviews and religions. The *Concept of Non-Traditional Education* states that the establishment of educational institutions based on alternative education structures increases the range of choice, expands the institutional diversity of Lithuanian education, promotes modernisation of the educational process and the emergence of alternative teaching methods, as well as reflects and reinforces the democracy of the Lithuanian education system.

According to the *Concept of Non-Traditional Education*, non-traditional education is the type of education implemented according to the formal (primary, basic and secondary), and/or non-formal (pre-school, pre-primary and other non-formal) education curricula based on some unique pedagogical system (Maria Montessori, Waldorf, Shin'ichi Suzuki, etc.) or its separate elements. Non-traditional education is part of the education system that is consistent and equivalent to the traditional system of education and comprises formal (except for vocational training and higher education) and non-formal education of children. Non-traditional education is implemented in non-traditional schools and in traditional schools according to the curriculum of primary and/or other non-formal education. Schools of non-traditional education may operate according to their own programmes, but the total number of subjects and the total number of hours allocated for each subject in forms 1-12 can only differ from those specified in the state general education plans by not more than 25 per cent.

In 2025, [a range of non-traditional education schools](#) operated in Lithuania, for example: 1 school with special focus on ecology and environmental technologies, 4 schools with special focus on arts and humanistic culture, 3 schools based on the Ignatian pedagogical paradigm, 16 catholic schools, 1 school with classical curriculum, 2 Montessori schools, 1 Innovative entrepreneurship education school, 1 Suzuki school, 4 schools of Waldorf education, and 1 Sports and Health promotion school. In these schools, the duration of organising the education process (days, weeks, or the entire school year) may differ from the duration of organising the education process in a traditional school. Alternative schools are free to choose teaching methods and strategies to help realise their goals of education. They can create a unique learning environment, develop and use specific teaching materials and school achievement assessment systems.

Four Lithuanian secondary schools of non-traditional education in the three largest cities focus their curriculum on the education of humanistic culture and artistic abilities. Their aim is to combine a general educational curriculum with the development of artistic competencies and awareness of humanistic values, cultural heritage, and cultural diversity. In the curricula of traditional education schools, diversity is not a particular focus of education. Arts education curricula in traditional schools are more focused on creative self-expression, the development of artistic skills, and an understanding of works of art. Schoolchildren's awareness of cultural and social diversity is mainly developed through subjects of history and citizenship that are compulsory in basic and secondary education.

In Lithuania, there are also schools of national minorities. The schools with national minorities' language as the language of instruction operate in the areas inhabited by large national minority populations. According to the data of the [Education Management Information System](#), in 2025, there were 99 schools of general education in Lithuania with one or several national minority/foreign languages of instruction. Of those, 38 schools have Polish as the language of instruction, 29 schools have the Russian language of instruction, and 31 schools have other languages of instruction. A total of 36 823 children attended these schools, which is 10.46% of the total number of Lithuanian schoolchildren.

National minorities schools can also work in Lithuania as Saturday or Sunday schools. Their concept is defined, and activity is regulated by the [Concept of the school of national minorities on Saturdays and Sundays](#). This form of education is used in areas where national minorities make up only a small group.

2.5.3 MEDIA PLURALISM AND CONTENT DIVERSITY

Media regulations

The Constitution of the Republic of Lithuania prohibits censorship and monopolisation of the mass media (Article 44), guarantees freedom of expression, and lays down the limits of exercising freedom of expression (Article 25). The principal law governing the activity of public information is the *Law on the Provision of Information to the Public* (see chapter 4.2.1). The [Ministry of Culture](#) is one of the institutions responsible for the media policy and the implementation of the *Law on the Protection of Minors against the Detrimental Effect of Public Information*. In implementing and coordinating national media policy, the Ministry of Culture cooperates with institutions operating in the field of public information and carrying out related supervision: the [Radio and Television Commission of Lithuania](#) and the [Office of the Inspector of Journalist Ethics](#) (see chapter 2.2 for more about the Office).

The [Radio and Television Commission of Lithuania](#) is an independent body accountable to the Seimas, which regulates and supervises the activities of radio and television broadcasters, on-demand audiovisual media service providers falling under the jurisdiction of the Republic of Lithuania, re-broadcasters carrying their activities in the territory of Lithuania and other legal bodies providing distribution services of radio and television programmes on internet for the users in the territory of Lithuania. The Commission also participates in the formation of national audiovisual policy. It is an expert body for the Seimas and the Government on audiovisual issues. When performing its functions and taking decisions on issues within its remit, the Commission acts independently. The Commission consists of 11 members: 2 members are appointed by the President of the Republic of Lithuania, three members (one of them from the opposition political groups) are appointed by the Seimas on the recommendation of the Committee on Culture, three members are appointed by the Lithuanian Association of Artists, one member – by the Lithuanian Bishops' Conference, one member – by the Lithuanian Journalists' Union, and one member – by the Society of Lithuanian Journalists. The members of the Commission are appointed to serve for

a period of four years and may not serve for more than two terms in succession. The chairman and deputy chairman of the Commission are appointed by the Seimas.

The Ministry of Culture monitors media ownership. Pursuant to the provisions of Article 24 of the *Law on the Provision of Information to the Public*, all legal entities who are publishers of local, regional or national newspapers and magazines or managers of the public information media must submit to the Ministry of Culture the data on their participants who have the right of ownership to or control at least 10 per cent of all the shares or assets (where the assets are not share-based) and inform of the revised data if they change. The data specifies the following: media stakeholders; information about property relations and/or joint activity linking them with other producers and/or disseminators of public information and/or their participants. The Ministry publishes received data on its website in the Database of Producers and Disseminators of Public Information.

The antitrust measures to prevent concentration of media and all other economic entities are set up by the *Lithuanian Law on Competition (1999)* (last edition in 2025). The Law defines a dominant position as the position of one or more undertakings in a relevant market directly facing no competition or enabling the exertion of a unilateral, decisive influence in a relevant market by effectively restricting competition. Unless proved otherwise, an undertaking (except retailers) with a market share of not less than 40 per cent is considered to enjoy a dominant position within the relevant market. Unless proved otherwise, each of a group of three or a smaller number of undertakings (except for retailers) with the largest shares of the relevant market, jointly holding 70 per cent or more of the relevant market, is considered to enjoy a dominant position.

Lithuania has a national broadcasting company: the Lithuanian National Radio and Television (LRT). LRT is a public body belonging to the State by the right of ownership. The *Law on the Lithuanian National Radio and Television* regulates the procedure of establishing, managing, operating, reorganising and liquidating LRT, its rights, duties, and liability. The activities of a public broadcaster are also based on the *Law on the Provision of Information to the Public*. Programming diversity is declared as one of the main aims of LRT, which is realised through 7 media channels (3 TV channels, 3 radio stations and a news website). Two of them – television *LRT Plus* and radio *LRT Klasika* deliver specialised content dedicated to culture. LRT's annual budget depends directly on the taxes collected in the year before the last. The State allocates 1% of personal income tax and 1.3% of excise duties collected. LRT is not allowed to air commercial advertising. This funding model, where the LRT's budget is automatically calculated as a fixed share of the taxes collected by the State, has been in place since 2015 and was introduced as a guarantee of independence from government institutions, as well as commercial revenues and economic lobbying. The highest governing LRT body is the LRT Council. It is formed for a term of 6 years and consists of 12 members, public, scientific, and cultural figures. The Council forms the strategy of the LRT programming and LRT website, supervises the implementation of the LRT's mission, approves the annual income and spending by the LRT administration, as well as deals with other issues within the Council's capacity as envisaged by the LRT by-laws.

Radio broadcasting

According to the data of the [Lithuanian Radio and Television Commission](#), in 2025, there were 38 radio broadcasters in Lithuania that broadcast 63 radio programmes. The Lithuanian public broadcasting company LRT broadcasts 3 radio programmes: "LRT radijas", "Opus", and "Klasika". The last one is dedicated to cultural content. Other radio broadcasters are private companies; most of them are for-profit organisations. There are two Polish radio programmes in Lithuania: "Znad Wilii", and "RadioWilno" (streamed online only), and one Russian programme: "Radio R". The Lithuanian public broadcaster LRT airs information of different durations for national minorities (in Russian, Belarusian, Polish, Yiddish, and Ukrainian).

In 2024, the greatest variety of radio programmes was in the largest cities of Lithuania: in Vilnius, 31 programmes, in Kaunas, 25, in Klaipėda, 25, in Šiauliai, 23, and in Panevėžys, 19. By share of listening time, the top radio stations "Lietus" and "M-1" together accounted for 33% of listening time. During the winter 2023–spring 2024 period, the national broadcaster's programme "LRT RADIJAS" ranked third with 12.2%.

According to the data of Lithuanian Statistics, in 2024, the share of domestic (original) radio programmes of the public broadcaster amounted to 92.5 % of the total volume and is by 0.9% smaller than in 2016. The share of domestic (original) radio programmes of private radio companies amounted to 92 % and is smaller by 4.3 % than in 2016 (see Table 2). The main part of the original content of radio programmes in 2024 was entertainment (59 %), while educational programmes made up the smallest share (0.52 %). The culture programmes made up 4.7% of total content (see Table 3).

Table 2: Volume of radio programmes, in hours, in 2016–2024

		2016	2017	2018	2019	2020	2021	2022	2023	2024
State broadcasting company	Total	27 944	27 883	27 888	27 845	28 439	28 311	28 373	28 382	26 352
	Original programmes	26 362	26 280	26 280	26 280	26 352	26 280	26 280	26 280	24 376
	Foreign programmes	122	122	122	122	122	122	122	122	122
	Coproduction programmes	1 460	1 481	1 486	1 443	1 965	1,909	1 971	1 980	1 854
Private companies	Total	262 325	253 571	220 896	239 579	260 729	258 650	275 593	243 968	221 667
	Original programmes	252 640	245 616	212 282	231 485	237 195	241 642	258 368	228 480	203 997
	Foreign programmes	9 685	7 955	8 614	8 094	23 534	17 008	17 225	15 488	3 209
	Coproduction programmes	-	-	-	-	-	-	-	-	14 461

Source: the [Official Statistics Portal](#)

Table 3: Structure of original radio programmes, in hours and per cent, in 2018–2024

	2018	2019	2020	2021	2022	2023	2024
--	------	------	------	------	------	------	------

	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
Total	238 562	100	257 765	100	263547	100	26 7922	100	284648	100	254760	100	248019	100
Information programmes	25 857	10.8	26 840	10.4	26281	10.0	40 266	15.03	34946	12.3	27030	10.6	60922	24.56
Educational programmes	3 001	1.3	3 350	1.3	2515	1.0	1 542	0.58	1646	0.58	1393	0.55	1293	0.52
Culture programmes	10 429	4.4	12 168	4.7	13 782	5.2	13 642	5.09	14568	5.12	12651	4.97	11790	4.75
Religious programmes	4 439	1.9	4 517	1.8	4 606	1.7	5 097	1.9	4376	1.54	4403	1.73	3587	1.45
Advertising	11 898	5.0	16 920	6.6	24 078	9.1	18 287	6.83	23836	8.37	19971	7.84	15244	6.15
Entertainment programmes	174 330	73.1	187 287	72.7	183 722	69.7	18 1387	67.7	160246	56.3	175278	68.8	146325	59.0
Not classified	8 608	3.6	6683	2.6	8 563	3.2	7701	2.87	9030	3.17	14034	5.51	8858	3.57

Source: the [Official Statistics Portal](#)

TV broadcasting

According to the data of the [Lithuanian Radio and Television Commission](#), in 2024, there were 26 TV broadcasting companies in Lithuania that broadcast 546 programmes. 12 of them were also engaged in re-broadcasting programmes. 46 companies were engaged in the rebroadcasting, 5 of them also take part in programme dissemination on internet. There were 2 companies which broadcast online only. Most of these organisations are private for-profit organisations, except the Lithuanian public broadcaster and 4 public local broadcasting institutions. Lithuanian public broadcasting company LRT broadcasts 3 TV programs: "LRT televizija", "LRT Lituanica", and "LRT Plius". The last one is dedicated to cultural content.

According to the data of [the Official Statistics Portal](#), in 2024, the share of domestic (original) television programmes of the public broadcaster amounted to 81.5% of the total volume, which is 4 % less than in 2016. (see Table 4). The share of domestic (original) TV programmes of private television broadcasting companies was 53.4%, which is 5% less than in 2016. The main part of the original content of TV programmes was entertainment (42%), while educational and religious programmes made up the smallest share (0.48% and 0.53 %). Culture programmes made up 8.57% of total content (see Table 5).

Table 4: Volume of television programmes, in hours, in 2016–2024

		2016	2017	2018	2019	2020	2021	2022	2023	2024
State broadcasting company	Total	27 681	30 447	31 824	31 703	30 530	30 685	31 968	31 135	26 280
	Original programmes	23 514	26 280	26 280	26 280	26 352	26 280	26 280	26 280	21 425
	Foreign programmes	4 167	4 167	5 544	5 423	4 178	4 405	5 688	4 855	4 855
	Coproduction programmes	–	–	–	–	–	–	–	–	–
	Total	119 837	168 220	194 305	223 112	146 891	176 457	229 527	172 899	178 554

Private companies	Original programmes	70 440	136 891	136 891	142 891	99 629	136 675	150 336	90 535	95 390
	Foreign programmes	33 907	21 079	56 752	73 776	46 868	39 782	77 425	72 619	72 619
	Coproduction programmes	15 490	10 250	662	6 445	394	–	1 766	9 745	10 545

Source: the [Official Statistics Portal](#)

Table 5: Structure of original television programmes, in hours and per cent, in 2018–2024

	2018		2019		2020		2021		2022		2023		2024	
	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
Total	158 939	100	169 171	100	125 981	100	162 955	100	176 616	100	116 815	100	121 167	100
Information programmes	28 258	17.8	34 562	20.4	25 930	20.6	30 446	18.68	34 712	19.65	31 834	27.25	27 230	22.47
Educational programmes	686	0.4	374	0.2	579	0.5	571	0.35	300	0.17	164	0.14	579	0.48
Culture programmes	14 869	9.4	14 575	8.6	9 011	7.2	10 881	6.68	10 408	5.89	9 696	8.3	10 383	8.57
Religious programmes	423	0.3	448	0.3	475	0.4	577	0.35	559	0.32	552	0.47	640	0.53
Advertising	13 239	8.3	13 829	8.2	19 201	15.2	41 342	25.37	57 962	32.82	1 6491	14.12	24 804	20.47
Entertainment programmes	67 055	42.2	64 233	38.0	47 819	38.0	51 157	31.39	56 196	31.82	49 798	42.63	50 987	42.08
Not classified	34 409	21.6	41 150	24.3	22 966	18.2	27 981	17.17	16 479	9.33	8 280	7.09	6 544	5.4

Source: the [Official Statistics Portal](#)

Until 2023, the production and distribution of original domestic content broadcast by TV and radio companies were supported by the [Press, Radio, and Television Support Foundation](#). Since 2024, this support has been provided by the new [Media Support Fund](#) (see chapter 1.2.2).

According to the authors of the [Lithuania Report of Media Pluralism Monitor](#) 2025, Lithuania scores low risk in Fundamental Protection (23%) and Political Independence (25%), medium-low risks in social Inclusiveness (36%), and medium-high risk in Market Plurality (58%). The report states that “Although the **Market Plurality** area remains the most problematic, there has been progress compared to MPM 2024, as the previously high risk has decreased to medium-high risk. A renewed system of direct media subsidies, which has inspired a certain vitality in the media field, has strengthened regional/local and cultural media. However, high concentration in media markets and the dominance of global corporations in the digital advertising market continue to have significant potential to increase risks to media pluralism” (page 9).

2.5.4 LANGUAGE

According to the data of the population census in 2021, 85.33 % of the total population of the Republic of Lithuania indicated Lithuanian language as their native language, 5.12% - Polish, 6.79 – Russian.

The *Constitution of the Republic of Lithuania*, approved in 1992, establishes Lithuanian as a state language (Article 14). Article 37 of the Constitution provides that citizens who belong to ethnic communities shall have the right to foster their language, culture, and customs.

The *Law on State Language* (1995) regulates the use of the state language in public life of Lithuania, protection and control of the state language, and the responsibility for violations of the

Law on State Language. According to the Law, Laws of the Republic of Lithuania and other legal acts shall be adopted and promulgated in the state language; all institutions, establishments, enterprises and organisations which function in the Republic of Lithuania shall manage filing work, accounting, reporting, financial and technical documents in the state language; legal proceedings in the Republic of Lithuania shall be conducted in the state language; the State shall guarantee the residents of the Republic of Lithuania the right to acquire general, vocational, higher post-school and university education in the state language. The Law does not regulate unofficial communication of the population and the language of events of religious communities, as well as persons belonging to ethnic communities.

The policy of the state language is shaped by the State Language Commission. The tasks of the Commissions are to decide issues concerning the implementation of the Law on the State Language; submit to Seimas, President of the Republic and the Government proposals on language policy and implementation of the *Law on State Language*, submit to Seimas conclusions regarding the language of legal acts; establish the directions of regulating the Lithuanian language; decide the issues of standardisation and codification of Lithuanian language; appraise and approve the most important standardising language works (dictionaries, reference books, guidebooks and textbooks); etc.

The State Language Inspectorate is a policy implementation body whose objectives, functions, organisation and procedure of work are regulated by the *Law on the State Language Inspectorate* (2001). The main function of the Inspectorate is to control whether the activities of state, municipal and other institutions, companies, and organisations operating in the Republic of Lithuania comply with the *Law on State Language*, resolutions of the State Commission of the Lithuanian Language and other legal acts establishing requirements for the use and correctness of the State language.

In 2021, the State Language Commission approved the [State Language Use, Standardisation and Dissemination Programme](#) for 2022 – 2028. The aim of the Programme is to ensure the status and functionality of the Lithuanian language as the state language in all areas of public life, to promote the development of standard Lithuanian in line with society's needs, and to foster the public's linguistic awareness. To achieve this aim, the Programme sets the following objectives: 1. to carry out expert activities necessary for addressing issues of the functioning of the state language and the standardisation and codification of standard Lithuanian; 2. to conduct applied research in Lithuanian linguistics, expand Lithuanian terminology, and develop the terminology management system; 3. to ensure the development and dissemination of the language of science and teaching; 4. to ensure effective public language education and awareness-raising. The Programme is financed from the appropriations of the State budget of the Republic of Lithuania allocated to the Commission. According to preliminary calculations, EUR 4.05 million will be required to implement the Programme in 2022–2028.

In 2024, the State Language Commission approved [Lithuanian Language Prestige Strengthening Programme](#) for 2025 – 2030. Programme aim – to strengthen the prestige of the Lithuanian language in Lithuania and within the Lithuanian diaspora, and to foster the public's linguistic awareness, engagement, and confidence in the power of their language. To achieve this aim, the

Programme sets the following objectives: 1. to promote interest in the Lithuanian language, shape positive public attitudes (across various target groups, including Lithuanian communities abroad) toward the Lithuanian language and its use, and to foster dialogue among the media, the academic community, and society on topical language issues; 2. to promote the creation and dissemination of resources for Lithuanian-language means of expression; 3. to strengthen the prestige of the Lithuanian language by developing public linguistic education. According to preliminary estimates, EUR 1.3 million will be required to implement the Programme in 2025–2030.

In recent years in Lithuania, including among Lithuanians in the diaspora, new ways have been sought to spark public interest in the Lithuanian language and to encourage its use, creation, and renewal: a national dictation is held; online language competitions are organised for pupils; and the State Reading Promotion Programme is being implemented. Since 2016, Lithuanian Language Days have been held in Lithuania and abroad. The State Language Inspectorate organises an annual competition for the Most Beautiful Company Name; the Commission grants awards for significant contributions to the creation of Lithuanian terminology, the cultivation of the language of science, and public language education; and the Institute of the Lithuanian Language runs the national contest “My Dictionary.” In 2017, the public joined the newly launched Word of the Year and Phrase of the Year initiative. The Commission organises online discussion forums with language users from various target groups. However, the measures implemented for public linguistic education and the initiatives to support and strengthen the Lithuanian language are fragmented. Building the prestige of the Lithuanian language requires a more systematic approach based on research into changes in linguistic behaviour and attitudes in society. There is a lack of professionally prepared educational language programmes, articles, and websites that would help foster a sense of responsibility for language as a value foundation of a modern state that nurtures European traditions. Ways should also be sought to raise the professional prestige of language specialists.

Since the events in Belarus in 2020—and especially since Russia’s full-scale invasion of Ukraine in 2022—the number of immigrants and war refugees in Lithuania has significantly increased. Consequently, Lithuania has recently been facing another challenge: a surge in demand for Lithuanian-as-a-foreign-language instruction among immigrants and refugees. Surveys show that the availability of language courses is the most frequently mentioned problem identified by the surveys and interview participants, who were asked to indicate the three most important challenges of adaptation in Lithuania. The Lithuanian Employment Service can finance Lithuanian language courses only once per person. There is a great lack of a complex approach to the teaching of the Lithuanian language; there are not enough methodological materials and learning tools, there is a lack of properly trained teachers and opportunities to pass the state exam in the language. These problems revealed gaps in the teaching Lithuanian language for foreigners. There is no institution that would coordinate the whole process from both methodological and organisational points of view. In most countries, Cultural Institutes are involved in teaching the national language to foreigners and organising exams, but the Lithuanian Institute of Culture does not have such a function. There is no clear system for language learning levels, exams are organised rarely, and there are not enough places in them.

Another debate in the field of language policy in recent years has dealt with the “names spelling issue”. Article 7 of the Lithuanian *Law on State Language* provides that personal names of the citizens of the Republic of Lithuania in official documents (e.g. ID documents, passports) shall have the forms prescribed by laws, i.e. have to be written in the Lithuanian alphabet. The Lithuanian alphabet is based on Latin and consists of 32 letters: the Latin characters with extra nasal letters (ą, ę, į, ū) and letters with diacritics (č, š, ž, è, ū). The alphabet does not contain the Latin letters “w”, “q” and “x”, and this causes problems for the national minority group representatives willing to name their children in accordance with their culture, tradition or language. It also poses a difficulty for Lithuanian women marrying foreigners and wishing for their surnames to be written in the same way as the surnames of their husbands on documents issued in Lithuania. According to the data, this problem concerns a substantial number of people annually, as many as 16% of marriages are of a mixed character. Further, within ten years, the number of children born beyond the borders of the country has increased from 1% to 16% (2011). Such marriages and the resulting offspring want their family name to be written in its unchanged form in all documents issued within Lithuanian borders.

Discussions on the original spelling of non-Lithuanian names in documents have been taking place for decades. Politicians of the Polish community in Lithuania and their supporters in Poland have long been asking to allow Polish letters in the last names of Polish speakers, an issue that has been emerging in the bilateral Lithuanian-Polish relations. Critics say that non-Lithuanian characters would undermine the status of the Lithuanian language as the official language and, furthermore, can cause trouble in reading non-Lithuanian last names.

In January of 2022, the Parliament adopted the *Law on the writing of personal names and surnames in documents*. The Law has allowed Lithuanian citizens to use the letters “q”, “x” and “w”, which do not exist in the Lithuanian alphabet, if they assume the surnames of their non-Lithuanian spouses. This will also apply if the surname of the parent is spelt in non-Lithuanian characters, as well as if the parents, grandparents or ancestors had or have the citizenship of another country and their first and last names were spelt in non-Lithuanian characters. The original spelling of names in Latin-based characters without diacritical marks will also be allowed if a Lithuanian citizen acquired their first and last names in a foreign country, and the names are spelt in these characters in the source document.

2.5.5 GENDER

In Lithuania, equal rights and opportunities for women and men are enshrined in the *Law on Equal Opportunities for Women and Men* (1998). The Law forbids any discrimination – direct and indirect – on the grounds of sex, harassment on the grounds of sex, sexual harassment, and an instruction to discriminate against persons directly or indirectly on the grounds of sex. The Law sets out preconditions for gender mainstreaming. All State and municipal institutions and agencies must ensure that equal rights for women and men are ensured in all the legal acts drafted and enacted by them; must draw up and implement programmes and measures aimed at ensuring equal opportunities for women and men and, in the manner prescribed by laws, must support the programmes of public establishments, associations and charitable foundations which assist in implementing equal opportunities for women and men.

In 2015, the Lithuanian Ministry of Social Security and Labour approved the fourth *National Programme on Equal Opportunities for Women and Men 2015–2021* and its Action Plan. In 2023, [the action plan](#) was improved and approved for a new period, till 2025. The strategic goal of the Programme was the consistent, complex, and systematic promotion of equality between women and men and the elimination of discrimination between women and men in all areas. The objectives of the programme are to promote equal opportunities for women and men in the field of employment and occupation; balance the involvement of women and men in decision-making and holding the top posts; and improve the effectiveness of institutional mechanisms for the advancement of gender equality.

All these objectives are relevant in the field of culture. However, the Lithuanian Ministry of Culture does not have any specific measures (quota schemas or mainstreaming programmes) for ensuring equal opportunities for women and men in the field of culture.

According to the data of the State Data Agency, the Lithuanian cultural sector employs more women than men, but women earn 10–12% less than men.

Table 6: Average number of employees by sex in the economic activity sector of art, entertainment and recreation, and gender pay gap in unadjusted form in the same sector in 2016–2023

	Year Sex	2016	2017	2018	2019	2020	2021	2022	2023
Number of employees (in persons) working in art, entertainment and recreation sector	Females	17 307	17 565	17 493	17 484	17 080	16 713	16 882	17 100
	Males	9 985	10 212	9 997	9 848	9 759	9 701	9 778	9 906
Gender pay gap in unadjusted form by NACE Rev. 2 activity: arts, entertainment and recreation		13.5	12.2	14.4	11.5	9.8	8.4	6.8	11.4

Source: [Official Statistic Portal](#)

Women and men are not evenly represented in top positions of national and state cultural organisations. In 2025, women headed 30 of 63 national and state cultural institutions (museums, theatres, libraries, commission, councils etc.). Considering that almost twice as many women as men work in the cultural sector, this distribution of leadership positions indicates unequal career opportunities for men and women.

Also, women are underrepresented in the pursuit of National Award for Culture and Arts. This award is the most prestigious award in Lithuania and artists receive it for their long-term creative contribution to the Lithuanian culture and art. Despite the fact that a greater percentage of women work in the arts and culture sector, they are nominated for the award far less often than men. Since 1989, women have accounted for only 20% of all creators who received the National Award. In 1991, 1992, 1994, 1995, 2002, 2012 and 2013, the national award in the fields of culture and arts was granted to men exceptionally. Only three times, in 2008, 2017, 2019, and 2023, more women than men received this award. In 2025, women accounted for 30% of all National Prize laureates.

2.5.6 DISABILITY

In Lithuania, the UN *Convention on the Rights of Persons with Disabilities* has been in force since 2010. The Ministry of Social Security and Labour of the Republic of Lithuania is responsible for the implementation of the Convention. The Ministry also shapes the policy on the social integration of persons with disabilities and organises, coordinates, and supervises its implementation. Its subordinate institutions are: the Employment Service, the Disability and Working Capacity Assessment Office, and the Department for the Affairs of the Disabled.

The protection of the rights of people with disabilities is performed by the [Agency for the Protection of the Rights of Persons with Disabilities under the Ministry of Social Security and Labour of the Republic of Lithuania](#). The aim of the Agency is to ensure the implementation of the policy for the protection of the rights of persons with disabilities and its measures, programmes and/or projects; to promote improvements in the governance of that policy; to promote the development of new, knowledge- and evidence-based measures and services; and to carry out monitoring of the disability-rights policy. Municipalities and NGOs deliver many services for people with disabilities on the ground. The Employment Service and the Disability & Working Capacity Assessment Office handle jobs and assessments.

According to the data of the Ministry of Social Security and Labour, 231 097 people with disabilities lived in Lithuania in 2024, and that accounted for 8.5% of Lithuania's total population. In recent years, the policy of social integration of the disabled persons in Lithuania has been changing from social assistance and support to the ability of persons with disabilities to integrate themselves into social life. In 2020, the National Audit Office of Lithuania performed an audit on the [Social Integration of Persons with Disabilities](#). The audit had shown that there is a lack of data on the services provided to persons with disabilities, insufficient focus on their needs, and integrated assistance to live independently; the integration of persons with disabilities into the open labour market is not increasing, and employment support services and measures are insufficient; monitoring of public buildings and transport, websites and mobile applications needs to be improved and ongoing measures still do not ensure equal access to them. To improve the situation and to implement the recommendations of the Audit Office, the Lithuanian Government approved the *Action plan for the social integration of people with disabilities in 2021–2023*. The plan included several objectives related to the equal opportunities of people with disabilities to take part in arts and culture, i.e. the development of the titration of film and TV programmes,

translations in sign language, promotion of publications for people who cannot read a normal printed text, and by modernisation of buildings of cultural institutions in order to make them more accessible for disabled.

In 2022, the Ministry of Culture commissioned a study, [Museums for Human Well-Being](#). The study had shown the main obstacles for people with disabilities to visit museums: physical access gaps in venues, entrances, routes, lifts, toilets, and wayfinding were still uneven across institutions; poor information accessibility, websites often lack clear, practical details about accessibility (what's adapted, how to prepare a visit, contact options, easy-to-read info). Content not adapted widely enough: limited supply of captioned/sign-interpreted performances and audio description; theatres remain hard to access for Deaf audiences in practice; staff capacity/training gaps; weak, ad-hoc collaboration with disability organisations: only a minority of museums consult disabled people at the strategy stage; most collaboration happens only around specific events or tours. In order to improve the situation, the Ministry of Culture implemented the three-year programme Museums for Human Well-Being in 2022–2024. Its aim was to expand cultural accessibility for people with disabilities across the country by bringing together professionals from the museum, education, health and social services sectors, and by developing a new approach to the impact of museums and their activities on both psychosocial and spiritual well-being. Using programme funds, ten projects by national, state and municipal museums were financed. The main goal of these projects was to design and test museum services intended for persons with disabilities. In carrying out the pilot projects, the accessibility of museums' physical and informational (content) infrastructure for persons with disabilities was increased, and, in cooperation with organisations uniting or representing these persons, training was organised for museum staff. Each project received EUR 100 000.

The cultural and artistic creation of people with disabilities is organised and coordinated by their associations. The [Lithuanian Union of People with Disabilities](#) unites 20 associations of disabled people, and 4 public institutions. Each year, the Union implements about 20 projects, many of which are related to arts and culture, such as "Tourism without barriers", "Creative Bridges" (educational project designated to involve people with disabilities in creative activities), "The Young Film Creators" (creative project that aims to engage in dialog young people with disabilities and without them), "Creation of Social Interactions and Dissemination in Regions", "Special Creation of Music and Education in Regions", theatre festival "Begasas", "Newly reborn cultural heritage - accessible to all" etc. Funding for these projects is provided by the Lithuanian Council for Culture, European Regional Development Fund, and international foundations.

2.6 Culture and social inclusion

In Lithuania, the issue of social inclusion and cohesion is mainly related in cultural policy to the equal opportunities of different social groups and inhabitants of different regions to participate in cultural life, i.e. cultural participation is considered an important factor of social inclusion and cohesion. The *Lithuanian Cultural Policy Strategy 2030* argues to be a positive correlation between active participation in cultural life and a higher quality of personal and social life: people engaged

in cultural and creative activities have more trust in other people, they participate more actively in elections, have stronger and more conscious civic identity, feel happier and healthier. Hence, one of the tasks of the *Strategy* is “to promote the equal accessibility of high quality and various forms of culture for diverse social groups”.

In 2018, in order to improve the accessibility of culture in regions and the development of diversity of local cultural expressions, the Lithuanian Council for Culture created the model of support for Even Cultural Development. The main idea of the model is to create 10 Regional Councils for Culture, which decide independently on funding of cultural projects through local calls for tenders. The Regional Councils for Culture are formed of representatives of regional municipalities, representatives of regional arts and culture organisations and one delegate of the Lithuanian Council for Culture, who does not have voting rights. Each Regional Council forms its own funding priorities reflecting the situation of local cultural communities, infrastructure and potential. The aim of the model is to decentralise cultural funding decisions, enable regions to decide independently on the implementation of cultural and artistic projects that are important for them, and involve local communities, creators and municipalities in decision-making processes. In 2020 – 2025, the Lithuanian Council for Culture granted 19.5 million euros for 3387 projects of regions.

2.7 Societal impacts of arts

In Lithuania, the idea of societal impact of art (understood as a capacity of art to engage people in common processes of creative activity, enhance their cooperation and strengthen collective identity) is widely exploited in the cultural policy at the municipal level. In recent years, there have been many initiatives and projects aimed at community building and cooperation through common artistic activities. These projects are funded by municipalities and by the Lithuanian Council for Culture under the "Creative Initiatives of Communities" programme that was initiated in 2018. In 2020-2025, the Council for Culture granted 1.4 million euros for 140 projects of this programme.

Since 2017, the Lithuanian Council for Culture have been implementing the funding programme “Art for Human Wellbeing”, which aims to promote access to culture and the arts for groups experiencing social and cultural exclusion and make a positive impact on the personal well-being and health of the individual. The programme funds projects ensuring the accessibility of professional arts and culture for groups who have limited or no access to culture for objective reasons (e. g. health); projects ensuring cooperation with all categories of health and social care institutions and making professional art and culture accessible to users and services providers of these institutions; creative projects addressing issues of personal well-being or health determined by social and cultural exclusion. In 2020-2025, the Council has allocated about 900 thousand euros to the program.

2.8 Cultural sustainability

According to the UN Sustainable Development Goals Index, in 2025 Lithuania's SDG Index score was 78.81, and it ranked 29th out of 167 countries. The best result Lithuania has so far achieved in SDG1 (no poverty) and SDG15 (Life on land). The biggest challenges are related to the achievement of 2nd, 12th, 13th, goals.

Figure 3. Lithuanian SDG trends in 2025

SDG Dashboard and Trends



Source: [Sustainable development report, country profiles](#)

The [National Development Plan of Lithuania for 2021-2030](#) declares sustainable development a horizontal priority and sets the target for Lithuania to be in the top 20 countries in the Sustainable Development Index by 2030. The Plan also sets ten strategic goals to be achieved over the next 10 years that are linked to UN Sustainable Development Goals: 1) to pass to the sustainable development of the economy based on scientific knowledge, advanced technologies and innovations and to increase the country's international competitiveness; 2) to increase the social well-being and inclusion of the population, to strengthen health and to improve the demographic situation in Lithuania; 3) to increase the inclusion and effectiveness of education in order to meet the needs of the individual and society; 4) to strengthen national and civic identity, increase the spread of culture and the creativity of society; 5) improving transport, energy and digital internal and external connectivity; 6) to ensure good quality of the environment and sustainability of the use of natural resources, protect biological diversity, mitigate the impact of Lithuania on climate change and increase resilience to its impact; 7) to develop the territory of Lithuania in a sustainable and balanced manner and reduce regional exclusion; 8) to increase the efficiency of the legal system and public administration; 9) to strengthen global Lithuania's influence and relations with the diaspora; 10) to strengthen national security. The *National Development Plan for 2021 – 2030* also encompasses the objectives of each goal and its achievement indicators.

The Lithuanian Ministry of Culture is mostly involved in the realisation of the fourth goal of the Plan, which is “to strengthen national and civic identity, increase the spread of culture and the

creativity of society". This goal is linked to the 4th, 8th, 10th, and 11th SDGs of the UN and entails 7 objectives: 4.1. encourage the population to participate in cultural activities and contribute to the development of culture; 4.2. improve creation conditions in Lithuania and increase the dissemination of Lithuanian culture abroad; 4.3. promote the integration of national minorities; 4.4. aim to increase the highest achievements of Lithuanian sport; 4.5. strengthen the relevance of historical memory in society; 4.6. revive the cultural and national heritage of public significance and increase its usage for the needs of the society; 4.7. increase the relevance of the Lithuanian language in the context of globalisation and technology.

In 2021, the National Audit Office of Lithuania prepared a report on [Lithuania's preparedness to implement sustainable development goals](#). The report has indicated some important aspects of SDG implementation that have to be improved. First, there is a lack of an effective inter-institutional coordination mechanism that results in insufficient coordination of the implementation of the SDGs, both between state institutions (horizontal coordination) and with municipalities and other institutions (vertical coordination). Also, there is no national coordination on publicising the SDGs, and no publicity plan to ensure targeted public communication involving state institutions and other stakeholders. According to [surveys \(2019\)](#), only 24% of Lithuanians have heard of the SDGs or were well aware of them. Secondly, Lithuania does not have an effective mechanism to monitor data and assess progress towards SDGs. Shortcomings in the localisation of indicators and data collection make it difficult to adequately monitor progress in the implementation of the targets and to react to possible negative trends in indicators in a timely manner.

Despite these shortcomings of sustainable development policy at the governmental level, the NGO sector is aware of SDGs and participates actively in various sustainable development activities. According to the [Voluntary National Review on the Implementation of the UN 2030 Agenda for Sustainable Development in Lithuania](#), prepared by an interinstitutional workgroup in 2023, the involvement of NGOs in the 2030 Agenda is promoted in different formats. In 2023, to support NGO activities related to climate policy development and public awareness on climate change, the Ministry of Environment has granted EUR 0.5 million. The Nordic Council of Ministers Office in Lithuania regularly implements support programmes to strengthen the country's sustainability and to educate young people about the SDGs. Cultural NGO are mostly involved in the activities designed to introduce the United Nations 2030 Sustainable Development Goals to the Lithuanian public. They organised documentary film festivals, photography exhibitions, interactive events, 'brain fights' and discussions, disseminate information on television and radio shows and social media, and look for innovative, attractive and accessible forms to present the information.

2.9 Other main cultural policy issues

In Lithuania, the most fervent public discussions in the field of cultural politics in recent years have been on memory politics and art in public spaces. In cases where these two issues merge, e., the establishment of new or the demolition of old public monuments, debates have been ongoing for decades and even reach the courts.

The first wide public debates on art in public space were provoked during the programme Vilnius European Capital of Culture 2009. Within the framework of the public places humanisation programme aimed at a contemporary interpretation of the city's open space, the sculpture by Vladas Urbanavičius, "Embankment Arch," was completed on the river Neris embankment. The sculpture imitates a surfaced architectural-communicative construction. Soon it got the name "Vilnius pipe" and split the residents of Vilnius into two groups, one demanded to eliminate the sculpture as soon as possible, as it is a blot on the landscape, while the other petitioned for its preservation and claimed that it is an excellent, ironic, and provocative work of art. Despite the criticism, the capital's authorities decided not to eliminate the "pipe", even though its exposition time had expired. In 2010, by the order of the director of Vilnius Municipality Administration, the Embankment Arch became a permanent art installation.

Debates on memory policy are constantly provoked by the decisions of the authorities of the cities to eliminate or not to eliminate sculptures and monuments of Soviet times. The most prominent story of this kind relates to the Soviet sculpture composition over the river Neris bridge "Žalias tiltas" ("Green Bridge"). The composition of four sculptural monuments, including a group of soldiers, was listed on the heritage register as a representative example of the Soviet propaganda art of the 1950s. Some Vilnius residents saw the sculptures as authentic signs of a time that needs to have a place in the city's landscape. However, another part of the residents treated the sculptures as a symbol of communist ideology and a monument for Soviet times and argued for the removal of the sculptures. Discussions among the administration of the municipality of Vilnius, artists, heritage specialists, and the local community about the removal of sculptures lasted for several years. Finally, sculptures were removed because of the need for restoration, at the order of the Department of Cultural Heritage.

The longest story related to the establishment of a new public monument is about the monument in Lukiškės Square. The square is the largest square (about 4 ha) in Vilnius, located in the centre of the city. In Soviet times, the square was renamed Lenin Square and a statue of Lenin was built in its centre in 1953. The statue was removed in 1991, after the restoration of the independence of Lithuania. The discussions about the renovation of the square started immediately after the removal of the statue. In 1999, the Parliament of Lithuania adopted a resolution that "*the Lukiškės Square in Vilnius has to be formed as the main representative square of Lithuania with memorial accents of the fights for freedom*".

Till 2019, three competitions were organised for the monument in the square. The first one was organised by the municipality of Vilnius in 2007–2009. After the first phase of the competition, the commission selected 7 works and presented them to the public. The public joined the discussion actively and voiced very different opinions. The Lithuanian Union of Political Prisoners

and Deporteas, some historians, and senior citizens wanted a traditional monument, while the younger people wanted an urban space adapted for recreation with a historically neutral art object. In 2009, the commission, feeling the pressure of the public and failing to reconcile the interests of the two sides, postponed the decision of the second phase of the competition, and none of the presented projects won.

The second competition was organised by the Lithuanian Ministry of Culture in 2012–2013. The artists submitted 28 projects to the Ministry of Culture, which were evaluated by 7 experts. The experts selected five projects and recommended implementing one of them – the sculpture “The Spirit of the Nation”. The competition provoked active public discussions again. 33 NGOs submitted a petition to the Minister of Culture, where they expressed a negative opinion on the winning project and on the commission that elected it. Arguing against the decision of the commission, the NGOs claimed that “*the genre of abstract composition in the case of the Lukiškės Square is inappropriate in principle*”, they also criticised the panel of the commission because “*there were only two sculptors competent in the field of monument sculpture. Other commission members represented the so-called ‘trends of contemporary interpretive art’, unrelated to the traditional classical concept of sculpture*”.

After the second competition, the patriotic NGOs started an active promotion of the idea that the “classical” monument of Vytis should be erected in the Lukiškės Square (Vytis is an old Lithuanian symbol and figure on the Coat of arms of Lithuania that depicts an armour-clad knight on a horseback holding a sword and shield). The NGO’s created a Vytis Support Fund, which announced a competition for the Vytis sculptural model. The competition took place in 2016. The sculpture that won this competition was actively proposed for the Lithuanian Parliament and the Vilnius municipality. However, the members of the Lithuanian Arts Critics Association, historians of art and scholars of the Lithuanian Culture Research Institute were against the sculpture because of its insufficient artistic quality. They also published a petition, which criticised the aesthetic value of the sculpture selected by NGOs.

In 2017, the Ministry of Culture, together with the Contemporary Arts Centre, announced the third competition for the monument in Lukiškės Square. The artists submitted 32 monument projects. The commission selected 5 of them and proposed that the public vote. Among these 5 selected projects was the statue of Vytis, which won the competition of the Vytis Support Fund previously. More than 11.000 people participated in the electronic voting. The statue of Vytis received 37.66 per cent of votes and 37.55 per cent received the project of a young artist representing a hillock with a partisan shelter. The latter project got the most votes of the commission – 7 out of 8. The votes of the public and commission amounted to 50% of the final result, so the second project was announced as the winner.

The NGOs expressed their discontent with the competition and the result of it in several public petitions and a meeting. The meeting gathered about 500 people who proclaimed a statement with a requirement that the statue of Vytis should be erected in the Lukiškės Square. The Lithuanian Parliament members joined the fight for Vytis and registered a law project, which states that a monument of Vytis, representing the historical symbol of Lithuanian fights for freedom, has to be erected in the Lukiškės Square. 41 members of Parliament supported this law

project. This gave rise to the negative reaction of the cultural and academic community that spoke against the initiative of the Parliament members. 166 artists and academics signed a public appeal to Lithuanian leaders, expressing their disagreement with the intention to regulate the square monument by a law and claimed that the opinion of experts should not be ignored when dealing with issues related to art in public spaces.

The draft law had not been considered in the Parliament that year, but it was remembered again and passed in 2020. The [3rd article](#) of this law states: *The monument Vytis depicting the symbol of the state together with the memorial to the victims of the freedom of Lithuania is the main accent of the representative square of the Lithuanian state.* The law created an obstacle to erecting the monument that won the competition organised by the Ministry of Culture, thus the third competition's outcome remained unfulfilled.

3. Cultural and creative sectors

3.1 Heritage

Lithuania has a Register of Cultural Property in which cultural properties are listed when they require legal protection. The register contains both movable and immovable heritage properties. Immovable heritage properties in the register are classified as cultural monuments, state-protected objects, municipal-protected objects, and registered properties that have not yet been assigned protection status. The register is constantly updated and revised. In 2025, the Lithuanian Register of Cultural Property contained information about 26,481 immovable cultural heritage objects (individual and complex objects and cultural heritage sites) and about 11,022 movable cultural properties. 8,155 immovable cultural heritage objects are on the list of state-protected cultural heritage objects approved by the Minister of Culture, and 2,355 cultural heritage objects are declared national monuments by the Government of the Republic of Lithuania.

Table 7: Number of state-protected cultural heritage units and monuments of cultural heritage in 2017–2025

Number Year	2017	2018	2019	2020	2021	2022	2023	2024	2025
State protected cultural heritage (units)	8139	8189	8210	8221	8175	8162	8187	8159	8155
National Monuments (movable and immovable heritage)	2297	2298	2299	2300	2422	2428	2439	2450	2450

Source: [Official Statistics Portal](#)

According to the Constitution of the Republic of Lithuania, the State is responsible for the protection of Lithuania's monuments of history and art as well as other cultural monuments and property. The purpose of protecting cultural heritage in the Republic of Lithuania is its preservation and transfer to future generations.

Legal acts of the Republic of Lithuania distinguish between immovable and movable cultural heritage. The protection of immovable cultural heritage is guaranteed by the *Law on Protection of Immovable Cultural Heritage* (1994). This law defines cultural heritage as "*the cultural property inherited, taken over, created and transmitted from generation to generation and significant from the ethnic, historical, aesthetic or scientific point of view*".

The legal act regulating the protection of movable cultural property is the *Law on Protection of Movable Cultural Property* (1996). Movable cultural property is defined in this Law as "*material creations and other objects which are movable based on their designation and nature, hold cultural value and are listed in the State inventories of movable cultural property*". Immovable and movable cultural property is inscribed in the State Register of Cultural Property.

The heritage policy in Lithuania is shaped and implemented by the Ministry of Culture, the Department of Cultural Heritage, the National Commission for Cultural Heritage, and municipalities. The Ministry of Culture organises state administration for the protection of movable and immovable cultural heritage and is in charge thereof. The Department of Cultural Heritage under the Ministry of Culture performs the functions of the protection of immovable cultural heritage and movable cultural properties assigned to it by laws and other legal acts; these functions include maintenance and management of cultural properties, maintenance of accounting and control of cultural heritage, as well as presentation of cultural heritage to the society; the Department also contributes to the formation and implementation of national policies in the area of protection of cultural heritage. The Department is a founder of the state-funded institution, the Centre of Cultural Heritage, which collects and accumulates information on cultural heritage as well as conducts historical and physical research. Another state institution, the Cultural Infrastructure Centre acts as a commissioner of the reconstruction and modernisation works needed for the cultural objects and other institutions under the Ministry of Culture.

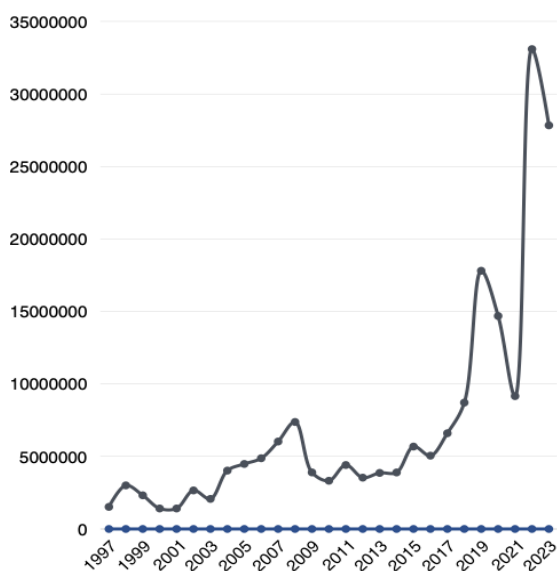
The National Commission for Cultural Heritage is the expert and adviser to the Parliament, the President of the Republic, and the Government regarding national policy issues on the protection of immovable cultural heritage. The activities of the Heritage Commission are regulated by the *Law of the National Commission for Cultural Heritage* (2004). The main mission of the Heritage Commission is to participate in the formation of a policy and strategy for the protection of cultural heritage, to inform the Parliament of the Republic of Lithuania, the President and the Government about the problems regarding heritage protection, and to prepare draft legal acts related to heritage protection.

Despite this extensive institutional system for the protection and maintenance of heritage, heritage policy is the most challenging area of cultural policy in Lithuania due to the insufficient state funding and frequent changes in legislation. For example, between 1997 and 2022, a total of 24 editions of the *Law on the Protection of Immovable Cultural Heritage* were drafted. Such frequent changes to the Law make the implementation of this Law, as well as its alignment with

other laws, very complicated. Funding for the [Heritage Maintenance Programme](#) performed by the Department of Cultural Heritage has decreased in recent years, although state budget revenues have increased. According to the National Commission of Cultural Heritage, in 2021, resources needed for reimbursement of the costs of cultural heritage maintenance works to the managers were 4-5 times higher than the allocated state appropriations for *Heritage Maintenance Programme*.

Municipalities of the Republic of Lithuania also take part in the heritage policy. They have the heritage protection divisions that perform certain functions for the protection of immovable cultural heritage provided for by law; they also issue the sets of conditions for designing protected structures and structures in the territories of protected objects as well as at protected sites, organise the approval of design documentation for the aforementioned structures as well as grant permits to build, reconstruct, repair or demolish the aforementioned structures in accordance with the procedure laid down by the legal acts of the Republic of Lithuania. In 2023, the National Commission for Cultural Heritage performed an [Analysis of the Activities of Municipalities in the Field of Cultural Heritage Protection in 2023](#). According to the analysis, there is a consistent trend of increasing funding for cultural heritage in municipalities. It has been observed for many years and continued in 2023, as half of the municipalities allocated more funds for heritage than in previous years.

Figure 4. Municipal funding allocated to cultural heritage in 1997–2023.



Source: [Analysis of the Activities of Municipalities in the Field of Cultural Heritage Protection in 2023](#).

In the last decade, the most discussed issue in the field of heritage policy is the legacy of the Soviet era. The main opposing sides in these discussions are members of the academic community and representatives of various political and patriotic NGOs. From the point of view of the latter, the Soviet legacy is a glorification of that era and should therefore be removed from the public spaces of Lithuanian towns and cities. The academic community, meanwhile, argues that heritage protection policy should be guided by the principle of the irreversibility of the past and protect

the heritage as it is, and not as we would like it to be; cultural heritage must not serve political or ideological interests (see also Chapter 2.9).

Museums

Lithuanian museum infrastructure consists of national, state, municipal, departmental and private or non-state-owned museums. According to the [data of the Ministry of Culture](#), in 2024, there were 111 museums in Lithuania that submitted reports to the Ministry of Culture: 4 national, 16 state, 54 municipal, and 37 departmental. In 2024, the collections of Lithuanian museums contained 8 193 617 museum objects. That year, museums acquired 120 655 objects (in 2023, 133 893 objects were acquired). In 2024, Lithuanian museums welcomed 5 940 180 visitors, which is 3 per cent more than in 2023 (2023 – 5 757 057; 2022 – 4 968 334). This figure includes individual and group visitors, visitors to collections, participants in educational activities, and attendees of museum-organised events. It was a record year for museum attendance (the previous record was 5 757 057 visitors in 2023). The increase in visitor numbers was significantly influenced by major international exhibitions and other events organised by the museums that attracted considerable public interest.

Table 8: Number of exhibits stored in museums in 2024

Type of museums	Number of exhibits
National museums	2 319 322
State museums	2 762 707
Municipal museums	2 251 291
Departmental museums	860 297

Source: [Lithuanian Museums Database](#)

Table 9: Number of museums visitors in 2016–2024

Number Year	2016	2017	2018	2019	2020	2021	2022	2023	2024
Number of museums visitors (in thousands)	3 981	4 152	5 026	5 588	2 837	3 186	4 968	5 757	5 945
Average number of visitors per museum (in thousands)	38,7	41,5	50,3	52,2	26,8	30,1	45,2	51,9	53,5

Source: [Statistics Lithuania](#)

The policy of museums in Lithuania is shaped and implemented by the Ministry of Culture, the Council of Museums and the Lithuanian Council for Culture. According to the *Law on Museums*, the [Ministry of Culture](#) outlines the strategy of the activity of national and state museums,

prepares programmes for the implementation of the strategy and submits them to the Government; prepares drafts of legal acts regulating the activity of museums and submits them to the Government for adoption; coordinates the activity of Lithuanian museums, their participation in cross-border museological programmes; checks how objects stored at museums are accounted for and protected; provides funds for the key programmes of museum activity, restoration and scientific research; appoints, through a public competition, and dismisses the directors of national and state museums whose owner's rights and obligations are implemented by the Ministry of Culture; appoints, through a public competition, and dismisses the deputy directors – chief curators – of national and state museums whose owner's rights and obligations are implemented by the Ministry of Culture; arranges the professional development of museum curators and restorers; at the order of the Minister of Culture compiles the list of paid services provided by museums within the competence of the Ministry of Culture. The Council of Museums acts as an expert and consultant on issues related to the formulation and implementation of museum policy.

The Lithuanian Council for Culture provides funding for museums' educational and other projects. In 2024, the Council allocated EUR 593 300 for 53 museum projects. Lithuanian museums also participate in the heritage digitisation program. According to the Heritage Digitisation Statistics database, in 2024, Lithuanian museums had 1 305 370 digitised objects in their databases or in VEPIS (valstybės elektroninio paveldo informacinė sistema – State Electronic Heritage Information System).

3.2 Archives and libraries

Archives

Activity of archives is regulated in Lithuania by the Law on Documents and Archives (1995, last edition 2024). The policy of archives is shaped and implemented by the Ministry of Culture, the Office of the Chief Archivist, and the Council of Archives. The *Law On Documents And Archives* (1995) define the functions of the Ministry of Culture as follow: "the Ministry of Culture shall: 1) shape a national policy in the field of management and use of documents and archives; 2) shape a film heritage protection policy and coordinate the creation of a state film chronicle according to target appropriations of the state budget as well as to the description of the procedure for creation of a chronicle, set by the Minister of Culture; 3) participate in the shaping and implementation of national policy in the field of management and use of European Union documents and archives; 4) coordinate preparation and implementation of strategic planning documents in the field of management and use of documents and archives; 5) upon the instructions of the Government implement part of the rights and duties of the owner of the Office of the Chief Archivist of Lithuania and of the state archives; 6) fulfil other functions related to state administration of documents and archives as set out by legal acts".

The Office of the Chief Archivist of Lithuania is a government agency which participates in the shaping of national policy in the field of management and use of documents and archives, implements this policy and supports the Chief Archivist of Lithuania in carrying out the state

administration of the field of documents and archives. The [Council on Archives](#) is an expert institution advising on the issues related to the implementation of the *Law on Documents and Archives* and assigned to the competence of the Minister of Culture. The archives system in Lithuania is funded from the state budget through the Ministry of Culture. The Lithuanian Council for Culture also has a funding programme for memory institutions, where the archives can participate in a project contest.

The Lithuanian state archives system consists of [the Office of the Chief Archivist](#) of Lithuania and 9 state archives. The state archives are divided into two groups: central archives and regional archives. There are 5 central archives: the Lithuanian State Historical Archives, Lithuanian Central State Archives, Lithuanian State Modern Archives, Lithuanian Special Archives, and the Lithuanian Archives of Literature and Art.

The [Lithuanian State Historical Archives](#) is the main repository of records for Lithuanian history from the 13th century up to the declaration of the Independence of Lithuania in 1918 (civil registry and vital records up to the present day). The records of state institutions, religious communities, popular organisations and families that are maintained in these archives also reflect the history of Russia, Belarus, Poland, Ukraine, Latvia and other countries. [The Lithuanian Central State Archives](#) preserves records of state, local government, enterprises, religious communities, popular organisations, other non-state institutions and individuals, dating from 1918 until 1990. The division of Sound and Image is the main repository of audiovisual heritage in Lithuania. It preserves moving pictures since 1919, photo negatives and positives since the 1850s, sound recordings since the 1950s, and videotapes since 1988 until the present day. The [New Archive of the Lithuanian State](#) exercises control over records management in major state institutions (the Parliament, Office of the President of the Republic of Lithuania, Chancellery of the Government, ministries and departments, etc.) It also accumulates and preserves documents of state institutions, popular organisations and individuals, dating from 1990; provides institutions with consultations on the organisation of records management, administration and preservation of documents. [The Lithuanian Special Archives](#) preserves records of the former Lithuanian SSR division of KGB, USSR, dating 1940-1991, records of the Lithuanian SSR Ministry of Interior dating 1944-1990 and records of communist and socialist organisations, dating from the 19th c. until 1991, that witnessed the genocide of the Lithuanian people. [The Lithuanian Archives of Literature and Art](#) preserves and accumulates records belonging to state institutions, popular organisations and private persons, reflecting the development of culture and art in Lithuania. Most records are from the 20th century. Several documents in the fonds of private persons are dated from the 15th century.

The 4 regional archives preserve documents of the regional municipal, state and non-state institutions, and individuals of the corresponding region.

Table 10: State Archives Activity Indicators for 2024

Indicator	Value
Number of state archives	9
Number of employees in the archives	418
Quantity of written (paper) documents (in linear metres)	119 800
Number of film documents in archives (in thousands)	10.7
Number of photo documents in archives (in thousands)	483.7
Number of audio documents in archives (in thousands)	28.9
Number of video documents in archives (in thousands)	8.8

Source: [Official Statistics Portal](#)

Table 11: The number of written requests in archives in 2014–2024

Number of written requests in archives (in thousands)	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
	31.1	29.5	30.1	25.9	31.3	32.5	30.9	30.3	31.4	32.5	32.1

Source: [Official Statistics Portal](#)

Libraries

The Lithuanian system of libraries is regulated by the [Law on Libraries](#) (1995). According to the law, the libraries operating in Lithuania are divided into county public libraries, municipality public libraries, libraries of academic and educational institutions, school libraries, special libraries, and other libraries established by private enterprises, non-governmental organisations and natural persons. There is also 1 National Library which accumulates and stores the national archival fund of published documents, prepares and publishes the Lithuanian state current and national retrospective bibliography, bibliographic indexes of various fields of science, compile summary catalogs and databases, perform international standard numbering of documents published in Lithuania (ISBN, ISSN, ISMN), collects libraries statistics etc.

In 2024, the Lithuanian network of public libraries consisted of 2 136 libraries.

Table 12: Number of libraries by type in 2024

Types of libraries	Number of libraries
National library – Martynas Mažvydas National Library of Lithuania	1
Special library – The Lithuanian Library for the Blind	1
County public libraries	5
Municipal public libraries	1 165
Special libraries	14
Museum libraries	16
Libraries educational and science institutions	934
Total	2 136

Source: : [Official Statistics Portal](#)

The National Library is financed directly from the state budget, i.e., budget appropriations for the library are indicated in the state budget on a separate line, and the library is the appropriations manager. County public libraries are financed from the state budget through the Ministry of Culture, and municipal libraries are financed from municipal budgets. Libraries of special literature and higher education institutions get funding from the budget of the library's owner (high school, science institute, etc). As it is stated in the *Lithuanian Cultural Policy Strategy 2030*, the network of libraries is the densest network of Lithuanian cultural institutions and the services of libraries are very popular in small towns and villages, where other cultural services are less accessible. However, according to the data of Statistics Lithuania, the number of libraries has been gradually decreasing over the last 10 years. It was only in 2024 that it increased slightly, with 14 new libraries opened in higher education institutions and schools.

Table 13: The number of libraries in Lithuania in 2015–2024

Year Number	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Number of Libraries	2 549	2 505	2 453	2 402	2 365	2 304	2214	2152	2122	2136

Source: [Official Statistics Portal](#)

The services offered by Lithuanian libraries to the general public may be divided into three groups: 1) traditional services of which the main goal is to preserve written heritage and to promote reading, to create conditions for self-education and self-creation of the society, and to develop creativity and imagination; 2) electronic library services which encompass the digitisation of cultural heritage, the creation of digital local information databases (organisation by involving the interested communities), the development of information competencies of residents, and other library services rendered by electronic means; 3) public area (community centre) services which encourage residents to communicate, participate in civil and educational events, initiate projects, and independently form opinions. Despite the variety of services provided, the number of registered users of libraries had been steadily declining until 2022; however, an increase in users was observed in 2023 and 2024.

Table 14: Number of registered users of libraries in Lithuania in 2014–2020 (in thousands)

Year Number	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Number of registered users of libraries	1 249	1 213	1 206	1 162	1 133	1 038	967	946	990	1039

Source: [Official Statistics Portal](#)

The policy of libraries in Lithuania is shaped and implemented by the Ministry of Culture, the Council of Libraries and the Lithuanian Council for Culture. The [Ministry of Culture](#) defines the objectives for the development of libraries founded by the state or municipalities and carries out the administration of the provision of public services by libraries, etc. The Minister of Culture is consulted by [the Council of Libraries](#), which takes part as an expert and consulting institution in resolving matters of library policy formation and implementation. The [Lithuanian Council for Culture](#) finances projects submitted by libraries on a competitive basis.

3.3 Performing arts

The Lithuanian performing arts institutions system is defined in *the [Law on Professional Performing Art](#)* (2004, last edition 2023). The Law classifies Lithuanian performing arts institutions in national, state, municipal, and other (e. g. private) institutions. In 2025, there were 3 national theatres in Lithuania (the [Lithuanian National Opera and Ballet Theatre](#), the [Lithuanian National Drama Theatre](#), and the [National Kaunas Drama Theatre](#)), and 1 national concert organisation (the [Lithuanian National Philharmonic Society](#)). The Law prescribes to these institutions the function “to implement state policy in the field of professional performing arts: present to the public the most outstanding national and foreign achievements in opera, ballet, drama and music, represent the work of high artistic value, form the image of Lithuanian culture, consistently

develop international creative partnership, foster the receptiveness of society to performing arts and ensure access to professional performing arts for all social groups". National institutions are financed directly from the state budget, i.e., budget appropriations for the national performing arts institutions are indicated in the state budget on a separate line, and the institutions are the managers of appropriations. They also develop their strategic plans.

The group of state performing arts institutions includes 6 concert organisations and 10 state theatres, including 6 drama theatres, 2 puppet theatres and 2 musical theatres. The state theatres operate in all the larger Lithuanian towns and cities (Kaunas, Klaipėda, Panevėžys, Šiauliai, Marijampolė, and Alytus). All state theatres are provided with their own premises (buildings). They have the legal form of budget organisations (see chapter 4.1.9) and are financed by the Ministry of Culture and municipalities.

Municipal performing arts institutions are owned by municipalities and financed from municipal budgets. The *Law on Professional performing Art* prescribes to these institutions the functions of the presentation of classical and contemporary professional performing arts works to the public, creation of the conditions for the authors and performers in the region to present their works to the public, development of public demand for professional performing arts and ensuring the access to professional performing arts for all social groups. In 2025, the Ministry of Culture provided [information](#) on 19 theatres and concert organisations owned by municipalities.

The exact number of private performing arts organisations in Lithuania is not known. In 2025, the Ministry of Culture provided [information](#) on 51 private theatres and concert organisations. The Register of Legal Entities provides information on 120 registered organisations with the word "theatre" in their name that have the legal form of NGO, individual enterprise, etc. The Official Statistics Portal provide information on 53 private theatres. Private or non-governmental performing arts organisations finance their activity from their own income; they can also apply for funding to the Lithuanian Council for Culture and the funds of municipalities. During the last two decades, some Lithuanian private theatres, e.g., the theatre company "Meno Fortas" founded by one of the most famous Lithuanian theatre directors Eimuntas Nekrošius, and the theatre of Oskaras Koršunovas, became well-known not only in Lithuania, but also abroad. Despite the uneven competition with state theatres, as the latter receive direct funding from the Ministry of Culture and have their own premises, Lithuanian private theatres became very popular and the number of their visitors is almost on par with that of state theatres*.

Table 15: The number of theatres and their visitors in Lithuania in 2015–2024

Year Number	2015	2016	2017*	2018	2019	2020	2021	2022	2023	2024
Number of national and state theatres	13	13	13	13	13	13	13	13	13	13
Number of private theatres	24	24	39	37	38	36	47	53	53	53
Number of visitors of national and state theatres (in thousands)	719	753	767	709	765	305	314	626	679	751
Number of visitors of private theatres (in thousands)	735	526	628	643	698	256	298	696	672	682

Source: [Official Statistics Portal](#)

*The number of private theatres had significantly increased in 2017, as the Ministry of Culture changed the rules of granting the status of a professional theatre, and this status was granted to more private theatre organisations. Since 2021, the theatre sample in the Official Statistics Portal has been expanded and included theatres that only toured the country or showed only charity concerts.

The function of disseminating the professional musical culture in the country and abroad has been performed by 7 state concert performers and agencies. The National Philharmonic Society of Lithuania unites 5 musical performance groups: the Lithuanian National Symphony Orchestra, Lithuanian Chamber Orchestra, Vilnius String Quartet, Čiurlionis Quartet, and The Ensemble Musica Humana. Other music organisations, established and financed by the state are the Lithuanian State Symphony Orchestra, the State Philharmonic Society in Kaunas, including the internationally renowned Kaunas State Choir, Lithuanian State Wind Instrument Orchestra "Trinitas", the National Folk Song and Dance Ensemble "Lietuva", the State Choir "Vilnius", and the State Chamber Choir "Polifonija". Besides their direct activities, these institutions, as well as the other non-governmental organisations, are engaged in the organisation of international professional art festivals and different contests in Lithuania.

The Lithuanian Ministry of Culture is the main political actor in the field of performing arts. According to the *Law on Professional Performing Art*, the Ministry of Culture shapes the policy of performing arts, drafts laws and other legal acts, promotes international cooperation between professional performing arts institutions and their participation in transnational cultural cooperation programmes, coordinates and controls the activities of state-owned theatres and concert organisations, etc.

The Minister of Culture is consulted by the Council of Professional Performing Arts. The Council performs the functions of an expert and consultant on issues of policy development and

implementation of Lithuanian professional performing arts. It is composed of representatives of the Association of Lithuanian Performing Arts Organisations and of professional organisations that work in the field of performing arts.

The role of the municipalities in the field of performing arts policy is also defined in the *Law on Professional Performing Arts* (2004). Municipalities plan and monitor the activities of municipal theatres and concert institutions, coordinate the participation of municipal theatres and concert institutions in international cultural programmes, and ensure participation of municipal theatres and concert institutions in non-formal education programmes.

When discussing issues in performing arts policy in Lithuania, one of the relevant issues is the absence of data on private theatres. Some of these theatres have been granted the status of a “professional performing arts institution” by the Ministry of Culture, but this status is awarded only if at least three of the five criteria set out in the [Law on Professional Performing Art](#) are met: 1) No less than two-thirds of the staged, created, and/or publicly performed performing arts works must be evaluated in monographs, studies, reviews, articles, and other publications by professional art critics in various mass media in Lithuania and/or abroad, and/or the staged, created, and/or publicly performed professional performing arts works must have received at least one Lithuanian or foreign professional performing arts award; 2) Professional performing arts works are collected and made accessible to the public; 3) The institution carries out cultural and educational activities in the field of professional performing arts and ensures measures to increase the accessibility of cultural services; 4) The qualifications of professional performing arts creative staff are improved with the involvement of highly qualified specialists; 5) Professional performing arts works are presented at international professional performing arts events. Not all private theatres are able to meet these criteria; moreover, they often lack motivation to do this, as the only tangible benefit of this status is partial compensation for venue rental, which can be requested from the Ministry.

Another persistent problem in theatre policy is the evaluation of theatres’ activities. In 2018, the National Audit Office of Lithuania carried out an audit of the state theatres and concert organisations to evaluate the efficiency of their governance. The [audit report](#) states that the theatres’ funding is not tied to their performance, as the national theatres and concert establishments are not subject to any specific individual requirements. Audit results had also demonstrated that national cultural policy was being formulated without any crucial information on the performance of all of the relevant establishments. In light of these findings, the National Audit Office of Lithuania formulated a number of recommendations for improving the governance of performing arts institutions: to specify the requirements and functions of national, state and municipal theatres and concert organisations in accordance with their purpose; create a management model of these organisations, which would establish additional qualitative performance indicators, revise the procedure for evaluating annual performance, detail performance indicators and determine their values. It is also recommended to periodically evaluate the efficiency of the activities of the institutions and the compliance of their activity with the functions of national or state professional performing arts organisations, and link their funding to the annual performance results. These recommendations, however, are still not implemented.

3.4 Visual arts and crafts

Lithuania has two national museums of fine arts, a network of galleries established by the State, municipalities, non-governmental organisations (creative unions and public organisations), higher education institutions, and galleries established at private initiative. According to the data of the Lithuanian Ministry of Culture, there are currently over 50 galleries functioning in Lithuania, but the number is likely to be much higher.

The Lithuanian Art Museum has 10 divisions, 4 of which work as separate galleries: [Vilnius Picture Gallery](#), [National Gallery of Art](#), [Pranas Domšaitis Gallery](#), [Pamarys Gallery](#). Founded in 1933 as Vilnius City Museum, the Lithuanian Art Museum is currently the biggest national establishment that preserves, investigates and displays pieces of art of historical and artistic value. The exhibition halls of the museum display Lithuanian and foreign works of fine and applied art and feature temporary exhibitions of Lithuanian and foreign artists. The museum also has a collection of national folk art.

Established in 1921, the M. K. Čiurlionis National Museum of Art has turned into one of the oldest and largest art museums in Lithuania. The Museum has 11 divisions that operates in Kaunas: [M. K. Čiurlionis National Museum of Art](#), M. Žilinskas Art Gallery, Kaunas Picture Gallery, A. Žmuidzinavičius Creations and Collections Museum, Devils Museum, Historical Presidential Palace of the Republic of Lithuania, A. and P. Galaunė House, L. Truikys and M. Rakauskaitė Memorial Museum, J. Zikaras Memorial Museum, V. K. Jonynas Gallery, M. K. Čiurlionis Memorial Museum.

The main state institution of contemporary art in Lithuania is the [Contemporary Art Centre](#) established by the Ministry of Culture and financed from the state budget. The Centre is one of the largest contemporary art venues in the Baltic region. It hosts a diverse programme of exhibitions and events dedicated to contemporary art, aiming to enrich the cultural life of the city and the local and international discourse on contemporary art.

Visual arts and crafts are also featured in galleries and exhibition centres of creative unions. Lithuanian Artists' Association (LAA) has established 10 galleries in Vilnius, Kaunas, Klaipėda and Panevėžys and set up 6 divisions of production: Ltd "Vilnius art" (Vilniaus dailė), and non-profit organisations LAA's Publishers "Artseria", the Centre of Sculpture and Stained Glass, the Centre of Vilnius Graphic Arts, the House of Artists ("Dailininkų namai") in Palanga and Arts Fund. The Lithuanian Photographers Association runs four galleries in Vilnius, Kaunas and Klaipėda.

In 2009, the Lithuanian Art Gallerists' Association organised the first visual arts fair [ArtVilnius](#), which became the greatest annual event dedicated to the contemporary visual arts in Lithuania. ArtVilnius takes place in the Exhibition and Congress Centre LITEXPO and every year has over 23 000 visitors, with about 65 art galleries from a dozen or so countries participating (Germany, Estonia, Latvia, Poland, Ukraine, Lithuania, Belarus, the Netherlands, Russia, Italy, and France). The applications of galleries wishing to participate in the art fair are reviewed and selected by a jury made up of art critics and art market experts, thereby ensuring the professionalism of the galleries at the fair.

Creative unions of visual arts and crafts, individual artists and their organisations can apply for funding to [Lithuanian Council for Culture](#). The Council has special funding programmes for fine

art, photography, and interdisciplinary arts. Funding in each of these programmes are given for the following activities: 1) professional creation and its dissemination in Lithuania and abroad; 2) events; 3) accumulation of information (archiving, documentation) and its dissemination; 4) publishing; 5) professional criticism and analysis; 6) networking and mobility; 7) co-production; 8) Developing of mastery and education.

The Lithuanian Council for Culture also awards three types of grants for individual artists. The Individual Grant is awarded to encourage the creative expression of an individual artist or cultural creator and amounts to EUR 800 per month. The Mobility Grant is awarded for carrying out an artist's or cultural creator's activities abroad—promoting international cooperation, improving mastery, and participating in residencies, traineeships, competitions, symposia, creative camps, conferences, or other similar events. The Mobility Grant is a one-off payment, disbursed upon signing an agreement with the grantee, and is up to EUR 4 000. The Young Artist Grant is awarded to foster the creative activities of artists and cultural creators at the start of their careers. It amounts to EUR 800 per month. The Individual and Young Artist grants are awarded for a period of no longer than one year.

Municipalities fund the visual arts through their programmes. The second large Lithuanian city, Kaunas, implements a programme, Kaunas Highlights, that invites artists to submit projects in the fields of sculpture, design, fine art, and light installation. Participants can choose to decorate any place in Kaunas City with their works. The requirements for projects are uniqueness, individuality, originality, and overall harmony with the environment. Kaunas City Municipality funds up to 100 per cent of the implementation costs of the project. The programme started in 2017 and until 2025, 142 projects of visual arts have been funded. Regrettably, at the end of 2021, the great idea of the Kaunas Highlights programme was overshadowed by the news that the projects would no longer be evaluated by a commission of visual arts experts. Since then, the question of which artworks will appear in Kaunas's public spaces has been considered by five municipal employees and one politician. Based on their recommendations, the director of the Kaunas city municipality administration makes the decision. This constantly sparks debates and doubts about the artistic value of the works being installed in the city.

3.5 Cultural, arts and creative industries

3.5.1 GENERAL DEVELOPMENTS

The issue of cultural and creative industries appeared in the Lithuanian cultural sector in the 2000s. The definition and classification of the creative industries was discussed at a conference "Creative Industries: a European Opportunity" (2003) and during the forum "European Opportunity: Creative Industries for Regional Development" (2005), both held in Vilnius. In 2002, the Municipality of Vilnius City gave a right to use the old building complex of typography in the city centre to several performing arts NGO's as well as individual artists. The building was named the Arts Printing House (Menu spaustuvė) and became the first infrastructural complex for creative industries in Lithuania.

In 2007, the Minister of Culture approved the first *Strategy of Support and Development of the Creative Industries*. The strategy defined the creative industries as activities that are based on the individual's creative abilities and talents and whose purpose and outcome is intellectual property, and which can create material wealth and workplaces. According to the strategy, the creative industries included crafts, architecture, design, film and video production, publishing, visual and applied arts, music, software and computer services, advertising, radio and television programming and broadcasting, advertising, and performing arts.

In 2008, the [National Association of Creative and Cultural Industries](#) was established. The association participates in culture and high education policy formation, offers recommendations concerning Government and EU financial investment programs and financial measures in support of the CCI sector, communicates the value of the CCI sector for the state economy and public welfare; collects the CCI related information, communicates the CCI related political news, promotes collaboration between science and entrepreneurship, stimulates innovation, creative partnerships, launches research and conducts trainings.

In 2009-2013, the Lithuanian Ministry of Economy implemented the programme of the development of the network of arts incubators funded by the EU structural funds. During the programme, the Ministry invested 22.24 million EUR and a total of 12 incubators were established. However, the 2017 study [Ecosystem of Arts Incubators in Lithuania](#) revealed a range of obstacles preventing their effective activity.

In 2023, the Lithuanian Parliament adopted the long-term national strategy [Lithuania 2050](#). The strategy reflects a national vision and priorities for development as well as guidelines for their implementation (see chapter 1.1). In 2020, the Lithuanian Government adopted the [National Development Plan of Lithuania for 2021-2030](#), which is the main planning document of state changes for the next 10 years. Innovativeness (creativity), together with sustainable development and equal opportunities, are considered the horizontal principles of the plan. Cultural and creative industries are mentioned in the 9th objective of the first goal: to increase the potential of cultural and creative industries and promote the development of new products and services based on creative content.

Table 16: Key indicators of Lithuanian Cultural Industries

Year	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Key indicators										
Cultural employment (% of total employment)	4.0	3.6	3.7	4.0	3.9	4.0	4.0	4.1	4.0	4.1
Number of cultural enterprises	10 195	10 957	11 653	12 560	13 333	14 146	26 622*	29 246	-	-
Value added at factor cost – million euro / percentage										
Printing and reproduction of recorded media	74.8 / 0.48	71.8 / 0.43	74.7 / 0.4	79.3 / 0.38	102.6 / 0.45	108.3 / 0.44	123.30	123.21	-	-
Retail sale of books in specialised stores	5.8 / 0.04	6.1 / 0.04	6.7 / 0.04	7.0 / 0.03	8.0 / 0.03	7.1 / 0.03	9.46	8.82	-	-
Retail sale of newspapers and stationery in specialised stores	10.4 / 0.07	12.4 / 0.07	14.6 / 0.08	13.4 / 0.06	15.0 / 0.07	14.6 / 0.06	17.00	23.90	-	-
Book publishing	11.7 / 0.07	12.2 / 0.07	11.6 / 0.06	13.1 / 0.06	12.7 / 0.06	19.3 / 0.08	22.27	23.30	-	-
Publishing of newspapers	20.2 / 0.13	19.9 / 0.12	19.3 / 0.1	17.9 / 0.09	18.8 / 0.08	18.3 / 0.08	17.81	18.54	-	-
Publishing of journals and periodicals	10.9 / 0.07	9.7 / 0.06	10.3 / 0.06	12.5 / 0.06	12.5 / 0.05	12.3 / 0.05	13.36	12.31	-	-
Publishing of computer games	5.2 / 0.03	9.3 / 0.06	5.3 / 0.03	11.3 / 0.05	11.0 / 0.05	15.6 / 0.06	7.19	22.23	-	-
Motion picture, video and television programme production, sound recording and music publishing activities	19.4 / 0.12	22.3 / 0.13	26.8 / 0.14	32.4 / 0.15	41.1 / 0.18	34.3 / 0.14	36.35	47.65	-	-
Programming and broadcasting activities	27.2 / 0.17	24.6 / 0.15	27.3 / 0.15	29.5 / 0.14	30.1 / 0.13	33.5 / 0.14	45.19	48.45	-	-
News agency activities	1.0 / 0.01	1.2 / 0.01	1.2 / 0.01	1.6 / 0.01	1.3 / 0.01	1.4 / 0.01	1.58	2.11	-	-
Architectural activities	46.6 / 0.3	48.0 / 0.28	48.6 / 0.26	54.6 / 0.26	48.4 / 0.21	53.7 / 0.22	60.47	72.30	-	-
Specialised design activities	9.3 / 0.06	11.9 / 0.07	15.7 / 0.08	18.6 / 0.09	16.8 / 0.07	17.4 / 0.07	24.61	28.30	-	-
Photographic activities	9.7 / 0.06	11.2 / 0.07	12.4 / 0.07	14.8 / 0.07	13.9 / 0.06	12.9 / 0.05	15.95	15.75	-	-
Translation and interpretation activities	13.9 0.09	14.2 0.08	13.0 0.07	16.1 0.08	16.4 / 0.07	19.1 / 0.08	20.37	23.54	-	-
All cultural sectors	275	284	298.3	330.4	348.60	367.80	414.91	470.41		

Exports of cultural goods as a percentage of total exports (all countries of the world)	0.39	0.42	0.38	0.47	0.38	0.39	0.35	0.32	0.33	-
Imports of cultural goods as a percentage of total imports (all countries of the world)	0.27	0.28	0.23	0.31	0.28	0.31	0.27	0.21	0.24	-

Source: Eurostat

*From 2021, Eurostat expanded the cultural enterprises aggregate under the new European Business Statistics regulation to include C18, C3212, C322, G4761, G4762, G4763, M742, M743, N7722, and 85.52 (cultural education). Pre-2021 data (the historical series cult_ent_h) don't include those codes; hence, the figures were much lower.

3.5.2 BOOKS AND PRESS

The publishing industry in Lithuania is supported by the Ministry of Culture of the Republic of Lithuania, the Lithuanian Council of Culture, and the Lithuanian Culture Institute. In 2014 - 2016, the Ministry of Culture implemented the first *National Literature Programme* that had five strategic directions: support of the creators of literature, reading promotion, strengthening the institutions operating in the field of literature and its dissemination, their cooperation and coordination, increasing the awareness of Lithuanian literature in the world, and facilitating the development and dissemination of children's and young people's literature. While implementing this programme, the Ministry established an advisory Council of Literature that acts as an expert and consultant in formulating and implementing the policy of literature and its dissemination to this day.

The Lithuanian Council for Culture supports literature and publishing through its programme for literature and individual grants for writers. The literature programme funds the following activities: 1) professional creation and its dissemination in Lithuania and abroad; 2) events; 3) accumulation of information (archiving, documentation) and its dissemination; 4) publishing; 5) professional criticism and analysis; 6) networking and mobility; 7) co-production; 8) development of mastery and education. In 2014-2025, the Council has financed 851 literature projects and allocated EUR 5 190 178 to them. It also awarded 890 individual grants to writers, allocating nearly €3 million.

The Ministry of Culture encourages writers, translators and critics of literature with annual awards and premiums for the best works: the Armchair of the Translator of the Year (in cooperation with the Lithuanian PEN Centre), St. Jerome's Prize (in cooperation with the Lithuanian Association of Literary Translators), as well as the Yotvingian Prize and the Young Yotvingian Prize (in cooperation with the Association "Druskininkai Poetic Fall"). Martynas Mažvydas Premium for merits to the Lithuanian language, history of writing and book art is awarded for the best research achievements in Lithuanian literature, language history, culture and book science.

The reading promotion is performed by the Ministry of Culture and state libraries. The first reading promotion programme was approved in 2006, and since then, it has been constantly updated. The programme supports various reading promotion initiatives and projects. The most popular of them is the election of the "Book of the Year" (organised by Martynas Mažvydas National Library of Lithuania), the "Top 12 Most Creative Books" competition (organised by the Institute of

Lithuanian Literature and Folklore), the summer reading action “Reading challenge”, and the event “Lithuania Reads” (coordinated by the Lithuanian Publishers Association) organised on 7 May, the Press Recovery Day.

The [Lithuanian Culture Institute](#) implements the [Translation Grant Programme](#) that supports the translations of Lithuanian literature into foreign languages. The programme has been ongoing in Lithuania since 2001; it was first run by the public institution “Books from Lithuania”, but since 2010, the work has been continued by the Lithuanian Culture Institute. Over the 25 years since the establishment of the programme, it has supported the translation of [568 Lithuanian literary works](#) into 53 languages. The Lithuanian Culture Institute also provides information about Lithuanian authors to foreign publishers, publishing and translation houses and organisations; organises presentations of Lithuanian writers’ books at international book fairs, creative symposiums, and other events.

The literature dissemination function is also performed by the international [Vilnius Book Fair](#). The fair is the major event of the Lithuanian book publishing industry that has been organised since 1999. During the twenty-six years of its existence, Vilnius Book Fair has become the biggest and most important book fair in the Baltic States. It gives a possibility to evaluate the whole publishing market of Lithuania and the neighbouring countries, and to get to know new names of the literary world. The Fair is also the main meeting place of publishers, authors, and readers. Over 500 cultural events are held annually during the four opening days, and the Fair attracts more than 60 000 visitors. The main accent of the Fair is on books and cultural events, as well as on the possibility for authors to interact with their readers.

Data on Lithuanian books and the press publishing industry is provided by the [National Library](#) and the Official Statistics Portal. According to the National Library, in 2024, the number of publishers who have published at least one book, brochure or booklet was 481, although the number of publishing houses that actively operate in the Lithuanian publishing market is around 50. The [Lithuanian Publishers Association](#), established in 1989, currently unites 56 active publishing houses as well as NGO’s mostly concentrating on specialised publishing. In 2024, Lithuania’s book publishers released 3 144 books with a total print run of 5 375 900 copies. The number of titles has changed little over the past 10 years—fluctuating around 3.1–3.5 thousand—while print runs have been declining. Meanwhile, the number of people who read is growing, as is the average number of books read. Over the past decade, the share of residents who read at least one printed book rose from 62% in 2014 to 69% in 2024. The average number of books read per resident changed from 7.4 in 2014 to 9.5 in 2024.

Table 17: Number of published titles of books and brochures by type and year

	Number of titles of books and brochures											
Books and brochures by purpose	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	Total by purpose	
Scientific literature	352	277	257	215	269	200	189	202	162	159	2282	
Legal literature	20	21	12	11	12	1	11	17	11	5	121	
Educational literature for schoolchildren	321	263	355	265	186	236	163	176	133	238	2336	
Educational literature for students	175	145	113	97	94	56	61	72	57	48	918	
Informative literature for children	66	106	110	109	120	102	107	89	95	101	1005	
Popular literature	800	830	778	832	1 009	897	882	912	847	777	8564	
Fiction for adults	919	879	920	818	1 011	1 022	1 230	1 109	1 012	1 102	10022	
Fiction for children	418	457	376	415	407	461	571	499	482	442	4528	
Reference literature	165	137	131	160	192	141	121	123	123	124	1417	
Others	339	157	139	153	179	141	142	144	124	148	1666	
Total each year	3575	3272	3191	3075	3479	3257	3477	3 343	3 046	3 144	32859	

Source: [Official Statistics Portal](#)

Part of the Lithuanian publishing industry consists of the printed and electronic press. According to the data from the Official Statistics Portal and the media research company KANTAR, there has been a steady decline in publishing and reading of printed media over the last 10 years. According to the KANTAR data of 2023, at least one issue of a periodical was read by 68.6 % of the 15-74 years old Lithuanian population, and this is 15.4 % less than in 2013. The number of newspaper titles diminished almost in half, from 222 in 2015 to 120 in 2024. Annual circulation of newspapers copies diminished by more than half, from 97 650 in 2015 to 40 829 in 2024.

Table 18: The statistics of the Lithuanian printed media industry in 2015–2024

Year Indicators	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Number of newspaper titles (units)	222	216	207	188	184	168	154	140	132	120
Annual circulation of newspapers (copies)	97 650	93 162	84 409	79 304	72 924	63 781	56 534	54 650	47 485	40 829
Number of periodicals titles (units)	550	566	541	527	538	491	473	466	448	435
Annual circulation of periodicals (copies)	52 461	50 080	46 399	42 746	42 201	39 127	37 822	37 111	33994	31130

Source: [Official Statistics Portal](#)

Till 2023, the financial support for printed and electronic media had been allocated by the Press, Radio and Television Support Foundation. The Foundation implemented 6 funding programmes, 4 of which were related to the press industry: 1) periodicals of culture and art; 2) national periodical press; 3) regional periodical press; 4) the internet media. In 2024, the Press, Radio and Television Support Foundation was abolished, and its function was overtaken by the new Media Support Fund. The Fund provides state support through four programs: 1) cultural media and cultural periodicals; 2) regional media; 3) news, investigative, and educational journalism; 4) media in national minority languages and media for the Lithuanian diaspora. In 2024, the Media Support Fund had financed 329 projects and allocated EUR 5 931 380.

Table 19: Results of the funding competition of the Press, Radio and Television Support Foundation of 2017-2023

Year Programme	2017	2018	2019	2020	2021	2022	2023
	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR
Periodicals of culture and arts	30 / 565 000	33 / 545 000	32 / 653 034	30 / 641 407	28 / 654 098	29 / 758 019	19 / 764 773
National periodical press	33 / 221 120	34 / 212 800	35 / 247408	34 / 262 772	30 / 252 527	30 / 282 900	25 / 289 327
Regional periodical press	99 / 641 670	89 / 614 500	88 / 650116	84 / 644 986	77 / 643 545	80 / 759 601	57 / 747 600
Internet media	71 / 431 252	73 / 429 000	75 / 414090	79 / 413 500	81 / 417 100	86 / 474 299	72 / 477 200
Total	233 / 1 859 042	229 / 1 801 300	230 / 1 964 648	227 / 1 962 666	216 / 1 967 270	225 / 2 274 819	173 / 2 278 900

Source: [The Press, Radio, and Television Support Foundation](#)

In general, the Lithuanian publishing and press policy of the last 10 years is directed to the promotion of reading, creation of national literature and dissemination of Lithuanian literature abroad. From these three directions, the *Lithuanian Cultural Policy Strategy 2030* emphasises the promotion of reading. The Strategy states that it is necessary to support a positive public attitude towards reading, to develop a culture of reading and to strengthen schoolchildren's reading abilities through creative promotion of literature and books.

3.5.3 AUDIOVISUAL AND INTERACTIVE MEDIA

Film

There are three main institutions that shape and implement Lithuanian film policy: the Ministry of Culture of the Republic of Lithuania, the Film Policy Council and the Lithuanian Film Centre.

While shaping and implementing the national cultural policy in the field of cinema, the Ministry of Culture of the Republic of Lithuania performs the following functions laid down in the Law on Cinema: 1) forms national film policy and prepares drafts of laws and other legal acts in the field of cinema; 2) analyses the trends of cinema development in the Republic of Lithuania and in foreign countries, initiates and drafts strategic planning documents in the field of cinema (concepts, strategies, programmes), and carries out the monitoring of implementation of these documents; 3) upon the assignment of the Government of the Republic of Lithuania or the Prime Minister, represents the Republic of Lithuania in foreign countries or international organisations; within its competence and in accordance with the established procedure maintains contacts with respective foreign institutions and international organisations and, in accordance with the procedure provided for by the Republic of Lithuania Law on International Treaties, concludes and implements the international treaties; 4) coordinates and controls the activities of the Lithuanian Film Centre under the Ministry of Culture.

The Ministry of Culture is consulted by the Film Policy Council. The Council is a collegiate and advisory institution under the Ministry of Culture of the Republic of Lithuania, dealing with the issues of the Lithuanian film policy. Its goal is to address the key film policy issues and provide the Minister of Culture with proposals and conclusions concerning the strategic planning and measures of strengthening the field of cinema, development programmes and their aims and reached outcomes, state funding, preservation of film heritage, the drafting and/or improvement of legal acts governing the field of cinema, as well as other film related issues pointed out by the Minister of Culture.

The Lithuanian Film Centre is a state institution established in 2012 under the Ministry of Culture of the Republic of Lithuania. The functions of the Film Centre are defined by the amendment on the Law on Film (2002) of 2011. According to the law, the Film Centre: 1) participates in the formation of State film policy; 2) implements State film policy and exercises the functions entrusted thereto in accordance with the Law and other legal acts; 3) organises film project tenders for State funding; 4) awards grants to film creators; 5) carries out activities of cinema education and dissemination of film culture; 6) collects and publishes information and statistics on Lithuanian cinema; 7) performs indexation of films according to the age limit of the audience for films intended to be shown in cinemas; 8) supervises the compliance of legal and natural persons with the requirements for the public showing of cinema and the procedure for registration of films in the Film Register; 9) collects film heritage and ensures its accessibility.

According to the data of Lithuanian Film Centre, in 2025, in the Lithuanian film industry there have been working 44 film production companies, 11 film production service companies, 11 professional associations, 3 local film offices, 18 film distributors, 21 cinemas, and 8 other companies that provide services of post-production, film montage, casting, camera rental, search

for filming locations, sound recording and subtitling. Lithuanian and foreign films are featured in 13 Lithuanian film festivals and events.

Table 20: Facts and figures of the Lithuanian film industry 2015–2024

Year \ Indicators	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Average admissions per capita	1.13	1.29	1.44	1.53	1.48	0.55	0.48	1.06	1.2	1.26
Total number of admissions*	3 330 518	3 668 370	4 060 159	4 265 414	4 141 900	1 533 084	1 337 598	2 994 844	3 441 727	3 641 122
Gross Box Office (in EUR)	15 391 806	17 724 516	20 392 625	22 444 111	22 495 265	8 475 003	7 754 385	18 106 268	21 422 715	23 534 512
Lithuanian films gross box office (in EUR)	2 126 232	3 463 809	4 536 088	6 250 538	4 417 603	1 981 467	489 947	3 687 217	3 231 097	5 195 988
Average ticket price (in EUR)	4.62	4.83	5.00	5.26	5.43	5.53	5.80	6.05	6.23	6.46
Total number of cinemas	32	29	27	28	26	25	27	22	22	21
Domestic films market share, %	13.81	19.50	21.47	27.9	19.64	21.87	6.17	19.3	14.7	20.54
European films market share, %	17.80	8.50	14.00	11.8	18.12	23.73	16.39	11.77	13.45	12.12
US films market share, %	65.48	71.50	64.62	58.7	57.74	52.21	76.65	67.62	65.96	64.50
Other countries films market share, %	2.91	0.50	0.94	1.6	4.91	2.19	0.8	1.31	5.89	2.85
Total number of national premieres	10	13	11	22	27	13	11	26	33	24
Total number of national feature films produced	11	21	15	28	19	14	15	18	17	18
Total number of films distributed	290	291	309	356	383	271	251	341	402	394

Source: Lithuanian Film Centre

* Excluding festival admissions

After the restoration of independence in 1990, the Lithuanian film industry was one of the smallest in Europe. During the first decade of independence, only 25 domestic feature films were created, while during the second and third decades, about 250 films were created. The situation changed in 2012 with the establishment of the Lithuanian Film Centre, which became the main cinema financing institution.

Table 21: Total budget of the Lithuanian Film Centre in 2015–2024

	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Budget of Lithuanian Film Centre (in EUR)	3 078 652	3 524 850	4 619 000	6 423 000	6 411 000	13 058 350	7 240 509	8 298 000	8 561 000	11 071 000

Source: [Lithuanian Film Centre](#)

A positive impact on the Lithuanian film industry was made by the Film Tax Incentive that came into effect in January 2014 as a new policy measure to foster local and foreign film production in Lithuania. The incentive is regulated by Article 17² of the *Lithuanian Law on Corporate Income Tax* (2001), which supplements the Law with the provision about the reduction of taxable income due to funds granted free of charge for the production of a film or a part thereof (see chapter 4.1.4). The incentive is available for feature films, TV films, documentaries and animated films. The scheme involves a foreign production company, a Lithuanian production company, a local business company providing financial support for the production and the Lithuanian Film Centre that administers the scheme. The foreign production company can save up to 30 % of its Lithuanian production costs, while the local business is motivated to invest in film production by a profit tax break.

In the period of 2014-2024, 561 productions have benefited from the Lithuanian Film Tax Incentive by getting a total of EUR 107.8 million in investment for film production. The scheme was used by 111 foreign films, 106 co-productions, and 344 national films. Investments for film production were granted by 368 local companies in amounts ranging from 1000 to over 1.6 million euros. In 2024, Lithuanian business companies invested more than 18 million euros through this scheme.

After these two political steps – the establishment of the Lithuanian Film Centre in 2012 and the introduction of the tax incentive in 2014 – the production of domestic films increased in Lithuania by almost 50 per cent compared to the period of 2009–2011. However, in 2020 and 2021, the number of films made has decreased due to the constraints related to the COVID-19 pandemic.

Table 22: Domestic Films produced in 2011–2024

Year Genre	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Feature films	2	4	11	8	11	21	15	21	17	11	13	12	16	11
Documentary	9	18	17	18	11	18	5	22	16	17	15	24	18	9
Short films	19	1	5	7	9	9	14	7	12	5	10	10	8	10
Animations	8	10	7	7	4	10	7	4	7	1	5	9	2	5
Total	38	33	40	40	35	58	41	54	52	34	43	55	44	35

Source: [Lithuanian Film Centre](#)

Radio and Television

According to the data of the [Lithuanian Radio and Television Commission](#), in 2025, there were 127 TV and radio companies in Lithuania: 26 broadcast TV programmes, 3 of them broadcast TV online, 12 also re-broadcast TV, and 2 also broadcast radio programmes; 37 companies broadcast only radio; 34 companies re-broadcast TV, 4 of them also re-broadcast radio; 2 companies broadcast on the Internet only; 8 companies provide on-demand audiovisual media services only; 19 companies provided on-demand audiovisual media services using video-sharing platforms (see chapter 2.5.3 for more about media policy and content).

Till 2023, the financial support for domestic programmes of radio, television and other sectors of the Lithuanian audiovisual industry was provided through the [Press, Radio and Television Support Foundation](#). The Foundation implemented 6 funding programmes, 2 of which were related to the radio and TV. In 2024, the Press, Radio and Television Support Foundation was abolished, and its function was overtaken by the new [Media Support Fund](#). The newly established Fund provides state support through four programs: 1) cultural media and cultural periodicals; 2) regional media; 3) news, investigative, and educational journalism; 4) media in national minority languages and media for the Lithuanian diaspora. In 2024, the Media Support Fund had financed 329 projects and allocated EUR 5 931 380.

Table 23: Fund allocation of the Press, Radio and Television Support Foundation in 2017–2023

Year Programme	2017	2018	2019	2020	2021	2022	2023
	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR	Number of funded projects/ Amount allocated, in EUR
National radio and television broadcasting	34 / 403 081	33 / 394 740	37 / 406 980	41 / 411 000	43 / 404 500	43 / 482 485	32 / 470 100
Regional radio and television broadcasting	40 / 206 000	39 / 248 500	40 / 204 000	50 / 201 300	46 / 206 180	36 / 253 796	33 / 239 000
Total	74 / 609 081	72 / 643 240	77 / 610 980	91 / 612 300	89 / 610 680	79 / 736 281	65 / 709 100

Source: [The Press, Radio, and Television Support Foundation](#)

3.5.4 MUSIC

There is no systematic policy on the music industry in Lithuania. The Lithuanian Ministry for Culture shapes and supports only national or state music organisations that are seen as a part of the performing arts sector (see chapter 3.3 for more information). The popular music industry, its value chain and ecosystem are not analysed, shaped or supported by any state institution. Nevertheless, there are some important public initiatives that aim to systematise the information about the Lithuanian music industry and disseminate it abroad. One of them is Music Information Centre Lithuania (MICL). The Centre was set up in February 1996 as the information and publishing branch of the Lithuanian Composers' Union. In 1998, it became a member of the International Association of Music Information Centres. From 2001, the centre has been functioning as a public body (its founder being the Lithuanian Composers' Union) that realises recordings of Lithuanian composers and publishes the scores of their work, accumulates and updates information on them in a database, catalogues and archives their compositions.

In 2006, the Centre began to implement the project *Music Lithuania*, which aimed to represent the Lithuanian music industry at international music expos. Since then, the Centre organises Lithuania's national stands at international music industry expos, disseminates and promotes

compilations of music, coordinates concerts of music by Lithuanian composers and performers abroad, as well as presents information on various musical genres on its website.

The online database of MICL contains information on Lithuanian composers, songwriters, improvisers, sound artists and performers (with more than 400 profiles with catalogues of compositions and / or a discography). The Manuscripts Archive consists of the scores and individual instrument parts of orchestral, chamber and choral classical and contemporary works by Lithuanian composers (with almost 6 000 original manuscripts or copies of them). The Sound Archive consists of classical and contemporary music by Lithuanian composers (more than 7 600 unreleased recordings and about 2300 releases). The library holds published scores (almost 5 000 works), as well as books, periodicals, photographs, etc.

The other public organisation of the Lithuanian music industry is the Lithuanian Music Business Association, which was established in 2015. It unites several companies of management and event organisation from the music industry and seeks to encourage and support cooperation between their members in order to achieve common goals in the fields of education, export and lobbying. The main project of the Association is an international showcase festival and conference on innovations and new opportunities in the music industry (What's Next in Music?), organised annually together with Arts Fabric "Loftas".

Despite the lack of a systematic policy of the music industry in Lithuania, there is a huge number of music composers and performers that take part in 45 regularly occurring music festivals. Lithuanian cities and villages regularly host about 18 classical music festivals, 11 jazz, 11 folk, 5 pop rock and 5 electronic music festivals. Some of them are partly funded by municipalities, the Lithuanian Council for Culture or private sponsors.

Lithuanian municipalities have orchestras, jazz bands and folk ensembles that are financed on regular basis. Music projects are regularly funded by the Lithuanian Council for Culture, which also has a grant programme for individual music performers and composers.

Lithuanian music creators and performers also earn income from copyright. Three organisations work in this area: LATGA, AGATA, and AVAKA. LATGA (Lietuvos autorių teisių gynimo asociacijos agentūra) is Lithuania's collective management organization for authors' copyright. It represents creators of music (composers and lyricists), literature, visual arts, drama and more. LATGA licenses uses like public performance, broadcasting, online communication, reproduction (including reprography) and sync, then collects and distributes royalties to authors. It also administers the private-copying levy for authors and maintains work registrations so users can actually identify and clear rights. Beyond collections, LATGA does policy and education to keep copyright rules usable in real life.

AGATA is Lithuania's collective management organisation for neighbouring rights—it represents recording artists (performers) and phonogram producers (labels). It licenses the public use of recorded music (in shops, venues, radio/TV, etc.) and collects the statutory remuneration from users. The money is then distributed to rightsholders according to verified usage data and legal rules. AGATA also administers private-copying levies and provides practical guidance to businesses on lawful music use.

AVAKA (Audiovizualinių kūrinių autorių teisių asociacija) is Lithuania’s collective management organisation for audiovisual authors— film/TV directors, screenwriters, cinematographers, and other creators of screen works. It licenses the secondary use of audiovisual content (broadcast, cable retransmission, public communication, copying, etc.) and collects/distributes royalties to those authors. AVAKA also manages the authors’ share of the private-copying levy and negotiates tariffs with broadcasters, platforms, and venues. They handle repertoire data and claims so rightsholders actually get paid for real-world uses.

Table 24: AGATA – collected royalties for the public use of music (per issued VAT invoices)

Year	2020	2021	2022	2023	2024
Amount collected by AGATA	2 969 281	3 306 761	3 643 989	4 112 263	4 761 468
Number of rightsholders represented by AGATA	9 864	10 848	11 465	12 415	13 131
Amount collected by LATGA for public use of music	5 336 910	5 181 244	6 905 422	7 780 252	9 094 296
Number of rightsholders represented by LATGA	5 368	5 870	6181	6 543	6 933

Source: [AGATA activity reports](#), [LATGA activity reports](#)

3.5.5 DESIGN AND CREATIVE SERVICES

Design

Design policy in Lithuania is shaped and implemented by two Ministries: the Ministry of Economy and Innovation and the Ministry of Culture. The Ministry of Culture supervises various cultural initiatives of the design sector and copyright. The Ministry of Economy and Innovation is responsible for design export and the growth of small and medium-sized enterprises.

The financial support for the design sector is provided by several institutions. The Council for Culture provides funding for various projects of design and other design-related initiatives, such as publications, events, education, and festivals, and supports individual designers with grants. The Council also administers the project “[Design wings](#)” that aims to bring together “talent, knowledge and expertise to create competitive design solutions based on the principles of digital, innovation and circular economy, small and medium-sized enterprises of design”. A total of EUR 3 176 470 has been allocated to fund the project for 2024–2028.

The Ministry of Economy and Innovation funds design through its [Agency for Innovation](#). This is a national innovation agency that provides free services for clients from the business, science and public sectors, interested in possibilities to develop strong cooperation relations with international

partners and get financial support for research and innovation projects. It funds certain design work (especially eco-design and exhibition stand design). There is also a financial institution ILTE, which works like a national development bank and provides loans and guarantees to businesses, including to design studios or for project costs related to design.

Despite various financing sources and two Ministries that are concerned with design, the Lithuanian policy of design is not systematic and has been quite neglected for a long time. Until 2015, Lithuania had no design policy strategy, although there were some “bottom-up” initiatives aimed at preparing such a strategy. For example, in 2008, Vilnius Academy of Art commissioned the study *The Complex Development of Lithuanian Design*, which was conducted by the international design research team Mollerup Designlab. The study provided the development plan of the Lithuanian design sector for seven years, which was presented to the Ministry of Education. However, the plan was not adopted.

In 2014, the Design Innovation Centre of Vilnius Academy of Art conducted a feasibility study of the development of the Lithuanian design sector. One of the recommendations of the study was a proposal to establish a national Design Council, whose long-term activities would include the maintenance of communication between public authorities, business companies, design agencies, and educational institutions, as well as consultation about the design policy.

In 2015, on the basis of the above-mentioned study, the Lithuanian Ministry of Culture adopted the Guidelines for the Development of Architecture and Design. The document established five development guidelines: 1) to strengthen informal education in architecture and design, and to increase literacy of the general public and professionals in architecture and design; 2) to develop the science and knowledge transfer by promoting innovation in architecture and design; 3) to strengthen cooperation between different sectors of society; 4) to increase the visibility of design in society and to raise the awareness of the influence of design on the social and economic development of the country and its impact on innovation; 5) to increase the visibility of architecture in society and to raise the awareness of the influence of architecture on the sustainable urban development, quality of life, environmental protection and the economy.

In 2019, the Lithuanian Design Forum Association carried out a feasibility study about the establishment of the coordinating institution of the Lithuanian design sector. The study identified the main issues that hinder the development of an efficient ecosystem of design: under-representation of the sector at various levels; ill-matched functions of design institutions; miscommunication between different design sectors; and lack of cooperation and coordination of activities. Also, as it is stated in the study, Lithuania did not have a consistent *Law on Design* that would be appropriate for contemporary design understanding and improvement of the design sector's performance. Although, Lithuanian Parliament had adopted the Law on Design in 2002, the Law dealt only with industrial design of products and lacked the definition of design in up-to-date terms consistent with contemporary models of design activities. The study proposed to establish a single central institution responsible for coordinating the design sector – the Lithuanian Design Office.

In 2019, the first step towards the consistent design policy was taken - the Ministry of Economy and Innovation of the Republic of Lithuania and the Ministry of Culture of the Republic of Lithuania

established a joint unit - the Design Council. The task of the Council is to contribute to the development of a long-term continuous design policy by submitting to the Minister of Culture and the Minister of Economy and Innovation proposals and recommendations on the issues concerning the strategic planning of design sector, programmes and measures of design development, priorities, and sources of public funding for design, protection of design heritage, strengthening of international competitiveness of Lithuanian design industry, etc.

Architecture

In 2001, Lithuania became a member of the Architects' Council of Europe (ACE) and began the process of organising its activities in compliance with European legislation on architecture and building policy. The activity of architects is regulated by the *Law on Construction* (1996), *Law on Architects' Chamber* (2006) and the *Law on Architecture* (2017).

The policy of architecture is shaped and implemented in Lithuania by the Ministry of Culture and the Ministry of Environment. The Ministry of Environment develops spatial planning, urban planning, architecture, and construction policy, organises, coordinates, and controls its implementation, as well as makes recommendations to municipalities in the field of architecture in the territories of municipalities. The Ministry of Culture protects and develops the immovable architectural, urban and ethno-cultural heritage. The most important political document prepared by the Ministry of Culture for architecture is the *Guidelines for the Development of Architecture and Design* (see above).

The Lithuanian Council for Culture funds projects of architecture under its special programme. The Council provides funding for the following activities: 1) professional creation and its dissemination in Lithuania and abroad; 2) events; 3) accumulation of information (archiving, documentation) and its dissemination; 4) publishing; 5) professional criticism and analysis; 6) networking and mobility; 7) co-production; 8) mastery development and education. In 2020–2024, the Council allocated 1 016 091 EUR for 88 projects of architecture and awarded 106 individual grants for architects.

The Architects' Chamber was founded in 2006. The objective of the Chamber's activities is to ensure the transparency and quality of architectural activities, to oversee architect certification, recognition of qualifications, professional qualification development and compliance with professional ethics standards, to carry out monitoring of professional activities, to represent architects in dealings with state and self-governance institutions and other legal and natural persons at both the national and international level, to act as an expert in courts and other institutions on issues concerning the professional activities of architects, to satisfy and defend public interest related to architecture, and to resolve other related issues. In 2025, the Architects' Chamber had 1 253 members and 12 439 architectural works registered in the Chamber's database.

The Architects Association of Lithuania (AAL) (founded in 1924) is a voluntary NGO that unites the licensed architects of Lithuania. In 2025, AAL had 644 members, 538 of which have the status of artists. The organisation has 5 sections in 5 different cities.

On 22 November 2019, the Lithuanian Architects' Chamber, AAL, the Architectural Fund and the International Kaunas Architecture Festival published a public letter appealing to the President, Prime Minister and other leading figures to establish the Lithuanian Centre of Architecture, which is a necessary institution to implement the Lithuanian national policy of architecture. The centre would document, collect, preserve, research and disseminate architectural works to the public and foreign visitors. In 2021, the Ministry of Culture carried out a [feasibility study](#) on the possibility of adapting the building of Kaunas Central Post Office to the needs of society. The building, designed by the famous Lithuanian architect Felix Vizbar (1880 – 1966), is one of the most prominent buildings of Kaunas' modernist architecture of the interwar period. As of 2019, the building is no longer in use, as the Lithuanian Post has moved to another premises. The authors of the feasibility study recommended establishing an Architectural Centre in the building that could present Lithuanian architecture and design. In 2022, the Ministry of Culture acquired the building and established the National Institute of Architecture, which will be housed in the building following its renovation in 2027.

3.5.6 CULTURAL AND CREATIVE TOURISM

The Lithuanian tourism industry is regulated by the [Law on Tourism \(1998\)](#). The [Ministry of Economy and Innovation of the Republic of Lithuania](#) is responsible for the policy of the development of tourism, resort and resort areas and the implementation of the functions of international cooperation in the field of tourism. The main objectives of the Ministry are as follows: to identify tourism development priorities, promote the development of competitive tourism products, reduce seasonality in tourism, and increase the number of tourists visiting Lithuania. The Tourism Policy Division of the Ministry is responsible for international agreements in the field of tourism as well as for maintaining relations with diplomatic missions of foreign countries and the Republic of Lithuania.

In 2018, the Lithuanian Government abolished the State Department of Tourism under the Ministry of Economy and Innovation and established a new public institution, [Lithuania Travel](#) (VšĮ 'Keliauk Lietuvoje'), that started to work on 1 January 2019. The reform was made with the aim of separating tourism marketing and control functions. The new institution, Lithuania Travel, carries out marketing and tourism promotion functions and is responsible for raising the awareness of Lithuania as a tourism destination and for the development of inbound and local tourism. Lithuania Travel is subordinated to the Ministry of Economy and Innovation. The function of the supervision of tourism service providers that was also performed by the Department of Tourism was transferred to the [State Consumer Rights Protection Authority](#). The authority is responsible for the supervision of tour operators, retailers, tour package sellers and accommodation providers, as well as for the representation of the interests of tourists in the event of an insolvency or bankruptcy of the tour operator.

Lithuania's tourism strategy is set out in the document [Lithuania's Tourism Roadmap](#), approved by the Ministry of the Economy and Innovation in 2024. It sets out Lithuania's tourism vision: "A sustainable and inclusive tourism sector that makes a significant contribution to Lithuania's economy, is competitive in the region, and resilient to crises." The main strategic target—the

indicator for Task 1.12 under Strategic Goal 1 in the National Progress Plan—is to be achieved by 2030: to increase the share of gross value added created by the tourism sector in total gross value added to 4.47%. To achieve the strategic goal and implement the vision, actions are planned in line with the European Union’s Roadmap (Transition Pathway): the green transition, digital transition, sector resilience and governance, workforce and skills, and effective marketing.

By 2025, Lithuania’s tourism sector had largely recovered from COVID-19 restrictions. The number of tourists slightly exceeded the 2019 level (+1.7%), however, almost entirely due to domestic travellers (+26% vs 2019), while foreign arrivals remained about a quarter lower (–25%). Overnight stays were close to—but still below—2019 (–3%): domestic nights hit a record high (+15%), whereas foreign nights were down by roughly a quarter (–25%). The average stay shortened from about 2.22 to 2.10 nights per tourist, driven by shorter domestic trips.

Table 25: Number of tourists in Lithuania in 2017–2024

	2017	2018	2019	2020	2021	2022	2023	2024
Total	3 253 200	3 620 400	4 037 749	2 180 912	2 447 867	3 825 203	3 992 050	4 105 565
Citizens of Lithuania	1 669 400	1 875 700	2 099 777	1 659 641	1 943 302	2 675 666	2 622 501	2 656 513
Foreigners	1 583 800	1 744 700	1 937 972	521 271	504 565	1 149 537	1 369 549	1 449 052

Source: Lithuania Travel

Table 26: Number of overnight stays in 2017–2024

	2017	2018	2019	2020	2021	2022	2023	2024
Total	7 364 900	8 091 600	8 946 758	5 092 967	5 511 663	8 073 130	8 473 828	8 640 124
Citizens of Lithuania	3 933 700	4 354 800	4 804 232	3 947 449	4 331 653	5 458 686	5 471 881	5 537 953
Foreigners, total	3 431 200	3 736 900	4 142 526	1 145 518	1 180 010	2 614 444	3 001 947	3 102 171

Source: Lithuania Travel

4. Law and legislation

4.1 General legislation

4.1.1 CONSTITUTION

Several articles of the [*Constitution of the Republic of Lithuania \(1992\)*](#) are related to culture, cultural and natural heritage, rights of ethnic communities, the state language and freedom of expression.

Article 14: Lithuanian shall be the State language.

Article 25: Individuals shall have the right to have their own convictions and freely express them. Individuals must not be hindered from seeking, obtaining, or disseminating information or ideas.

Freedom to express convictions, as well as to obtain and disseminate information, may not be restricted in any way other than as established by law, when it is necessary for the safeguard of the health, honour and dignity, private life, or morals of a person, or for the protection of constitutional order.

Freedom to express convictions or impart information shall be incompatible with criminal actions - the instigation of national, racial, religious, or social hatred, violence, or discrimination, the dissemination of slander, or misinformation.

Citizens shall have the right to obtain any available information which concerns them from State agencies in the manner established by law.

Article 37: Citizens who belong to ethnic communities shall have the right to foster their language, culture, and customs.

Article 42: Culture, science, research and teaching shall be unrestricted. The state shall support culture and science, and shall ensure protection of monuments of Lithuania's history and art as well as of other cultural monuments and treasures. The law shall safeguard and protect the spiritual and material interests of authors relating to scientific, technical, cultural, and artistic work.

Article 44: Censorship of mass media shall be prohibited. The State, political parties, political and public organisations, and other institutions or persons may not monopolise means of mass media.

Article 45: Ethnic communities of citizens shall independently manage the affairs of their ethnic culture, education, charity, and mutual assistance. Ethnic communities shall be provided support by the state.

Article 47: The right of ownership of the entrails of the earth, as well as nationally significant internal waters, forests, parks, roads, and historical, archaeological and cultural facilities shall exclusively belong to the Republic of Lithuania.

Article 54: The State shall concern itself with the protection of the natural environment, its fauna and flora, separate objects of nature and particularly valuable districts, and shall supervise the moderate utilisation of natural resources as well as their restoration and augmentation. The

exhaustion of land and entrails of the earth, the pollution of waters and air, the production of radioactive impact, as well as the impoverishment of fauna and flora, shall be prohibited by law.

4.1.2 ALLOCATION OF PUBLIC FUNDS

The [*Law on the Budget Structure \(1990\)*](#) (last edition in 2025) defines the contents of the state budget and municipal budgets of the Republic of Lithuania, establishes the legal grounds for the formation of revenue of these budgets and use of appropriations, also the basic provisions of and procedures for the drawing up, approving, implementing, assessing and controlling the budgets, the duties, rights and responsibility of appropriation managers. According to the Law, 10 national cultural institutions (the Lithuanian National Opera and Ballet Theatre, the Lithuanian National Drama Theatre, the National Kaunas Drama Theatre, the Lithuanian National Philharmonic Hall, the National Museum of Lithuania, the Lithuanian Art Museum, the Mikalojus Konstantinas Čiurlionis National Art Museum, the Palace of the Grand Dukes of Lithuania, the Martynas Mažvydas National Library of Lithuania, the Lithuanian National Radio and Television) are funded directly by the Seimas with a separate line in state budget and they are appropriations managers. On the same way are financed the Ministry of Culture, the Office of the Inspector of Journalist Ethics, the Radio and Television Commission, the National Broadcasting Company, the Press, Radio and Television Support Foundation, the National Commission for Cultural Heritage, State Commission on the Lithuanian Language, and the Council for the Protection of Ethnic Culture (see Figure 1 in chapter 1.2.1). Other cultural institutions are funded through the Ministry of Culture and/or municipalities.

The [*Law on the Approval of Financial Indicators of the State Budget and Municipal Budgets*](#) is adopted every year, defining the distribution of the state budget and transfers to municipal budgets for the corresponding year.

Cultural programmes are funded by the Press, Radio and Television Support Foundation, Lithuanian Council for Culture, Film Centre, and the Lithuanian Culture Institute. Financial sources and mechanisms of these institutions are regulated by the laws listed below.

The biggest share of public funds for cultural projects is distributed by the Lithuanian Council for Culture. The [*Law on the Council for Lithuanian Culture \(2012\)*](#) (last edition in 2024) defines the status, financing, operational objectives, functions and organisation of activities of the Lithuanian Council for Culture. The functions of the Council are to finance culture and art programmes, projects, and other measures, award individual grants to artists, and perform culture and arts research. The share of funds allocated for the implementation of cultural and artistic research, administration of the activities of the Council and other expenses related to the activities of the Council may not exceed 10 per cent of the budget of the Council for the current year (see chapters 1.1 and 1.2.2 for more about the Council).

The [*Law on Cinema \(2002\)*](#) (last edition in 2019) establishes the sources of funding of cinema. According to the Law, cinema shall be funded from the following sources: 1) State budget funds, taking into consideration the programmes prepared by the Lithuanian Film Centre; 2) 60 % of actual income from value-added tax for distribution and exhibition of films in cinema theatres of

the previous year. The amount shall be calculated in accordance with the data published by the Lithuanian Department of Statistics; 3) income received by the state under licensing agreements for the granted copyright and related property rights of audiovisual works at the disposal of the Lithuanian Cinema Center; 4) 10 % per cent of the previous year's actual revenue from value added tax paid by Internet service providers; 5) targeted state funding for cinema, which is allocated by the Government for the performance of a state order; 6) returned or recovered finance after the termination of the cinema state financing agreement concluded with the legal or natural person by the Lithuanian Film Centre.

The [*Law on the Provision of Information to the Public \(1996\)*](#) (new edition in 2006) establishes the procedures for collecting, preparing, publishing, and disseminating public information, and defines the rights, duties, and liability of public information producers and disseminators, their participants, journalists, and the institutions that regulate their activities.

4.1.3 SOCIAL SECURITY FRAMEWORKS

The [*Law on State Social Insurance \(1991\)*](#) (last edition in 2025) establishes the basis for state social insurance relations: types of state social insurance, categories of the persons covered by state social insurance, principles and structure of the state social insurance management system, and rights, duties and responsibilities of entities thereof. The types of state social insurance are as follows: 1) pension social insurance; 2) sickness and maternity social insurance; 3) unemployment social insurance; 4) social insurance of occupational accidents and occupational diseases. Social insurance contributions are calculated on the aggregate amount of remuneration as calculated for every insured persons, which may not be less than the minimum monthly wage, and on the compensatory or incentive benefits related to employment relations, the income received from sports activities, from performing activities and/or the income received under copyright agreements, regardless of the sources of payment. The rates of social insurance contributions and amounts (portions) thereof for different types of social insurance are approved each year by the *Law on the Approval of Indicators of the State Social Insurance Fund Budget*. In 2025, the contributions rates were as follows: 1) pension social insurance 8.72, 10.52, or 11.72 per cents depending of insurance form chosen, 2) sickness and maternity social insurance were 1.99 and 1.81 per cents respectively, 3) unemployment social insurance 1.31 per cent (paid by insurer), 4) social insurance of occupational accidents and occupational diseases 0.14 (paid by insurer).

According to Article 6 of the *Law on State Social Insurance*, working-age persons who have the status of artists are insured with the pension, health, and maternity social insurance from the minimum monthly salary approved by the Government if they do not have insured income. Persons of working age with the status of an artist whose insured income during a calendar year is less than the amount of the 12 minimum monthly salaries approved by the Government for the respective year are insured by paying the missing amount of social insurance contributions up to 12 minimum monthly salaries approved by the Government. When insuring with state funds, social insurance contributions are paid by the manager of state budget appropriations according to the approved rates of the policyholder and the insured. Article 10 of the Law provides that the

base of social insurance contributions of insured persons having the status of artist shall consist of 50 per cent of the income received under copyright agreements.

The [*Law on Health Insurance \(1996\)*](#) (last edition in 2025) establishes different types of health insurance and a compulsory health insurance system. According to Article 17 of the Law, persons receiving income under copyright contracts and income from sports activities or performer activities, except for persons who engage in relevant individual activities, pay compulsory health insurance contributions in the amount of 6.98 per cent of the income, on the basis of which social insurance contributions are calculated. For persons having the status of artist, who do not receive income under copyright contracts, compulsory health insurance contributions are paid by the state budget appropriations manager defined in the *Law of the Republic of Lithuania on the Approval of Financial Indicators of the State Budget and Municipal Budgets for an Appropriate Year* in the manner prescribed by the Government under the Programme of Social Protection of Arts Creators. Such contribution shall amount to 6.98 per cent of the minimum monthly earnings effective on the last day of the month for which the contribution is being paid.

The status of artists and the social security programme for artists, as well as the administration procedure thereof, are regulated by the [*Law on the Status of Artists and Artists' Organisations \(1996\)*](#) (last edition in 2019), and [*Republic of Lithuania Government Resolution No. 316 of 16 March 2011 On the Social Security Programme for Artists*](#). (last edited in 2023). The *Law on the Status of Artists and Artists' Organisations* regulates provisions to obtain the professional status of artists. Article 11 of the Law determines state support for artists from the Social Security Programme, approved by the government in 2011. One of the purposes of the *Social Security Programme for Artists* is to allocate creative idle time payments for artists. Creative idle time means a period of time when an artist of working age, for objective reasons beyond his/her control, temporarily has no conditions for the creation of art and (or) dissemination of results thereof and receives no income from creative, individual or labour-related activity. Creative idle time payment is a payment in the amount of the minimum monthly wage, which is paid to the artist from the Programme budget during the period of creative idle time in accordance with the procedure provided for by the Government of the Republic of Lithuania (see chapter 2.3 for more about the status of artists).

The [*Law on Professional Performing Arts \(2004\)*](#) (last edition in 2021) provides legal provisions for social security coverage for personnel working in state performing arts institutions (Article 15).

4.1.4 TAX LAWS

The [*Law on Corporate Income Tax \(2001\)*](#) (last edition 2025) establishes the procedure for imposing corporate income tax on profits earned and/or income received. According to the Law, the applied tax rate is 15 per cent of the taxable profits of Lithuanian entities and permanent establishments. The Law was amended in 2013 by adding Article 17² that states, that in calculating corporate income tax, funds granted free of charge to a Lithuanian filmmaker during the period from 1 January 2019 until 31 December 2028 for the production of a film or a part

thereof in the Republic of Lithuania may be deducted from the taxable income where: 1) the film meets the criteria for cultural content and production assessment established by the Government of the Republic of Lithuania or an institution authorised by it, and 2) at least 80% of all the expenses of production of the film or a part thereof are incurred in the Republic of Lithuania and the expenses incurred in the Republic of Lithuania, regardless of the expenses specified in paragraph 3 of this Article, comprise at least EUR 43 000, and 3) the total amount of funds granted by all Lithuanian entities or foreign entities through their permanent establishments in the Republic of Lithuania does not exceed 30% of all the expenses of production of the film or a part thereof (more about this tax incentive see chapter 7.3).

The *Law on Corporate Income Tax* also foresees the corporate income tax relief for non-profit organisations. For non-profit units whose taxable income from economic commercial activities does not exceed EUR 300 000, the taxable income corresponding to the amount of EUR 7 250 is taxed at the 0 per cent tax rate and the remainder at the 15 per cent tax rate. Income from the economic activities of a non-profit unit, which is directly awarded to the financing of activities in the public interest, shall be excluded.

Article 28 of the *Law on Corporate Income Tax* provides regulations on sponsorship. According to the article, taxpayers who are entitled to provide sponsorship under the *Law of the Republic of Lithuania on Charity and Sponsorship* shall be allowed to deduct from their income two times the payments made, including assets transferred and services rendered, which are intended for sponsorship in accordance with the procedure laid down in the *Law of the Republic of Lithuania on Charity and Sponsorship*.

The [*Law on Charity and Sponsorship \(1993\)*](#) (last edition 2025) establishes the framework for providing and receiving charity and sponsorship. According to Article 9 of the Law, natural persons can transfer an amount not exceeding 1.2% of the income tax payable on the basis of an annual income tax return to Lithuanian entities that are entitled to charity and sponsorship. Recipients of sponsorship may be charities and sponsorship funds; budget-financed institutions; associations; public organisations; artists registered as beneficiaries in the Information System of Artists and Artists' Organisations maintained by the Ministry of Culture.

The [*Law on Personal Income Tax \(2002\)*](#) (last edited in 2025) establish the procedure for levying income tax on individuals. The tax rate of personal income received from an employment relationship is 20 per cent if an individual's income does not exceed the sum of 60 average wages. Income above that sum is taxed at a 32 per cent rate. The tax rate for self-employed persons who have a certificate of self-employment is 15 per cent. Royalties are also taxed at a 15 per cent rate. According to the Article 34 of the Law, after the end of the tax period, the tax administrator must, at the request of a resident of Lithuania transfer to Lithuanian entities that are entitled to charity and sponsorship under the *Law on Charity and Sponsorship* an amount not exceeding 1.2 per cent of the income tax payable on the basis of an annual income tax return.

The [*Law on Value Added Tax \(2002\)*](#) (last edition in 2021) establishes the imposition of the value added tax (VAT) and the obligations of taxable persons, VAT payers and other persons incidental to the payment of the tax. According to the law, the standard VAT rate is 21 per cent. Article 19 of the Law sets a reduced VAT rate of 9 per cent for books and non-periodical publications. The

same reduced VAT rate is applied to accommodation at hotels and other special accommodation services supplied according to the procedure laid down in the legal acts regulating tourist activities. The reduced VAT of 5 per cent are applied to newspapers and periodicals, except for publications publicising eroticism and violence, which have been recognised as such by an institution authorised by legal acts and for printed matter 4/5 of which is devoted to paid advertising.

Article 23 of the Law states that cultural services supplied by non-profit making legal persons shall be exempt from VAT. As cultural services are defined the following activities: 1) activities of museums, zoological and botanical gardens, circus; 2) cultural events of all kinds (theatre performances, choreographic performances, cultural events for children and young people, art exhibitions and exhibitions of folk art, etc.), film production (including ancillary activities - dubbing, subtitling, etc.), film rent and demonstration; 3) services in the field of bibliography and information supplied by libraries. Article 26 states that the supply to the public of public information services by non-profit making legal persons - radio and/or television broadcasters shall be exempt from VAT. However, this provision is not applicable to the sale of broadcasts, advertising services and other commercial activities.

The [Law on Patronage \(2018\)](#) (last edition in 2024) lays down requirements for national patrons, municipal patrons, criteria and essential conditions for patronage projects, areas where these projects can be carried out, recognition of the project as subject to patronage, award of the title of the national and municipal patron, award of the sign of the national and municipal patron, and the procedure of the memorialisation and the loss of the name of the patron.

4.1.5 LABOUR LAWS

The main labour law in Lithuania is the [Labour Code of the Republic of Lithuania](#) (last edition in 2024), which entered into force on 1 July 2017. This Code replaced the previous one that was in force from 2002 to 2017. The *Labour Code* regulates the individual employment relations that arise upon concluding an employment contract in accordance with the procedure established by the Code. The Code shall also regulate social relations related to individual employment relations (relations prior to conclusion and after termination of an employment contract, collective labour relations, relations which arise in settling disputes between participants in labour relations, relations related to observation and supervision of the law, etc.).

Many artists in Lithuania are self-employed. There are two types of self-employment: with a business certificate or a certificate of self-employment. The rules of these activities and their taxes are set up by the *Republic of Lithuania Law on Personal Income Tax* (2002).

A business certificate is a document certifying that a person has paid a fixed fee for a business certificate and has the right to perform the activities indicated in the business certificate for a certain period of time. Business certificates are issued only for certain types of activities. By acquiring a business certificate, an advance payment of a fixed income tax is required.

A self-employment certificate is a document certifying that a person has registered their activities at the local State Tax Inspectorate and is entitled to perform the activities indicated in the certificate. When independent activities are performed under a self-employment certificate, the income tax is paid from the actual annual income from individual activities. When calculating the taxable income from the earned revenues, it is possible to deduct allowable deductions (costs incurred for earning revenues). When a simplified procedure is applied, a fixed amount can be considered as allowable deductions, for example 30% from all the revenues gained from independent activities. At the end of the year, persons declare their revenues and pay the established taxes. A person performing individual activities under a self-employment certificate must fill in the Income and Expenditure Accounting Register and issue one of the accounting documents: a receipt for the goods (services) bought or sold, an invoice, a VAT invoice, or a cash register receipt. Detailed information is specified in the Rules of Accounting of Residents' Individual Activities (except for residents holding business certificates).

4.1.6 COPYRIGHT PROVISIONS

The protection of copyright and related rights is regulated by the [*Law on Copyright and Related Rights \(1999\)*](#) (last edition 2024). The Law is harmonised with the International and the European Union legal acts. The Law defines the authors' economic and moral rights, establishes the objects and subjects of copyright and related rights, terms of protection of copyright and related rights, and functions of collective administration association supervision by the Ministry of Culture. The liability for the breach of the copyright and related rights is established by the Criminal Code of the Republic of Lithuania, Article XXIX "Crimes against Intellectual and Industrial Property and the Administrative Code of the Republic of Lithuania", Article 214¹⁰.

In 2006, the Lithuanian Parliament adopted amendments to the *Law on Copyright and Related Rights*. These amendments were required for the regulation of copyright and related rights in the presentation of the audiovisual works via new media services, e. g. mobile phones, internet, etc. The amendments were made with the aim of harmonising its provisions with EU requirements, namely the Directive 2001/84/EC on resale rights and Directive 2004/48/EC on enforcement of intellectual property rights. The new amendments lay down the rules for the distribution of recordings of broadcasts after the first sale or other kinds of transfer of the ownership rights of the broadcast recordings. The new provision of the Law foresees that the exclusive right to distribute recordings of broadcasts or their copies is exhausted in the territory of the European Economic Area in respect of those recordings or copies, which are sold by the broadcaster or its successor in title, or under the authorisation of any of these, and which are lawfully released into circulation in the territory of the European Economic Area. The Law was also supplemented with a new provision regarding an author's non-property rights to computer programmes and electronic data. The provision provides that the above-mentioned rights may not be used in such a way as to unreasonably constrain a holder's property rights to computer programmes and data, including the right to adapt, change and distribute these works.

A major role in copyright and related rights protection is played by the collective administration of these rights, performed by the subjects of the copyright and related rights on the basis of

voluntary membership in non-profit organisations. The Lithuanian and foreign copyright in Lithuania is collectively administered by the Association [LATGA](#), established in 1991. The collective administration of the performers' and phonogram producers' rights is performed by the Lithuanian Related Rights Association [AGATA](#), which was established in 1999. At the initiative of the performers and phonogram producers, the related rights association [GRETA](#) was established in 2013. The rights of the owners of audiovisual works are administered by the Association of Audiovisual Works Copyright [AVAKA](#) established in 2008.

4.1.7 DATA PROTECTION LAWS

The [Law on Legal Protection of Personal Data \(1996\)](#) (last edition 2025) aims to protect fundamental human rights and freedoms, in particular the right to the protection of personal data, and to ensure a high level of protection of personal data. The Law lays down the principles of personal data processing, the legal status and powers of the State Data Protection Inspectorate, the powers of the Inspector of Ethics of Journalists, the procedure of the investigation of the violations of personal data and privacy laws, and the imposition of administrative fines by the State Data Protection Inspectorate.

The new edition of the Law was passed in 2018. It was brought into line with the Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data and repealing Directive 95/46/EC (General Data Protection Regulation).

The fifth part of Article 20 of [the Law on Documents and Archives \(1995\)](#) (last edition in 2024) determines fixed restrictions on access to the documents which contain information on a person's private life, as well as to structured sets of personal data – 30 years after the person's death, and in the event of failure to determine the date of death – for a term of 100 years from her/his birth. If neither the date of birth nor the date of death of a person is determined, the access shall be limited for a term of 70 years, counting from the creation of the documents.

4.1.8 LANGUAGE LAWS

Article 14 of the *Constitution of the Republic of Lithuania* establishes Lithuanian as the state language.

The [Law on the State Language \(1995\)](#) (last edition in 2002) regulates the use of the state language in public life of Lithuania, protection and control of the state language, and the responsibility for violations of the *Law on the State Language*. The Law does not apply to the unofficial communication of the population and the language of events of religious communities, as well as persons belonging to ethnic communities.

The [Law on the State Language Inspectorate \(2001\)](#) (last edition in 2017) establishes the objectives, functions, organisation and procedure of work of the State inspectorate of Language, as well as the rights, duties and responsibilities of the employees of the Inspectorate.

The [*Law on the State Commission of the Lithuanian Language \(1993\)*](#) (last edition in 2023) establishes the Commission as the state institution which shall be founded, reorganised and abolished by the Seimas. The Law also sets up the composition and procedure of formation of the Language Commission, as well as its tasks, operating principles, and rights.

4.1.9 OTHER AREAS OF GENERAL LEGISLATION

In Lithuania, most cultural organisations have the legal forms of budgetary institution, public institution or association and their activities are regulated by the respective laws.

The [*Law on Budgetary Institutions \(1995\)*](#) (last edition in 2025) regulates the establishment, restructuring, liquidation, operation and management of budgetary institutions. The budgetary institution is defined in the Law as a public legal entity with limited civil liability, which performs state or municipal functions and is maintained from the appropriations of the state or municipal budgets, as well as from the budgets of the State Social Insurance Fund, Compulsory Health Insurance Fund and other state monetary funds. Many of Lithuanian cultural organisations, such as theatres or museums owned by the state or municipalities, have the legal form of budgetary organisations.

The [*Law on Associations \(2004\)*](#) (last edition in 2025) regulates the formation, management, activities, specific features of restructuring, termination (reorganisation and liquidation) of legal persons whose legal form is an association. The association is defined in the Law as a public legal person of limited civil liability that has its name and whose purpose is to coordinate activities of the association members, to represent the interests of the association members and to defend them or to meet other public interests. An association may include one of the following words in its name: "association", "public organisation", "confederation", "union", "society" or other. Many professional organisations of Lithuanian artists have the legal form of an association.

The [*Law on Public Institutions \(1996\)*](#) (last edition in 2025) establishes the procedure of founding, management, operation, reorganisation, and liquidation of public institutions. The public institution is defined by the Law as a *non-profit organisation*, founded according to the procedure established by the Law from the assets of partners (owners) engaged in social, educational, scientific, cultural, sport or any other analogous activities and public to the members of the community as regards the services it provides. A *non-profit organisation* means an entity possessing the rights of a legal person which has been set up in accordance with the procedure established by law and has a non-profit purpose of activities. Its profit cannot be distributed to its founders, members, or partners (owners).

The [*Law on Charity and Sponsorship Funds \(1996\)*](#) (last edition in 2024) regulate the establishment, management, activities, reorganisation and liquidation of charity and sponsorship Funds. The Fund is defined by the Law as a *non-profit organisation* without a membership and with the purpose of activities related to the dispensing of charity or (and) sponsoring science, culture, education, art, religion, sports, health care, social care and assistance, environmental protection (and other areas specified in the *Law on Charity and Sponsorship*).

The [Law on Centres for Culture \(2004\)](#) (last edition in 2024) establishes the founding, reorganisation, liquidation, management, activities, classification, and financing, as well as other relations pertaining to activities of centres for culture.

4.2 Legislation on culture

4.2.1 GENERAL LEGISLATION ON CULTURE

Political documents setting out cultural policy frameworks or declarations of principle

[Law on the Fundamentals of Cultural Policy](#) establishes the objective and tasks of cultural policy, the principles of cultural policy, the role of state and municipal institutions and agencies in formulating and/or implementing cultural policy, the relationship between municipal cultural policy and state cultural policy, the system of cultural participants, the role of national cultural institutions, non-governmental organizations, artists and artists' organizations in cultural policy, as well as the development of competencies of cultural participants.

Laws establishing the scope, operation(s), governing structure(s) and procedures for funding cultural institutions

The [Law on the Council for Culture \(2012\)](#) (last edited in 2024) establishes the status, goals and functions of the Council and its general operating principles. The Law defines the Council as being a budget-financed institution under the Ministry of Culture and its main function is to finance culture and art programmes, distribute grants and other types of support to culture and art professionals, and monitor culture and art projects that are under implementation. The law was changed in 2021, as the Government decided to abolish the Culture Support Fund that had been administered by the Lithuanian Council for Culture (see chapter 2.1).

The [Law on Cinema \(2002\)](#) (last edited in 2019) establishes the principles of state governance and funding of film, the procedures of the distribution, screening and making public of movies through electronic communications channels and the regulation of the protection of cinematic heritage. In 2011, the amendments to the *Law on Cinema* included an article on the establishment of the Film Centre, a budget organisation under the Ministry of Culture. Since 2013, this institution has implemented the Lithuanian film policy and provides funding for the development and production of national films.

Laws relating to broadcasting and its regulation

The [Law on the Provision of Information to the Public \(1996\)](#) (last edition in 2025) sets up procedures of collecting, preparing, publishing and disseminating public information, establishes the rights, obligations and responsibilities of producers, media, journalists and institutions that regulate their activity. Article 28 regulates the activities of the Media Support Fund.

The [Law on the Protection of Minors against the Detrimental Effect of Public Information \(2002\)](#) (last edition in 2024) establishes the criteria of the public information that has detrimental effect on minors' physical, mental and moral development, the procedure of its publication and

dissemination, and the rights, duties and liability of the producers, disseminators and owners of such information, as well as journalists and the institutions which regulate their activities.

The [Law on the National Radio and Television \(1996\)](#) (last edition in 2024) establishes the procedures of governance, operation, funding, reorganisation and liquidation of the Lithuanian National Radio and Television broadcasting company as well as its duties, rights, and responsibilities. The article 19 of the law also establishes the principles of LRT financing by fixing its share from certain sources: "*amount of funds allocated to the LRT from the state budget each year is 1 per cent of the state budget and municipal budget revenue from personal income tax and 1.3 per cent from excise revenue actually received in the in the year before last*".

Laws referring to the "status of the artists" (employed or independent artists, media freelancers etc.)

The [Law on the Status of Artists and Artists' Organisations \(1996\)](#) (last edition in 2019) establishes the basis and procedure for granting and abolishing the status of artist and artists' organisations.

The [Law on Professional Performing Arts \(2004\)](#) (last edition in 2023) regulates the governance of professional performing arts, the system and operation of professional performing arts institutions, the financing of these institutions, the employment relations and social guarantees of employees of these institutions, as well as the management and use of the institutions' property.

Table 27: International legal instruments implemented by Lithuania in the cultural field

Title of the act	Year of adoption
<u>UNESCO Conventions, ratified by Lithuania</u>	
Convention concerning the Protection of the World Cultural and Natural Heritage	Acceptance: 31/03/1992
Convention on Technical and Vocational Education	Accession: 28/01/1993
Convention concerning the Exchange of Official Publications and Government Documents between States	Acceptance: 10/03/1993
Protocol to amend articles 6 and 7 of the Convention on Wetlands of International Importance especially as Waterfowl Habitat	Ratification: 20/08/1993
Convention on Wetlands of International Importance especially as Waterfowl Habitat	Accession: 20/08/1993
Convention on the Recognition of Studies, Diplomas and Degrees concerning Higher Education in the States belonging to the Europe Region	Accession: 16/11/1994

Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention	Accession: 27/07/1998
Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict	Accession: 27/07/1998
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property	Ratification: 27/07/1998
Agreement on the Importation of Educational, Scientific and Cultural Materials, with Annexes A to E and Protocol annexed	Accession: 21/08/1998
Protocol to the Agreement on the Importation of Educational, Scientific and Cultural Materials, with Annexes A to H	Accession: 21/08/1998
Convention on the Recognition of Qualifications concerning Higher Education in the European Region	Ratification: 17/12/1998
International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations	Accession: 22/04/1999
Convention for the Protection of Producers of Phonograms against Unauthorized Duplication of their Phonograms	Accession: 27/10/1999
Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict	Accession: 13/03/2002
Convention for the Safeguarding of the Intangible Cultural Heritage	Ratification: 21/01/2005
Convention on the Protection of the Underwater Cultural Heritage	Ratification: 12/06/2006
International Convention against Doping in Sport	Ratification: 02/08/2006
Convention on the Protection and Promotion of the Diversity of Cultural Expressions	Accession: 18/12/2006
<u>WIPO treaties signed by Lithuania</u>	
Berne Convention	Accession: 14/09/1994
Budapest Treaty	Accession: 9/02/1998
Hague Agreement	Accession: 26/06/2008
Madrid Protocol	Accession: 15/08/1997

Nairobi Treaty	Accession: February 9, 2021
Nice Agreement	Accession: 22/11/1996
Paris Convention	Accession: 21/02/1994
Patent Cooperation Treaty	Accession: 5/04/1994
Patent Law Treaty	Accession: 3/11/2011
Phonograms Convention	Accession: 27/10/1999
Rome Convention	Accession: 22/04/1999
Singapore Treaty	Ratification: 14/05/2013
Trademark Law Treaty	Ratification: 27/01/1998
UPOV Convention	Accession: 10/11/2003
WIPO Convention	Accession: 30/01/1992
WIPO Copyright Treaty	Accession: 18/06/2001
WIPO Performances and Phonograms Treaty	Accession: 26/01/2001
<u>Council of Europe Treaties in the area of culture, signed and ratified by Lithuania</u>	
European Cultural Convention	Entered into force: 7/5/1992
Convention for the Protection of the Architectural Heritage of Europe	Entered into force: 1/4/2000
European Convention on Transfrontier Television	Entered into force: 1/1/2001
European Convention on the Protection of the Archaeological Heritage (Revised)	Entered into force: 8/6/2000
European Convention on Cinematographic Co-Production	Entered into force: 1/10/1999
Framework Convention for the Protection of National Minorities	Entered into force: 1/7/2000
European Landscape Convention	Entered into force: 1/3/2004
European Convention for the Protection of the Audiovisual Heritage	Entered into force: 1/1/2008

Protocol to the European Convention for the Protection of the Audiovisual Heritage, on the Protection of Television Productions	Entered into force: 1/4/2014
---	---------------------------------

4.2.2 LEGISLATION ON CULTURE AND NATURAL HERITAGE

Protection of the national cultural heritage is guaranteed in the Constitution of the Republic of Lithuania (Articles 42, 47, 54).

The objects of immovable cultural and natural heritage are protected under the [*Law on Protection of Immovable Cultural Heritage \(1994\)*](#) (last edition in 2025), the [*Law on Planning of Territories \(1995\)*](#) and the *Law on Protected Territories* (1993) (last edition in 2025).

The *Law on Protection of Immovable Cultural Heritage* (1994) implements the provisions of the Constitution of the Republic of Lithuania, International Treaties and the Laws of the National Security Framework in the field of protection of immovable cultural heritage. It also establishes the legal basis for accounting, preservation and management of immovable cultural heritage located in the territory of the Republic of Lithuania as well as principles of the monitoring of the condition of cultural heritage objects. The Law also protects sites and other property associated with immovable cultural heritage.

The *Law on Planning of Territories* (1995) regulates the planning of the territories of the Republic of Lithuania, the Continental Shelf and the Exclusive Economic Zone in the Baltic Sea and establishes the rights and obligations of persons involved in this process. The purpose of this Law is to ensure the harmonious development of territories and the rational urbanisation by establishing requirements for systematic spatial planning, compatibility of documents of different levels, as well as to create conditions for harmony of natural and anthropogenic environment and urban quality while preserving valuable landscape, biodiversity, natural and cultural heritage.

The [*Law on Protected Areas \(1993\)*](#) (last edition in 2024) regulates the system of protected areas, the legal bases for the designation and establishment of protected areas, change of their borders and status, as well as the protection, management and control of these territories. In 2003, the Law was amended in order to incorporate the regulations of territories of international importance, including the European ecological network *Natura 2000*.

The [*Law on the Protection of Movable Cultural Heritage \(1996\)*](#) (last edition in 2021) establishes the administration of the protection of movable cultural heritage; the accounting and storage of movable cultural property; the principles of the change of ownership and control of cultural objects; the exportation of movable cultural property and antiques from and importation into the Republic of Lithuania; and the return of illegally exported cultural objects. The Law was amended in 2009 by changing the definition of the "movable cultural property". The new definition defines it as "material creations and other objects which are movable based on their designation and nature, hold cultural value and are listed in the State inventories of movable cultural property". In 2016, the Law was amended by adding new terms of "Member State of the European Union", "Return of cultural object", "Cultural objects unlawfully removed from the territory of the Republic of Lithuania, Member State of the European Union or a third country", etc. The introduction of new terms is linked to the alignment of the Law with the Directive 2014/60/EU of the European Parliament and of the Council of 15 May 2014 on the return of cultural objects unlawfully removed from the territory of a Member State.

The [*Law of the National Commission for Cultural Heritage \(2004\)*](#) (last edition in 2025) establishes the Heritage Commission, which is an expert and advisor to the Lithuanian Parliament, President and Government regarding the national policy of cultural heritage protection, its implementation, evaluation and improvement.

The [*Law on Museums \(1995\)*](#) (last edition in 2023) regulates the system, classification and types of museums, their establishment, operation, closure and reorganisation, the accounting and protection of museum property and other relations connected to the operation of museums. To enhance the efficiency and quality of museums' activity and improve museum legislation, on 23 December 2013, the Seimas of the Republic of Lithuania passed an Amendment to the Law on Museums by introducing a five-year term of office for the directors of national and state museums. On 3 May 2016, the Seimas of the Republic of Lithuania supplemented the Law with Article 7¹ by empowering a head of a national, state and municipal museum to confer the title of curator emeritus on museum workers with a solid professional experience, who were actively involved in work and creative activity but terminated their employment contract with a national, state and municipal museum.

The [*Law on the State Protection of Ethnic Culture \(1999\)*](#) (last edition 2025) establishes the general principles of state protection of the Lithuanian ethnic culture, measures and conditions for the protection and continuity, development and enrichment of ethnic culture. The law also regulates the protection of ethnic heritage.

The [*Law on Documents and Archives \(1995\)*](#) (last edition in 2024) aims to provide the legal basis for the effective management of documents in order to ensure transparency and accountability of the activities of legal entities and to safeguard the legitimate interests of the persons concerned. The law also regulates the accumulation and administration of the national Documentation Fund in order to preserve the state's documentary heritage, memory and national identity.

4.2.3 LEGISLATION ON PERFORMANCE AND CELEBRATION

The [*Law on Professional Performing Arts \(2004\)*](#) (last edition in 2023) regulates the governance of professional performing arts, the system and operation of professional performing arts institutions, the financing of these institutions, the employment relations and social guarantees of employees of these institutions, as well as the management and use of their property.

The rules and procedure for granting the status of a professional performing arts theatre are governed by Article 5(3) of the *Law on Professional Performing Arts (2004)* as well as the *Description of the Procedure for the Recognition of a Legal Person as a Professional Performing Arts Theatre or Concert Institution as well as the Revocation of this Recognition* approved by Order No. ĮV-535 of the Minister of Culture of the Republic of Lithuania of 5 April 2017.

In accordance with the *Rules for Partial Compensation of the Cost of Dissemination (Venue Hire) of Professional Performing Arts Projects from State Budget Funds* approved by Order No. ĮV-95 of the Minister of Culture of the Republic of Lithuania of 11 February 2015, theatres with the

status of a professional performing arts theatre are partially compensated for costs related to the dissemination (venue hire) of professional performing arts projects.

The [Law on Song Festivals \(2007\)](#) (last edition in 2015) ensures the state protection, periodicity, continuity and development of Lithuania's song festival tradition; regulates the procedure of preparation and management of song festivals, the responsibility and competence of state and municipal institutions in organizing the festivals; and establishes the principles of the financing of the song festivals. The Song Festival (also called The Song Celebration) is a massive traditional song and dance festival. The first Song Day was held in 1924 in Kaunas. 86 choirs (around 3000 singers) participated in the festival and performed 36 songs (22 folk songs and 14 authentic songs by Lithuanian composers). Since Lithuania's independence in 1990, the event has gained the status of a national celebration. On the 7th of November 2003, UNESCO proclaimed the tradition of the Song and Dance Celebration in Lithuania, Latvia and Estonia as a Masterpiece of the Oral and Intangible Heritage of Humanity, and in 2008 it was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

4.2.4 LEGISLATION ON VISUAL ARTS AND CRAFTS

There are no specific laws for the visual or applied arts in Lithuania. For information on laws regarding museums, see chapter 4.2.2.

4.2.5 LEGISLATION ON BOOKS AND PRESS

The [Law on Libraries \(1995\)](#) (last edition in 2024) establishes the state governance of library activities, the system of libraries, the procedure of formation of the libraries fund, the structure of this fund and its protection. The Law was amended in 2013 in order to establish the protection of copyright and related rights in libraries and set the principles of the appointment of executives. In 2004, the Law was amended by adding a new article, which established the Council of Libraries. The Council was defined as an expert and consultative body of the Ministry of Culture.

4.2.6 LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

Regulations of audiovisual and interactive media are set in The [Law on the Provision of Information to the Public \(1996\)](#) (last edition in 2025), the [Law on the National Radio and Television \(1996\)](#) (last edition in 2024) and The [Law on Cinema \(2002\)](#) (last edited in 2019).

The principal law governing the audiovisual and interactive media is the *Law on the Provision of Information to the Public*. This Law sets up procedures of collecting, preparing, publishing, and disseminating public information, establishes the rights, obligations and responsibilities of producers, media, journalists, and institutions that regulate their activity, as well as operating principles of Media Support Fund.

The *Law on the National Radio and Television* (1996) establishes the procedures of governance, operation, funding, reorganisation and liquidation of the Lithuanian National Radio and Television broadcasting company as well as its duties, rights and responsibilities. The article 19 of the law also establishes the principles of LRT financing by fixing its share from certain sources: "*amount of funds allocated to the LRT from the state budget each year is 1 per cent of the state budget and municipal budget revenue from personal income tax and 1.3 per cent from excise revenue actually received in the in the year before last*".

The Ministry of Culture is one of the institutions responsible for the implementation of the [*Law on the Protection of Minors against the Detrimental Effect of Public Information \(2002\)*](#) (last edition in 2024). This Law establishes the criteria of the public information that has a detrimental effect on minors' physical, mental, and moral development, the procedure of its publication and dissemination, and the rights, duties and liability of the producers, disseminators and owners of such information, as well as journalists and the institutions which regulate their activities.

Several articles of The [*Law on the State Language \(1995\)*](#) (last edition in 2002) are related to the audiovisual and interactive media, e.g. Article 13 states, that the audiovisual programmes, motion pictures publicly shown in Lithuania must be translated into the state language or shown with subtitles in Lithuanian; and the article 22 requires that the mass media of Lithuania (the press, television, radio, etc.), all publishers of books and other publications must observe the norms of the correct Lithuanian language.

4.2.7 LEGISLATION ON DESIGN AND CREATIVE SERVICE

[*The Law on Construction \(1996\)*](#) (last edition in 2025) establish the essential requirements for all construction works which are being built, reconstructed and repaired within the territory of the Republic of Lithuania, the procedure for technical regulation of construction, construction investigation, design of construction works, construction, reconstruction, repair of new construction works, acceptance of them as fit for use, utilisation and maintenance, demolition of construction works, as well as the procedure of supervision over the above activities, the principles of activities of the participants in the construction, public administration entities, owners (or users) of engineering and utility networks and traffic routes, other legal and natural persons in this field. The Law also defines essential architectural requirements for construction works and foresees the certification of architects.

The [*Law on Advertising \(2000\)*](#) (last edition in 2025) aims to improve the informing of consumers about the goods and services, protect consumers' rights and legitimate interests, ensure fair competition, as well as promote self-regulation of advertising and facilitate the development of advertising activities. The law also establishes the requirements for the use of advertising, the responsibilities of subjects of advertising and the legal basis for the supervision of the use of advertising in the Republic of Lithuania.

The [*Law on Design \(2002\)*](#) (last edition in 2022) determines the legal protection of industrial design, its registration rules and order of use in Lithuania and the administration of the national design register.

The [Law on Architects' Chamber \(2006\)](#) (last edition in 202è) regulates the establishment, functions, activities and management of the Architects' Chamber of the Republic of Lithuania.

In 2015, the Lithuanian government adopted the *Guidelines of the Development of Architecture and Design*. The guidelines define the main architectural policy objectives, implementation policy, and the role and importance of architecture in a social, educational, economic and cultural context (see also chapter 3.5.5). One of the results of these guidelines was the adoption of the [Law on Architecture \(2017\)](#) (last edition in 2024). The purpose of this law is to regulate public relations in the field of architecture in order to preserve the created environment and ensure its appropriate quality, harmonious with the uniqueness and culture of the country, reflecting public interests, and of lasting value. This Law also establishes the requirements, conditions and procedure for the training of architects, the qualification of architects, the performance of the activities of architects, the rights and obligations of architects, and the quality requirements applicable to the activities and performance of architects.

The [Law on Tourism \(1998\)](#) (last edition in 2025) establishes the principles and priorities of the tourist industry and organising of independent tourism, requirements in supplying tourist services, competence of state or municipal institutions supervising this industry and conditions of utilising tourism resources.

5. Arts and cultural education

5.1 Policy and institutional overview

The state institution responsible for education at all levels is [the Ministry of Education, Science and Sport](#). The Ministry develops one-year and long-term educational investment programmes; approves requirements for the regulations of state-run and municipal schools; approves the general curriculum content of formal education, and achievement levels; organises and coordinates the accreditation of the secondary education programme; approves the procedure of consecutive learning under general education programmes and the procedure for organisation and implementation of Matura exams; establishes, liquidates, and reorganises vocational schools; and approves general vocational education plans.

The principles of education in Lithuania are stated in the [Law on Education \(1991\)](#) (last edition in 2015). According to the Law, the education system of Lithuania comprises the following: 1) formal education (primary, basic, secondary education, formal vocational education and training and higher education studies); 2) non-formal education (pre-school, pre-primary, other non-formal education of children (as well as the teaching supplementing the formal education) and of adults); 3) informal education; 4) educational assistance (vocational guidance, informational, psychological, socio-pedagogical, special pedagogical and special assistance of education, healthcare at school, consultation, in-service training of teachers and other assistance).

In Lithuania, school education is compulsory for pupils until they reach the age of sixteen. Compulsory education is usually provided up to the 10th form (2nd form of the gymnasium). After

completion of the 10th form, pupils must take the basic education achievement test in the Lithuanian Language, Mathematics, and an elective basic education achievement test in Mother Tongue (Belarusian, Polish, Russian or German). After acquiring basic education and obtaining the basic education certificate, they may continue learning under the programmes for secondary education or vocational education and training or under the combined programme for secondary education and vocational education and training in order to acquire their first qualification.

Pre-primary education is compulsory from the ages of 6 to 7. Its purpose is to help a child prepare for learning according to the primary education curriculum. Pre-primary education is carried out according to a one-year general pre-primary education curriculum approved by the Minister of Education and Science. Its content is focused on the development of the child's general competences – social and health care, knowledge and understanding of the world, communication, and artistic expression – through integrated development activities. Private, state or municipal kindergartens, school-kindergartens, schools or other institutions, as well as freelance educators or other education providers can provide pre-primary education.

According to the *Law on Education*, children who have reached the age of seven must attend the first form. The duration of the primary education programme is four years. Compulsory primary education can be obtained in kindergarten schools, in primary schools and, less commonly, in basic or secondary schools. After completion of their primary education, pupils begin the 6-year basic education. The purpose of basic education is to provide an individual with the basics of moral, sociocultural and civic maturity, general literacy, the basics of technological literacy, to cultivate national consciousness, to foster an intent and ability to make decisions and choices and to continue learning. Basic education is acquired upon completion of the basic education curriculum and testing the pupils' learning achievements.

Secondary education is not compulsory and usually lasts two years (11th-12th forms of the secondary school (3rd-4th forms of the gymnasium)). The purpose of secondary education is to assist a person in the acquisition of general academic, sociocultural and technological literacy, moral, national and civic maturity, and the basics of vocational competence. Secondary education is acquired upon completion of the secondary education curriculum and the passing of Matura examinations.

Vocational schools provide both basic and secondary education training leading to a qualification. The duration of the programmes can be either two or three years, depending on whether it is intended to provide basic or secondary education, or whether it is adapted to persons with special needs. The duration of studies for students who have already acquired secondary education is one to two years. Requirements for vocational education programmes are set out by the General Requirements and Vocational Education and Training Standards of the Ministry of Education and Science. Vocational education programmes are developed by vocational education providers in cooperation with employers.

According to the *Law on Education*, higher education studies are provided to everyone who has acquired at least secondary education, has enrolled in a higher education institution and is capable of studying independently. Foundations of activities of higher education institutions and studies therein are set out by the [Law on Higher Education and Research \(2009\)](#) (last edition in 2025).

All levels of formal education are partly funded in Lithuania on the principle of pupils' or students' "voucher", i., pupils and students can choose a school and the school receives funding depending on the number of students. The student's voucher is a fixed subsidy of the state that is distributed through municipalities to schools and non-formal education institutions, and through the Ministry of Education, Science and Sport to high schools. The size of the pupil's and student's voucher is set by the government. This model of funding was launched in 2002 and gradually introduced to all stages of education. The pupil's or student's voucher is provided to both state and private educational institutions. In state schools, the founder provides the remaining funds needed, and private schools can raise the money by charging tuition fees, receiving it through private sponsorship, etc. The money of the pupil's or student's voucher cannot be allocated to needs other than education.

In 2018, the 17th Lithuanian Government (counting from 1990 when Lithuania regained independence) adopted the structural reform of the whole system of education. The reform addresses challenges of all levels of education. According to the concept of the reform, the main challenges in the field of general school education are an ineffective network of schools and the low prestige of the teaching profession. In Lithuania, the teaching profession is considered unattractive due to the relatively low salaries for high qualifications, low workload for many teachers, which forces them to look for additional sources of income, thus leaving little room for full focus on pedagogical activities. School network reform lags the declining number of pupils; one-fifth of schools are very small, therefore, the principle of a pupil's voucher does not give equal possibilities for all pupils to have access to the same quality of education. To meet these challenges, the Millennium Schools Programme has been created and is being implemented. The Programme's goal is to create, by 2030, integrated, optimal, and high-quality teaching and learning conditions in every Lithuanian municipality to reduce students' achievement gaps.

The issue of an ineffective network of schools exists in higher education as well. Over the last 15 years, the number of graduates and entrants to universities has decreased and is about half of what it was in 2009-2010. The number of universities and study programmes, however, remains relatively stable. Because of that, university admissions demonstrate ever-lower competition scores; many programmes make no student selection whatsoever. In addition to that, similar study programmes are offered across many universities and colleges, and the scattering of scientific resources does not guarantee the quality of competencies and training. To meet these challenges, the Government seeks to optimise the network of universities and vocational education establishments.

5.2 Arts in schools

In Lithuania, the curricula of all three stages of state school education (primary, basic and secondary) are shaped by the Ministry of Education, Science and Sports. According to the general descriptions of primary, basic and secondary education, the curricula of these stages have to encompass 6, 8 and 7 study fields. The primary education comprises 6 study fields: moral education (religion or ethics), languages (mother tongue and first foreign language),

mathematics, natural and social sciences, arts and technologies, and physical and health education. The curriculum of basic education comprises the following study fields: moral education (religion or ethics), languages (mother tongue and literature, first and second foreign languages), mathematics (mathematics and informatics), natural sciences (biology, physics, chemistry, etc.), social sciences (history, geography, civil education, economics, entrepreneurship, citizenship), arts (fine arts, music, dance, theatre, and modern arts), technologies (nutrition, textiles, construction materials, electronics, product design and technology, etc.), physical education. Some subjects could be studied at an intensified level. The third stage of education comprises the same study fields as basic education, except for technologies.

Subjects of the arts, i.e. fine arts, music, dance, theatre, and modern arts, are a compulsory part of education at all three stages. The aim of this part of the curriculum is the development of general artistic competencies of pupils and their ability to express themselves creatively by means of art, to understand and value artistic creation. The developed artistic competencies should help pupils to make informed and independent decisions about further learning and participation in artistic creation and culture. However, according to the curriculum plans approved by the Ministry of Education, Science and Sports, compulsory subjects in the primary and basic stages of education are only fine arts and music. The schools may offer subjects of dance and theatre depending on their possibilities and the preferences of pupils.

Pupils with artistic abilities can choose to enrol in special arts or music schools that combine general education with specialised artistic education. According to the [data](#) of the [Ministry of Education, Science and Sport](#) there are 9 specialised art schools in Lithuania, funded by the state and/or municipalities: 4 schools specialising in music, 1 specialising in fine arts, 3 schools combining fine arts and music, 1 school combining fine arts, music and ballet.

In 2018, the Lithuanian Ministry of Culture, in cooperation with the Ministry of Education, Science and Sport, launched a cultural education measure for schoolchildren called [Cultural Pass](#) ([Kultūros pasas](#)). The aim of the measure is to improve access to cultural and educational projects and events, develop cultural awareness and experience of schoolchildren by providing appropriate cultural and artistic services (see chapter 6.1 for more about the measure).

5.3 Higher arts and cultural education

Higher education in Lithuania is regulated by the [Law on Higher Education and Research \(2009\)](#) (last edition in 2025). According to the Law, there are two types of higher education institutions in Lithuania: universities (Lith. universitetas) and colleges (Lith. kolegija). The university is an institution that carries out university studies, conducts research, experimental (social, cultural) development and/or develops high-level professional art. The name of a higher education institution of this type must contain the word "university", "academy", or "seminary". The college carries out college studies, develops applied research and/or professional art. The name of a higher education institution that carries out such activities must contain the word "college" or "higher education institution". Universities and colleges have autonomy, which covers academic,

administrative, economic and financial management activities, and is based on the principle of self-governance and academic freedom.

The degree structure of higher education in Lithuania follows a three-cycle structure: the first cycle – professional bachelor's, bachelor's degree studies; the second cycle – master's degree studies; the third cycle – doctoral studies. Professional bachelor's study programmes of the first cycle may be carried out by colleges, and bachelor's study programmes of the first cycle by universities. Study programmes awarding a degree of the second cycle may be carried out by universities. Doctoral studies may be carried out by universities or universities together with research institutes. The first cycle of studies (bachelor's) usually lasts 4 academic years, the second cycle (master's) 2 years and the third cycle (doctoral) 4 years.

Higher education institutions are financed in Lithuania from the state budget, funds of state investment programmes, income received as payment for studies, as well as income received from economic, research activities and rendered services, funds appropriated by international and foreign foundations and organizations, funds received as charity under the *Law on Charity and Sponsorship* and other funds received in legal ways.

Studies at universities and colleges are partly funded by the state. The Government establishes the distribution of funds for study areas according to the needs of the national economic, social and cultural development and financial possibilities of the State. State-funded student places are allocated to higher education institutions in accordance with the choice among higher education institutions made by enrolling persons who have completed the secondary education programme with the best results (student's voucher principle), without exceeding state funding established for each study area. Persons who do not get a state-funded student place have to pay a tuition fee. This fee may be reimbursed if a student has finished with the best results in the first two academic years and the remaining academic years.

In 2025, there were 17 universities and 13 colleges in Lithuania. Universities conducted 93 study programmes in arts (51 bachelor's and 42 master's degrees) registered in the open vocational information system AIKOS, and colleges conducted 24.

Table 28: Study programmes in the arts at universities in 2025

Field of studies	Number of programmes	Titles of the first cycle study programmes (Bachelor)	Titles of the second cycle study programmes (Master)
Architecture	4	Architecture (4 programmes)	
Artworks restoration	3	2 programmes: Fine art works and interior restoration	1 programme: Fine art works and interior restoration
Dance	2	Dance, Dance and Education	
Design	24	13 programmes: Design, Graphic Design, Interior Design, Fashion Design, Industrial Design Engineering, Visual Design	11 programmes: Design, Design for a Sustainable Future, Spatial Design, Graphic Design, Conceptual Design and Contemporary Art, Fashion design, Visual Design, Visual Communication Design
Fine Art	36	18 programmes: 3D Art Objects: Glass, Site-Specific Art, Sculpture, Ceramics, Graphics, Ceramics, Metal Art and Jewellery, Scenography, Sculpture, Glass Art and Design, Applied Graphics, Painting, Textiles and Fashion, Textile Art and Design,	18 programmes: Illustration and Contexts, Site-Specific Art, Ceramics, Scenography, Sculpture, Glass Art and Design, Applied Arts, Painting, Textile Art and Design, Textile Art and Media
Film	2	1 programme: Film Art	1 programme: Film Art
Landscape architecture	2	1 programme: Landscape architecture	1 programme: Landscape architecture
Media Art	8	3 programmes: Animation, Photography and Media art, New Media Art	5 programmes: Animation, Photography, Photography and Media art, Intermedia Art
Music	9	5 programmes: Performance Art, Music performance, Music Production, Music technologies, Studies of Music	4 programmes: Performance Art, Electronic composition and Performance, Composition, Music performance
Theatre	3	2 programmes: Theatre Art, Theatre Art and Acting	1 programme: Theatre Art

Source: [AIKOS](#)

Several universities and colleges also conduct programmes in the field of communication closely related to arts and culture, e. g. Media and Communication, Creative communication, Creative Industries, Creative and Culture Industries, Fashion Industry, Political Communication and Journalism, Entertainment and Tourism Industries, Entertainment industries, Integrated Creative Communication, Communication of Creative Society, and Communication and Creative Technologies.

There are also programmes in management and public administration, related to arts and culture, e.g. Art Management, Cultural and Creative Industries Management, Sports and Tourism Management, Culture and Tourism Management, and Culture Management and Culture Policy.

The main high schools of arts education in Lithuania are the [Vilnius Academy of Arts](#) (VDA) and the [Lithuanian Academy of Music and Theatre](#) (LMTA). VDA has four faculties that are located in different cities of Lithuania – Vilnius, Kaunas, Telšiai and Klaipėda. Each faculty has its own undergraduate and graduate study programmes. According to the [data](#) of VDA, in 2025, more than 1760 students were studying at the Academy in 35 study programmes. The Lithuanian Academy of Music and Theatre has three faculties; two of them (the Faculty of Music and the Faculty of Theatre and Film) are located in Vilnius, and one in Klaipėda. According to the [data](#) of LMTA, its three faculties currently host about 1 000 students in three study cycles – bachelor's, master's and doctoral.

The Bologna Declaration, which Lithuania signed in 1999, became an important document for Lithuanian higher education. Until 2025, Lithuania implemented or created conditions for the implementation many measures of the Bologna Declaration. In 2000, Lithuania rebuilt its system of education into Bologna's structure (universities + colleges). In the same year, the Minister of Education and Science approved the rules for the evaluation of higher education and research institutions. The SKVC (Centre for Quality Assessment in Higher Education) acts as the national external QA agency; it's an ENQA member and EQAR-listed, and runs institutional and programme/field accreditation. In 2002, the first evaluation of study programmes by international experts was carried out. In 2005, the *Law on Higher Education and Research* (2009) was amended to provide for joint study programmes. According to it, higher education institutions may implement joint study programmes on completion of which a joint qualification degree is awarded, as well as programmes on completion of which a double qualification degree is awarded. A joint qualification degree is awarded when a study programme is implemented by at least two higher education institutions, usually from different countries. In 2011, ECTS credits were approved as the Lithuanian national learning credits system. 60 ECTS = one study year and 1 ECTS ≈ 25–30 hours of student work. Lithuania also Standardised programme volumes. Typical loads now align with Bologna norms (e.g., first cycle 180/210/240 ECTS; second cycle 90–120 ECTS; integrated 300–360). In the same year, Lithuania introduced learning outcomes descriptors, and in 2012–2015, study-field descriptors (updated 2019–2022). Despite the implementation of these main Bologna Declaration obligations, there are several commitments that remain unfulfilled: Lithuania still does not have automatic degree recognition across the whole EHEA, only within the Benelux–Baltic treaty (entered into force 1 May 2024). Outside those six

countries, recognition is still case-by-case via SKVC or the HEIs. Also, Lithuania has not reached the Bologna target of the outward mobility rate (20%). Lithuania's last officially published rate is 16.8% ([data form 2020/21](#)).

5.4 Out-of-school arts and cultural education

In 2005, the Ministry of Education and Science of the Republic of Lithuania passed the [Concept of Non-formal Education for Children](#) (last update in 2023). The Concept laid the basis for the policy of the non-formal children's education, defined the principles of its organisation and financing through the model of non-formal education voucher. The model foresaw that the state and municipalities would allocate a certain amount of money for each pupil of primary, basic and secondary school for non-formal education activities.

In 2012, the *Concept of Non-formal Education of Children* was revised in order to improve the system of non-formal education, create a new funding model and promote the development of this type of education. The analysis of the situation revealed the insufficient participation of children in this kind of education as only 20 per cent of schoolchildren took part in the activities of non-formal education in 2011. In addition to that, as the non-formal education of children was an autonomous function of municipalities, the network of providers of non-formal education and its financing was very uneven in individual municipalities. That determined unequal possibilities of children to participate in non-formal education programmes.

A plan for improving the funding of non-formal education of children was adopted in 2013. It encompassed three goals: to elaborate the financing model of non-formal children's education, to improve the infrastructure and environment of non-formal children's education, and to create the financing system of national projects of non-formal education.

The financing model of non-formal children's education (NŠV – neformalusis vaikų švietimas) was introduced in 2015. The amount of state funds allocated to finance one NVŠ programme per pupil in 2025 was 15–25 euros. The size of the NVŠ voucher is set by the specific municipality; therefore, voucher amounts may differ between municipalities. A pupil with moderate, significant or very significant special educational needs is allocated two NVŠ vouchers (30–50 euros). The NVŠ voucher can be received by pupils only attending accredited NVŠ programmes. The programmes are registered in a special register and evaluated by the commissions of municipalities. The minimum duration of an accredited NVŠ programme is 6 months, with an intensity of 8 hours per month. Accredited programmes are announced on the website of municipalities or on the portal [emokykla.lt](#) along with an invitation for children and parents to register for programmes. The announcements of programmes are available in the open vocational information system [AIKOS](#).

According to [AIKOS](#), in 2025, Lithuania had 1 694 accredited providers of non-formal education for children, including public institutions, private organisations, and individual instructors. They offered a total of 10 603 programmes: 288 in music, 305 in fine arts, 663 in dance and choreography, 129 in theatre, and 109 in ethnoculture. For comparison, sports accounted for 1 737 programmes.

According to the data of [Education Management Information System](#), since 2015, the number of children who participated in non-formal education programmes has constantly increased. In 2024, a total of 349 331 children learned in Lithuanian primary, basic and secondary education schools and about 69% of them attended non-formal education classes. The data covers only registered non-formal education providers and their programmes.

Table 29: The part of schoolchildren participating in non-formal education out of school in 2016 – 2024

Year Number	2016	2017	2018	2019	2020	2021	2022	2023	2024
Number of schoolchildren in primary, basic and secondary schools	330 870	327 783	324 295	325 677	327 022	330 262	344 419	347 652	349 331
Number of schoolchildren participating in non-formal education activities	163 048	178 606	195 376	214 104	201 802	204 378	215 703	222 411	242 282
Per cent of schoolchildren participating in non-formal education activities	49.28	54.49%	60.25%	65.74%	61.71%	61.88%	62.63%	63.98%	69.36%

Source: [Education Management Information System](#)

In general, the financing model based on pupils' vouchers increased the number of schoolchildren participating in non-formal education. The system, however, needs further improvements. The issue of the uneven development of the network of institutions of non-formal education in separate municipalities (especially in smaller towns and rural areas) remains; thus, children do not have equal opportunities to participate in non-formal education. Furthermore, there is a lack of diversity of programmes since music and sports activities predominate. However, according to the [Lithuanian Schoolchildren's Union](#), not everyone is able and willing to attend music and sports classes. Thus, it is important to increase the range of activities available. In addition to that, the allocated sum of money for each child only covers a small part of the amount needed to pay for participation in non-formal education, and therefore, informal learning remains too expensive for families that have more children or a lower income.

5.5 Vocational and professional training

The vocational education system is regulated by the [Law on Vocational Education and Training \(1997\)](#) (last edition in 2024). According to the Law, the Ministry of Education, Science and Sport is responsible for the vocational education system. The Ministry shapes and implements the vocational education policy, participates in the shaping of human resources development policy and implements it, approves general plans of vocational education, etc. In 2018, the Ministry adopted the [Description of the Procedure for the Development and registration of Vocational Training programmes](#). The Description sets out the scope, structure and elements of the formal and non-formal vocational training programmes, and the procedure for the preparation, updating, evaluation and registration of the vocational training programmes or their modules.

According to the [data of the Ministry of Education, Science and Sport](#), in 2025, there were 44 state vocational training institutions – vocational schools and training centres – in Lithuania. Vocational schools provide both training leading to a qualification, as well as basic or secondary education. The duration of programmes can be either two or three years, depending on whether it is intended to provide basic or secondary education, or adapted to persons with special needs. The duration of studies for students who have already acquired secondary education is 1 to 2 years. Vocational education and training programmes are developed by VET providers in cooperation with employers.

In 2025, according to the open vocational information system AIKOS, there were 805 registered vocational education and training programmes in Lithuania, and 90 of them were in the field of arts.

Table 30: Study programmes in arts and qualifications granted at vocational education establishments in 2025

Field studies	of	Number of programmes	Qualifications granted
Audio-visual techniques and media production		33	Photographer, Animator, Visual advertisement producer, Audio and video equipment operators, Stage technical service employee, Layout editor, Graphics technician, Printing technician.
Handicrafts		45	Fine ceramics manufacturer, Handicraftsman, Basketry handicrafts producer, Florist, Fine textile handicrafts producer, Ceramic, Jeweller, Manufacturer of ware (glass, metal, wood, stone), Manufacturer of articles (textiles, leather).
Design		8	Interior decorator, Decorator, Stage decorator
Music and performing arts		4	Ballet artist, Contemporary dance performer, Make-up artist

Source: [AIKOS](#)

6. Cultural participation and consumption

6.1 Policies and programmes

Promoting participation in culture and the consumption of cultural services and products forms Objective 1 under Goal 4—“to strengthen national and civic identity, increase the reach of culture, and enhance society’s creativity”—of [Lithuania’s National Progress Plan 2021–2030](#). The objective demands to encourage residents to take part in cultural activities and contribute to cultural development.

To address this objective, the Plan provides for: increasing access to high-artistic-value, diverse and inclusive cultural content; investing in the digitisation and accessibility of cultural resources; implementing the *Lithuanian Capital of Culture* project; ensuring the continuity of amateur arts activities and traditional culture and the operation of the Lithuanian National Culture Centre; ensuring the continuity of the Song Festival tradition; supplying libraries with up-to-date information and documents; implementing the strategic directions of public information policy and initiatives to develop society’s critical thinking and media and information literacy; carrying out media and information literacy competence-building activities in libraries; conducting feasibility studies, evaluations and research in the field of culture; and ensuring funding for the Culture Pass programme. For all these measures, the planned allocations are EUR 52 069 000 for 2025, EUR 54 991 000 for 2026, and EUR 46 873 000 for 2027.

Some of the measures listed under Objective 1 were already being implemented earlier, before the National Progress Plan was approved in 2020. In 2018, the Lithuanian Ministry of Culture, in cooperation with the Ministry of Education, Science and Sport, launched a programme for schoolchildren called [Culture Pass](#) (*Kultūros pasas*). The aim of the measure is to improve access to cultural and educational projects and events, develop cultural awareness and experience of schoolchildren by providing appropriate cultural and artistic services. The measure provides each pupil with an amount of money that could be used for visiting performances, concerts or exhibitions offered by various cultural organisations and selected by expert groups according to the needs of different age groups and other criteria. Depending on the age group, the pupil attends cultural and artistic events either with their class or individually. The range of services that can be chosen per year depends on the price of the service. The whole list of services is published on the [Cultural Education System portal](#). From 1 January 2023, an account is created for each pupil in the Cultural Education System for the calendar year, to which funds are assigned for paying for Services. The amount of funds for a pupil is calculated based on the number of pupils in the Pupil Register as of 1 January, by allocating to each pupil an amount obtained by dividing the earmarked state budget funds intended to finance Culture Pass Services by the number of pupils.

Since 2008, following the contest of European Capital of Culture, the contest [Lithuanian Capital of Culture](#) has been organised. Under this programme, the Lithuanian Ministry of Culture organises a contest and selects one Lithuanian town (except for the capital Vilnius) each year as the Lithuanian capital of culture. The town is selected after experts evaluate the Capital of Culture projects submitted by the municipalities. The contest is organised every three years, and cultural

capitals for three consecutive years are announced as a result. Selected projects receive partial financial support from the Ministry of Culture. The programme seeks to promote the cultural activity and creativity of the residents of Lithuanian regions, develop culture, arts, and creative industries, and expand access to culture. Each nominated municipality implements cultural programmes, organises music and theatre festivals, exhibitions, and provides educational workshops for children and young people. In general, the project has vitalised the activities of local communities, schools, arts and culture institutions, stimulated cultural participation and become an important factor for local and regional development.

In 2015, another competitive project – [The Minor Lithuanian Capital of Culture](#) – was initiated and started by the Ministry of Culture and the community of Naisiai village. The Minor Lithuanian Capital of Culture competition is announced and organised by the Union of Rural Communities of Lithuania. It is a project that stimulates small towns and villages to be involved in cultural life and creative processes. The Lithuanian Council for Culture runs a special funding programme “The Minor Lithuanian Capital of Culture” which is dedicated to the projects of villages and small towns.

In 2006, in order to promote reading and help improve reading skills, the Lithuanian Ministry of Culture approved the Reading Promotion Programme. The Programme supports various reading promotion initiatives and projects: the election of the [Book of the Year](#) and the early reading programme [Book Start](#) (organised by Martynas Mažvydas National Library of Lithuania), the [Top 12 Most Creative Books](#) competition (organised by the Institute of Lithuanian Literature and Folklore), the summer reading action [Summer with a Book](#), and the event [Lithuania Reads](#) (coordinated by the Lithuanian Publishers Association) organised on 7 May, the Press Recovery Day.

6.2 Trends and figures in cultural participation

The Lithuanian Ministry of Culture commissions representative surveys of the Lithuanian population (15 years and over) about participation in culture and satisfaction with cultural services since 2013. The survey is carried out every 3 years. Currently, data from the surveys of 2014, 2017, 2020 and 2023 are available. The questionnaire used in the first two surveys has been prepared within the full scope of the cultural participation questionnaire of the ESS-net Culture. The scope of the questionnaire of 2020 is broader. According to the authors of the survey report, the survey consisted of two phases: during the first phase, 1 200 residents were surveyed by way of face-to-face interviews at their homes, and during the second phase, 1 963 respondents were additionally surveyed. The questionnaire used in the second phase was expanded to include additional topics, which, according to the authors, allows for the identification of links between involvement in culture and social capital and to start observing the trends of cultural consumption by residents from less favourable cultural backgrounds. The results of the survey of 2020 cover the period of 12 months before the introduction of the first quarantine on 16 March 2020; therefore, reference is normally made to the cultural activity, participation or cultural consumption by the population during the period from March 2019 to March 2020. The 2023 survey was

conducted in July–August. It interviewed 3,307 residents of Lithuania about their cultural activity over the past 12 months. The questions addressed: (1) engagement in culture, i.e., involvement in cultural activities and in creative or artistic expression, such as singing, painting, sculpting/modelling, filmmaking; (2) social participation/volunteering, i.e., involvement in voluntary social activities related to cultural clubs, societies, groups, or organisations, contributing to their activities with one's time or resources. Such participation includes patronage, charitable and community activities related to culture; (3) use of culture, i.e., attending events, using cultural services, and consuming cultural products. There was also a block of questions on the evaluation of cultural accessibility and quality.

According to surveys from 2014, 2017, 2020 and 2023, cultural participation intensified by 2023: the share of people who consumed at least four cultural products or live cultural services rose from 42.6% (2014) to 56.2% (2023), i.e. +13.6 percentage points. Among live services, the largest increase was in museum visits — 37.8% → 59.5% (+21.7 pp) — while the steepest fall was in in-person library visits — 36.7% → 31.4% (–5.3 pp). In virtual consumption, the biggest increase was watching/listening to programmes about museums and cultural heritage — 41.4% → 45.2% (+3.8 pp) — and the biggest decrease was watching/listening to recordings of performing-arts events — 79.3% → 65.0% (–14.3 pp). Performing arts events have been and remain the most popular form of cultural service (85.6% of people attend), while watching films and videos is the most common form of cultural consumption (96.8% watch).

Table 31: Persons (≥15 years) who have consumed cultural products during the last 12 months in Lithuania in 2014, 2017, 2020 and 2023, %.

Persons (≥15 years) who in the last 12 months..., %	2014	2017	2020	2023	Difference 2014/2023
Percentage of the population that consumed at least 4 cultural products/live cultural services in the last 12 months.	42.6	44.3	49.5	56.2	+13.6
1. attended events of performing arts, watched or listened to programmes	89.7	85.0	84.9	85.6	-4.1
1.1 attended performing arts events in Lithuania	57.5	61.4	63.7	70.2	+12.7
1.2. watched live broadcasts of events while not at home (e.g. outdoors, at a cinema, public library or elsewhere)	32.7	31.2	36.6	32.69	-0.1
1.3. watched or listened to recordings of events	79.3	70.0	69.1	65.0	-14.3
2. attended events of visual arts, architecture, crafts and design, watched/listened to programmes	47.9	50.4	51.9	56.7	+8.8

2.1. attended exhibitions of painting, graphic art, photography, sculpture, or crafts in Lithuania	28.2	25.0	27.4	25.0	-3.2
2.2 attended exhibitions of crafts (professional or amateur) in Lithuania	-	-	25.7	25.3	
2.3 took interest in architecture (visiting objects of architecture), visited exhibitions of architecture or went on tours related to architecture in Lithuania	-	-	20.3	24.4	
2.4 attended design exhibitions in Lithuania	-	-	8.9	8.6	
2.5 attended virtual exhibitions of paintings, prints, photographs, sculptures, crafts in Lithuania or abroad	12.2	13.7	12.2	11.5	-0.7
2.6 watched or listened to a Lithuanian programme on fine arts, architecture, design or crafts (on TV, radio or online)	37.7	39.7	33.2	32.4	-5.3
3. visited museums or cultural heritage sites, watched/listened to programmes	72.6	71.0	78.2	81.8	+9.2
3.1 visited a museum in Lithuania or abroad	37.8	31.5	36.6	59.5	+21.7
3.2 visited cultural heritage sites, historical places, buildings, or travelled on cultural routes in Lithuania or abroad	50.0	53.0	60.4	60.8	+10.8
3.3 virtual visits to museum exhibitions, cultural heritage sites, historical or archaeological sites, famous buildings in Lithuania	-	-	21.2	15.7	
3.4. watched or listened to a Lithuanian or foreign programme about museums, cultural heritage sites, historical or archaeological sites, famous buildings or places of interest	41.4	41.3	42.6	45.2	+4.2
4. visited or contacted the archive live or virtually in Lithuania or abroad	5.5	3.4	9.5	8.9	+3.4
4.1 visited archives in Lithuania live	3.7	1.6	4.9	4.0	+0.3
4.2 visited Lithuanian archives online	3.3	2.8	6.9	6.3	+3.0
4.3 visited, contacted or browsed the websites of archives abroad	2.2	-	3.7	2.0	-0.2
5. read books and press	97.1	96.3	94.0	90.4	-6.7
5.1. read books in print or digital format	63.1	66.3	69.4	69.6	+6.5
5.2 read periodicals (magazines or newspapers) in print or digital format	88.2	86.7	80.3	85.5	-2.7
6. have used library services	38.3	35.3	39.2	35.1	-2.9
6.1 visited a library in Lithuania live	36.7	31.2	34.7	31.4	-5.3
6.2 visited a library abroad live				1.4	

6.3 visited a library online	13.4	11.9	17.2	13.1	-0.3
7. watched films and video art	89.0	91.4	95.5	96.8	+7.8
7.1 attended a cinema festival	35.1	40.8	36.2	37.0	+1.9
7.2 watched Lithuanian films on TV	-	-	80.8	79.1	
7.3 watched Lithuanian films online	46.0	49.5	28.7	34.4	-11.6
7.4 watched foreign films on TV or online	-	-	93.4	91.5	
8. listened to the radio	80.4	81.3	80.1	88.2	+7.8

Source: [Participation in Culture and Satisfaction with Cultural in Lithuania, 2023](#)

The comparison of the data about the consumption of state-funded cultural activities and activities without large public subsidies shows the latter to be more popular, because they're mostly mass-media habits you can do at home. Figures demonstrate an increase in their consumption in almost all categories except watching TV and reading periodicals. The largest increase (by 21 % and 10 %) of the consumption in the group of state funded activities is in the categories of museum and monuments visiting (see the table below).

Table 32: Persons (≥ 15 years) who attended a certain cultural activity during the last 12 months in Lithuania (in % of the population, in 2014, 2017, 2020 and 2023)

	2014	2017	2020	2023	Difference 2014/2023
Activities heavily subsidised by the state					
Theatre	31%	34%	36%	36%	+5%
Opera performances, musical	12%	13%	15%	15%	+3%
Dance (ballet or modern dance)	8%	8%	9%	9%	+1%
Concerts of classic music	11%	14%	15%	20%	+9%
Libraries	38%	37%	39%	35%	-3%
Archives	4%	2%	5%	4%	0%
Museums	34%	27%	31%	55%	+21%
Monuments	47%	50%	58%	57%	+10%
Activities without large public subsidies					
Cinema	35%	41%	36%	37%	+2%
To read books not related to the profession or studies	63%	66%	69%	70%	+7%
In paper format (Usually use)	62%	63%	66%	66%	+4%
In digital format (Usually use)	15%	21%	23%	23%	+8%
To listen to music (Usually listen)	-	-	-		

In a computer or directly on the Internet	-	-	-		
To read periodic publications (Usually read)	96%	94%	89%	84%	-12%
Directly on the Internet	50%	56%	58%	64%	+14%
To watch videos (Usually watch)	89%	91%	95%	97%	+8%
Directly on the Internet	46%	46%	49%	-	
To watch television (Usually watch)	98%	97%	94%	91%	-7%
Directly on the Internet	20%	30%	25%	-	
To listen to the radio (Usually watch)	81%	81%	80%	88%	+7%
Directly on the Internet	19%	22%	25%	-	
To play videogames (Usually play)	-	-	-		
To use computer for entertainment or leisure (Usually use)	-	-	-		
Internet for entertainment or leisure (Usually use)	62%	71%	81%	86%	+14%

Source: [Participation in Culture and Satisfaction with Cultural in Lithuania, 2023](#)

According to the data of 2014, 2017, 2020 and 2023, the most popular participatory cultural activity in Lithuania was making textile works; 15% of the population was engaged in creating textiles. Painting and drawing as forms of cultural participation take second place; 12% of the population was engaged in these activities. In 2023, the largest increase was in the number of residents engaged in photography (+6%), and the largest decrease in acting in theatre (-2%) (see table 33).

Table 33: People who have carried out artistic activities in Lithuania in the last 12 months by type of activity, in % of total population, period 2014, 2017, 2020, and 2023

Type of activity	2014	2017	2020	2023	Difference 2014/2023
Writing literature	6 %	4 %	6 %	6%	0%
Painting or drawing	8 %	10 %	11 %	12%	+4%
Making textile works	11 %	12 %	12 %	15%	+4%
Photography	5 %	8 %	12 %	11%	+6%
Making videos	3 %	3 %	6 %	5%	+2%
Designing web pages, games, blogs	3 %	4 %	6 %	4%	+1%
Acting in theatre, directed a play	4 %	4 %	3 %	2%	-2%
Dancing	4 %	5 %	6 %	5%	+1%
Playing an instrument	6 %	6 %	6 %	6%	0%

Singing	5 %	6 %	6 %	5%	0%
---------	-----	-----	-----	----	----

Source: [Participation in Culture and Satisfaction with Cultural in Lithuania, 2023](#)

Regarding barriers to participation in cultural life, the most frequently cited personal reasons are lack of time, lack of interest, and the cost of cultural services. Reported shares were, respectively, 47/45/43/42% (2014/2017/2020/2023) for lack of time; 25/28/34/25% for lack of interest; and 37/36/23/23% for cost. Thus, lack of time shows a steady decline, lack of interest peaked in 2020 and returned to its 2014 level by 2023, and cost dropped markedly after 2017 and then stabilised. In 2023, cost was cited far less often than in 2014–2017 (23% vs. 36–37%), while lack of interest slightly exceeded cost (25% vs. 23%, +2 pp) (see table 34). Regarding barriers related to the supply of and access to cultural services, the most commonly cited problems in 2023 were poor accessibility and lack of information (each 16%; previously 16%/16%/18% and 8%/10%/15% in 2014/2017/2020, respectively). Limited choice was the third most frequent concern (12% in 2023; 11%/10%/13% in 2014/2017/2020). Overall, however, the principal reasons for non-participation are personal rather than supply-side. Notably, the share of respondents reporting no obstacles to cultural participation increased steadily from 5% in 2014 to 17% in 2023 (see table 34).

Table 34: Reasons of non-participation in culture in 2014, 2017, 2020 and 2023

	2014	2017	2020	2023	Difference 2014/2023
Lack of time	47 %	45 %	43 %	42%	-5%
Too expensive	37 %	36 %	23 %	23%	-14%
Lack of interest	25 %	28 %	34 %	25%	0%
Poor health	20 %	17 %	17 %	15%	-5%
Difficult to access	16 %	16 %	18 %	16%	0%
Lack of information	8 %	10 %	15 %	16%	+8%
Limited choice	11 %	10 %	13 %	12%	+1%
Poor quality of cultural activities in your area	6 %	6 %	8 %	8%	+2%
Inconvenient opening hours of cultural institutions	4 %	5 %	7 %	7%	+3%
Other	3 %	1 %	1 %	6%	+3%
None	5 %	7 %	10 %	17%	+12%

Source: [Participation in Culture and Satisfaction with Cultural in Lithuania, 2023](#)

6.3 Trends and figures in household expenditure

Table 35: Household cultural expenditure by expenditure purpose, 2012, 2016, 2021

Items (Field/Domain)	Household expenditure (in million EUR and percentages) per month				Average per capita expenditure (EUR) per month		
	2012	%	2016	%	2012	2016	2021
I. Books and Press (Newspapers, books and stationery)	202.1	-	198.3	-	1.57	2.44	2.16
Books	-	-	-	-	0.66	1.05	0.89
Press	-	-	-	-	0.91	1.20	0.64
II. Cultural Services (Recreational and cultural services)	454.2	-	781.6	-	0.49	3.57	0.97
Cinema, theatre and others	-	-	-	-	0.35	-	0.45
Museums, libraries, parks and similar	-	-	-	-	0.04	-	0.04
Photographic services and other	-	-	-	-	0.10	-	0.17
III. Audiovisual equipment and accessories	327.6	-	304.9	-	2.54	3.76	1.84
Support for recording image, sound and data	-	-	-	-	0.01	-	
Audiovisual equipment and accessories	-	-	-	-	2.51	3.74	
Musical instruments	-	-	-	-	0.02	0.02	0.15
IV. Subscriptions of television, information processing	-	-	-	-	1.66	-	1.24
Rental and subscriptions of radio and television	-	-	-	-	1.66	-	
<i>Subscriptions of radio and television</i>	-	-	-	-	1.66	-	

<i>Rental of cultural equipment and accessories</i>	-	-	-	-	-	-	
Information Processing and Internet	-	-	-	-	-	-	24.54
<i>Material for information processing</i>	-	-	-	-	-	-	
<i>Mobile devices</i>	-	-	-	-	-	-	2.14
<i>Mobile and Internet services</i>	-	-	-	-	-	-	18.61
TOTAL							

Source: [Official Statistics Portal](#)

6.4 Culture and civil society

According to the data of [Register of NGOs](#), there have 2 225 NGOs in Lithuania in 2025. 451 NGOs develop activities in the fields of democracy and citizenship, and 1168 have been working in the fields of culture and leisure (these two categories may overlap). Policy of NGO is coordinated by the [Lithuanian Ministry of Social Security and Labour](#) according to the [Law on the Development of Nongovernmental Organisation \(2013\)](#) (last edition in 2025). The activities of NGOs are partially funded [through tenders](#) of the Lithuanian Ministry of Social Security and Labour.

In Lithuania, participation in culture and civic activism is also promoted by cultural centres. According to the [Lithuanian National Cultural Centre](#), in 2024, there were 146 cultural centres and 462 of their branches and subdivisions that are located in urban and rural territories of Lithuania, with 2 461 amateur art groups, 705 studios and clubs that have in total 42 988 participants. Children's and youth groups (up to age 19) comprise 30 % of all amateur arts groups, and young participants comprise about 34 % of all participants.

Table 36: Number of cultural centres, amateur arts groups and participants in 2015–2024

Year Number	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
Number of cultural centres	637	645	645	654	637	634	615	588	595	608
Number of amateur arts groups, clubs and studios	3877	3863	3841	3798	3757	3520	3370	3 318	3 330	3 195
Number of participants	56 138	53 106	52 956	52 819	52 671	47 307	43 544	43 859	44 407	42 988

Sources: [Official Statistics Portal](#) and [Lithuanian National Cultural Centre](#)

The activity of state and municipal cultural centres is regulated by the [Law on Centres of Culture \(2004\)](#) (last edition in 2024). The Law distinguishes between state, municipal and other centres. State centres for culture have the legal form of a budget or public institution and are founded by the Ministry of Culture. Municipal centres for culture have the legal form of a budget or public institution and are founded by the municipalities. Other centres for culture are established by private persons or social organisations and can have various legal forms. The name of each cultural centre, regardless of its legal form, must include the words “centre for culture”. According to the law, a legal person seeking recognition as a cultural centre must perform at least two of the following functions: to create conditions for dissemination of ethnic culture; organise activities of artistic collectives of amateurs, workshops, and hobby groups; take care of preparation of artistic collectives of amateurs and their participation in song festivals, local, regional, national and international events; organise recreational, educational and other events; organise commemoration of national holidays, remembrance days, calendar feast days; take care of employment, artistic education of children and youth; organise events popularising ethnic culture, amateur art, to meet other cultural needs of the community; create conditions for dissemination of professional art; and satisfy the sociocultural needs of population.

State and municipal culture centres are financed from the state and municipal budgets, respectively. Other culture centres are financed from their own funds. Culture centres may receive budget appropriations by participating, in accordance with the procedures laid down in legal acts, in competitions announced by the Ministry of Culture, counties, or municipal councils for the implementation of cultural activity programmes financed from the state or municipal budgets. The Ministry and municipalities may also provide additional budget funding for culture centres’ activities related to the organisation of state events.

The main political body shaping the policy of cultural centres is the [Ministry of Culture](#). The Ministry founds, reorganises and liquidates cultural institutions providing methodological assistance to cultural and art workers of culture centres, helping to implement qualification

improvement programmes for cultural workers; establishes a strategy of the development of culture centres; finances their cultural programmes and projects, which are important for the Lithuanian culture; draws up drafts of legal acts regulating activities of culture centres and approves them in the prescribed manner; approves a list of positions of cultural and art workers of culture centres; approves forms of statistical reports; organises qualification improvement of workers of culture centres; approves regulations of assessment of cultural and art workers of state and municipal culture centres, and supervises the assessment; approves criteria of granting of categories to centres for culture and lays down a procedure of accreditation of culture centres, etc.

The Council of the Centres for Culture is an advisory body under the Ministry of Culture, which carries out the expert and consultant functions when resolving the issues concerning the shaping and implementation of a policy of Lithuanian centres for culture. The Council of Centres for Culture comprises 11 members. 8 members are appointed and recalled by the Association of Lithuanian Culture Centres and 3 members by the Ministry of Culture.

The Lithuanian National Cultural Centre is a state budgetary institution promoting cultural and creative expressions of the society, the development of ethnic culture and amateur art. It operates under the Ministry of Culture of Lithuania. The Centre plays an important role within the national cultural institution system, helping society and individuals acknowledge and preserve their cultural identity and representing Lithuanian ethnic and amateur culture abroad. This role is primarily realised through numerous events the Centre organizes, such as Lithuanian Song Celebration (inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity), international folk festivals Baltica and Griežynė, Baltic student song celebration Gaudeamus, Lithuanian national costume exhibitions and presentations, ethnic craft symposiums and seminars, folklore, children and adult choir festivals, folk dance competitions, wind orchestra championships, children and youth theatre festivals, folk art exhibitions.

The Association of Lithuanian Culture Centres (ALCC) unites 96% of all Lithuanian culture centres. Its aim is to represent the interests of centres for culture and to ensure that their activities are accessible in Lithuania and abroad. ALCC is a member of the European Network for Cultural Centres. It also delegates 8 members to the Council of Cultural Centres under the Ministry of Culture of the Republic of Lithuania. Members of ALCC take part in working groups, expert groups, funding programmes of the Seimas, the Government, the Ministry of Culture, and prepare projects of various normative acts. Members of ALCC are members of committees of the Lithuanian Association of Municipalities and take part in the election of the Lithuanian Council for Culture.

To encourage creativity among cultural centres and recognise the best achievements and work of cultural centres, the Ministry of Culture established three Prizes for the Best Cultural Centres of the Year. These prizes are awarded for active, creative and innovative activities over the past five years in fostering ethnic culture and amateur art, creating artistic programmes, expanding educational and recreational activities, meeting the cultural needs of the community and organising the spread of professional art.

In 2005, the Ministry of Culture established the Prize for Active, Creative Activities at Cultural Centres. The goal of the prize is to encourage professional activities among arts and culture

employees at cultural centres and to recognise their best achievements and work. Heads of cultural centres and arts and culture employees who work at cultural centres can be nominated for the prize.

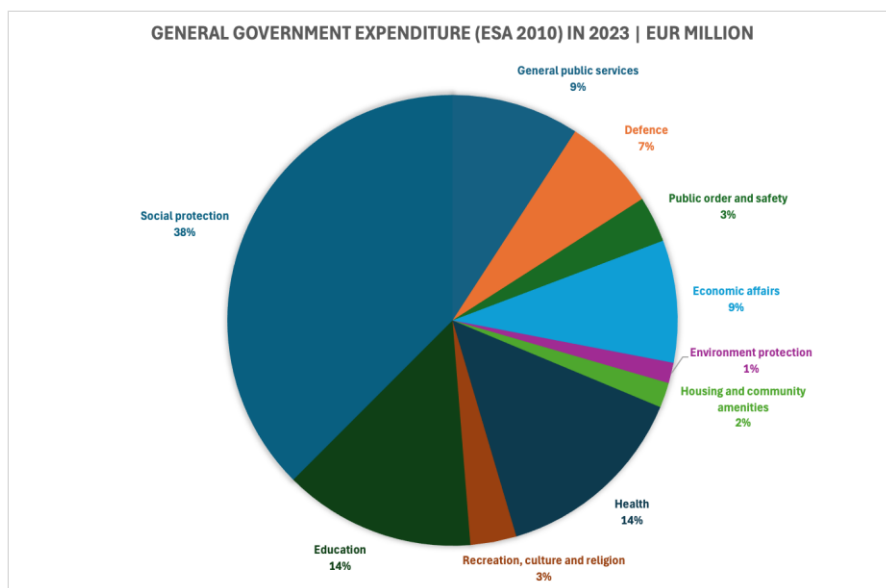
7. Financing and support

7.1 Public funding

7.1.1 INDICATORS

In 2024, Lithuania's GDP at current prices was 77.94 billion EUR, and GDP per capita at current prices was 27 150 EUR ([data from World Bank Group](#)). In 2023, Lithuania's GDP at current prices was 73.8 billion EUR, and GDP per capita at current prices was 25 700 EUR. Total general government expenditure was 30.99 billion EUR in 2024, and 27.58 billion EUR in 2023. Public expenditure on recreation, culture and religion* at all levels of government in 2023 was 912.8 million EUR. The central government's share of expenditure was 465.1 million EUR, and the share of local governments was 447.7 million EUR. Public expenditure on recreation, culture and religion as a percentage of the total public expenditure was 3.3 %, and as a percentage of GDP was 1.2 %. Public expenditure on recreation, culture and religion per capita was 326 EUR.

Figure 4. General government expenditure in Lithuania in 2023



Source: [Official Statistics Portal](#)

*Public expenditure on culture (ESA 2010) comprises data of the indicator CG080 "recreation, culture and religion" as it is presented in the database of the Lithuanian State Data Agency and Eurostat according to the COFOG 1999.

Over the last five years, the total public expenditure on recreation, culture and religion has been gradually increasing. Consequently, per capita cultural expenditure has also increased, both as a result of increasing appropriations for culture and population decline. The share in GDP of expenditure for culture has not changed substantially since 2015 to 2019, and was about 1% of

GDP. In 2020, it increased to 1.4 %, but in 2021 decreased to 1.2% of GDP and remained at the same level till 2023.

Table 37: GDP and public expenditure on culture in 2015–2023

	2015	2016	2017	2018	2019	2020	2021	2022	2023
GDP at current prices, in millions EUR	37 345	38 889	42 276	45 514	48 859	49 507	56 679	67 455	73 792
GDP per capita at current prices, EUR	12 884	13 486	14 796	16 157	17 486	17 710	20 180	23 820	25 700
Public expenditure on culture (all levels), in millions EUR	351.7	397.4	453.8	499.9	570.8	701.9	672.1	820.6	912.8
Public expenditure on culture (all levels) in percentage of the total public expenditure in that year	2.7 %	3.0 %	3.2 %	3.2 %	3.3 %	3.3 %	3.2 %	3.4 %	3.3%
Public expenditure on culture per capita, in EUR	121	139	158	178	204	250	240	292	326
Public expenditure on culture in percentage of the GDP	0.9 %	1.0 %	1.1 %	1.1 %	1.1 %	1.4 %	1.2 %	1.2 %	1.2 %

Source: Eurostat

7.1.2 EXPENDITURE ON THE GOVERNMENT LEVEL

Table 38. Public cultural expenditure by level of government, 2023

Level of government	Total expenditure on recreation, culture and religion in millions EUR	Share of total pct
Central government	465.1	50.9 %
Local (municipal) government	447.7	49.1 %
TOTAL	912.8	100 %

Source: [Eurostat](#)

7.1.3 EXPENDITURE PER SECTOR

There is no official information on the direct government expenditure on culture by sector in Lithuania. The data can only be compiled approximately according to the *Annual Budget Reports* of the Lithuanian Ministry of Culture, the *Law on the Approval of Financial Indicators of the State Budget and Municipal Budgets* for the corresponding year, annual reports of the Lithuanian Council for Culture, the Film Centre, and the Media Support Fund. The data shows that the largest share of state funding is allocated to the field of cultural heritage (35.11%). Performing arts (24.95 %), and audiovisual media (20.04%) rank second and third. Some fields (photography, interdisciplinary arts) receive funding only from the Lithuanian Council for Culture, and in the broader context it is so small that it is not shown in the aggregate statistics presented in the Council's reports. Cultural education projects are likewise not listed as a separate line, because they are carried out by almost all cultural institutions, and the funds allocated to them by the Ministry of Culture are counted as part of the general funds allocated to the organization.

Table 39: Direct state cultural expenditure by sector, 2024, in 1000 of EUR

Field/Domain/Sub-domain	TOTAL	
	in 1000 EUR	in %
I. Cultural Heritage		35.11
<i>Historical Monuments</i>	17 622 124	4.11
<i>Museums</i>	80 915 426	18.89
<i>Archives</i>	13 109 900	3.06
<i>Libraries</i>	29 314 729	6.84
<i>Intangible Heritage / Folk Culture</i>	9 486 672	2.21
II. Visual Arts		1.83
<i>Fine Arts / Plastic Arts</i>	7 644 962	1.78
<i>Photography</i>	NA	NA
<i>Architecture</i>	99 938	0.02

<i>Design / Applied Arts</i>	1 264 644	0.03
III. Performing Arts		24.95
<i>Music</i>	28 712 035	6.7
<i>Theatre, Music Theatre, Dance</i>	78 182 245	18.25
<i>Multidisciplinary</i>	NA	NA
IV. Books and Press		1.37
<i>Books</i>	2 024 704	0.47
<i>Press</i>	3 840 629	0.9
V. Audiovisual and Multimedia		20.04
<i>Cinema</i>	11 335 524	2.65
<i>Television and radio</i>	74 876 693	17.48
<i>Sound recordings</i>	NA	NA
<i>Multimedia</i>	1 137 947	0.27
VI. Interdisciplinary		16.07
<i>Socio-culture</i>	1 504 100	0.35
<i>Cultural Relations Abroad</i>	5 154 346	1.2
<i>Administration</i>	62 226 582	14.52
<i>Cultural Education</i>	NA	NA
VII. Not covered by domain I-VI	-	-
TOTAL	428 453 200	100%

Sources: data is compiled on the basis of the database [Lithuanian Finances](#), [Law of the Republic of Lithuania on the Approval of the Financial Indicators of the State Budget and Municipal Budgets for 2024](#), Annual report of the [Lithuanian Council for Culture](#) and [The media Support Fund](#).

7.2 Support programmes

7.2.1 STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

In Lithuania, several institutions provide financial support for artists and culture through funding programmes: the Ministry of Culture of the Republic of Lithuania, the Lithuanian Council for Culture, the Press, Radio, and Television Support Foundation, the Film Centre, and the Lithuanian Culture Institute.

The Ministry of Culture allocates the biggest share of state financing for culture through direct institutional funding. It also implements a range of [special programmes](#) designated to support various fields of culture: the Reading Promotion Programme, Competition Lithuanian Capital of Culture, Programme of Lithuanistics Traditions and Heritage, Funding Programme of Projects Implementing Initiatives to Preserve Historical Memory, several heritage protection programmes, Programme of Partial Compensation of the Cost of Dissemination (Venue Hire) of Professional

Performing Arts Projects, Programme for the Partial Funding from the State Budget of Professional Performing Arts Institutions that Are not National, State or Municipal Theatre or Concert Institution (see chapter 3.3 for more about the last two programmes). The Ministry, in cooperation with the Lithuanian Film Centre and Lithuanian Culture Institute, also coordinates the participation of Lithuania in EU funding programmes [Creative Europe](#) and [Europe for Citizens](#).

Other institutions – the Lithuanian Council for Culture, the Media Support Fund, the Film Centre, and the Lithuanian Culture Institute – implement financing programmes and allocate funding through calls for tender. Their budget consists of appropriations allocated by the Ministry of Culture.

The [Lithuanian Culture Institute](#) implements the [Translation Grant programme](#). The Translation Grant Programme encourages the translation of Lithuanian literature into foreign languages, it has been ongoing in Lithuania since 2001. The programme was first run by the public institution “Books from Lithuania”, but since 2010, the work has been continued by the Lithuanian Culture Institute. Over the 25 years since the establishment of the programme, it has supported the translation of 568 Lithuanian literary works into 53 languages. The Lithuanian Culture Institute also provides information about Lithuanian authors to foreign publishers, publishing and translation houses and organisations; organises presentations of Lithuanian writers’ books at international book fairs, creative symposiums, and other events. Its annual budget in 2024 was about 5.1 million EUR.

The [Media Support Fund](#) provides support for the projects and activities of public information producers and/or disseminators under the following programs (priority areas): cultural media and cultural periodicals (i.e. publications in which at least 4/5 of the content is devoted to describing cultural or artistic phenomena, providing professional evaluations of them, analysing and reporting on cultural events in Lithuania and worldwide, and disseminating artistic creation); regional media; news, investigative, and educational journalism; media in the languages of national minorities and media of the Lithuanian diaspora; other programs prepared by the Fund’s Council, taking into account the priorities of the development of information culture and public communication, as well as the strengthening of information security and societal resilience, and approved by the General Assembly of the Fund’s members. The annual budget of the Fund in 2024 was about 6.5 million EUR.

The [Lithuanian Film Centre](#) allocates subsidies for the development, production and distribution of Lithuanian films and international co-productions. Its annual budget in 2024 was about 11 million EUR.

The [Lithuanian Council for Culture](#) implements the greatest number of funding programmes and allocates the biggest share of programme financing. The Council implements several types of financing measures: funding of projects by cultural programmes and arts fields, funding of individual grants for artists, strategic funding and funding for regional councils. Financing of arts fields includes projects of architecture, circus, design, visual arts, photography, literature, music, dance, interdisciplinary arts, theatre. Projects funded by the arts fields programme have to be targeted at the following activities: 1) professional creation and its dissemination in Lithuania and abroad; 2) events; 3) accumulation of information (archiving, documentation) and its

dissemination; 4) publishing; 5) professional criticism and analysis; 6) networking and mobility; 7) co-production; 8) mastery development and education. Cultural programmes financed by the Council in 2024 were the following: Memory institutions, Protection of copyright and related rights, Commemoration and civic education, Networking, Ethnic culture and intangible cultural heritage, Dissemination of professional performing arts, Education through culture, Creative community initiatives, International music performance competitions, Art for human well-being.

Table 41: Budgets of the Lithuanian Council for Culture, the Media Support Foundation, the Film Centre, and the Lithuanian Culture Institute in 2024 (in millions EUR)

Institution	Allocated amount, in EUR
Lithuanian Council for Culture	22.66
Film Centre	11.07
Media Support Foundation	6.5
Lithuanian Culture Institute	5.1

Sources: data is compiled on the basis of the Annual Budget Reports of Ministry of Culture, 2024 and Law On Approval Of Financial Indicators Of The State Budget And Municipal Budgets For 2024

Besides Lithuanian funding programmes, the artists can also apply for funding to international programmes, e.g. Nordic-Baltic mobility programme for culture: support to artists' residencies. The Nordic-Baltic Mobility Programme for Culture aims to strengthen artistic and cultural cooperation in the Nordic region and Baltic States. The programme focuses on increasing the exchange of knowledge, contacts, presence and interest in Nordic and Baltic art and culture. The Nordic-Baltic Mobility Programme comprises three forms of funding: mobility, network and funding for artist residencies.

7.2.2 ARTISTS' FUNDS

There are not many special funds in Lithuania dedicated to supporting artists of various fields. The oldest one is the Lithuanian Musicians Support Fund, established in 1992. The Fund is a public charity organisation and publishing house, which supports the development of Lithuanian musicians' creative activities, commemoration of musicians, promotion of music, and patronises talented musicians and music veterans. The Fund implements 12 programmes, such as various competitions, festivals and education programmes.

The Lithuanian Writers Union Foundation aims to give benefits to the members of the LWU and support programmes that correspond to the aims of the Foundation or its subdivisions. In accordance to the *Law on Charity and Sponsorship Funds of the Republic of Lithuania*, the Literary Foundation supports publishing of fiction literature, especially the original type, management and publishing of the literary heritage of the members of LWU; literary events: conferences, literary evenings, commemoration of anniversaries, literary competitions, etc.; activities of the subdivisions of LWU, such as periodicals, publishing and bookshops; care of the memorials of the writers, other remembrance programmes; social and cultural programmes announced by Government.

The organisations of collective administration of copyright and related rights make payments for their members. National and international copyright is collectively administered by the Association LATGA established in 1991. The collective administration of the performers' and phonogram producers' rights is performed by the Lithuanian Related Rights Association AGATA, which was established in 1999. At the initiative of the performers and phonogram producers, the related rights association GRETA was established in 2013. The Association of Audiovisual Works Copyright AVAKA, established in 2008, administers the rights of the owners of audiovisual works. These organisations distribute royalties and make payments to represented right holders.

AVAKA has a Sociocultural Fund that is used to strengthen the audiovisual sector and encourage creativity through support of events, competitions, festivals, workshops, conferences and other activities, which enhance the professional competencies of TV and film producers. The fund can also be used for special payments to AVAKA members in case of accidents, illness or death.

7.2.3 GRANTS, AWARDS, SCHOLARSHIPS

The main institution allocating grants for Lithuanian artists is the Lithuanian Council for Culture. It awards three types of [grants for individual artists](#). The Individual Grant is awarded to encourage the creative expression of an individual artist or cultural creator and amounts to EUR 800 per month. The Mobility Grant is awarded for carrying out an artist's or cultural creator's activities abroad—promoting international cooperation, improving mastery, and participating in residencies, traineeships, competitions, symposia, creative camps, conferences, or other similar events. The Mobility Grant is a one-off payment, disbursed upon signing an agreement with the grantee, and is up to EUR 4 000. The Young Artist Grant is awarded to foster the creative activities of artists and cultural creators at the start of their careers. It amounts to EUR 800 per month. The Individual and Young Artist grants are awarded for a period of no longer than one year.

Table 42: Individual grants for artists by field of arts, distributed by the Lithuanian Council of Culture in 2014–2024

Forms of art	Number of grants distributed	Amount allocated in EUR
Music	1 725	4 045 560
Fine Arts	1269	3 760 097
Interdisciplinary Arts	846	2 554 059
Literature	834	2 595 620
Theatre	997	2 103 612
Photography	368	1 212 618
Design	428	1 238 110
Dance	365	771 595
Ethnic Culture	354	893 051
Cultural Heritage	304	699 527

Libraries	198	297 655
Museums	174	286 296
Architecture	159	369 905
Cinema	106	253 421
Circus	107	223 057
Undefined	1	3 600
Total	8 235	21 307 783

Source: [Lithuanian Council for Culture](#)

The Ministry of Culture of the Republic of Lithuania gives annual awards and prizes for outstanding achievements in arts and culture. The most important award is the *Lithuanian National Award for Culture and Arts*. The award was established in 1989. It is granted for outstanding achievements in culture and arts and has been awarded annually in six categories since 2006 (between 1989 and 2006, there were nine categories). The prize is formally bestowed on February 16, when the decorations and diplomas are presented to the laureates at the Presidential Palace, commemorating the anniversary of the 1918 Act of Independence of Lithuania.

The *Lithuanian Government's Awards for Culture and Arts* were established in 2006 and aim to promote art creators, performers, musicians, film makers etc. for their merits to Lithuanian art. Up to 12 awards are granted by the Lithuanian Government annually to Lithuanian cultural and artistic creators and actors.

The most significant works of professional theatre creators and outstanding professional achievements in the fields of drama, opera, operetta and musical, ballet, dance, puppet and object theatre, as well as children's and youth theatre, are awarded with prizes conferred by the Ministry of Culture – the *Golden Stage Cross* and the *Borisas Dauguvietis Earring*. The award ceremony is held on World Theatre Day – 27 March.

In order to encourage and appreciate the creators, translators and critics of literature, the Ministry of Culture has been annually awarding premiums for the best works: the *Armchair of the Translator of the Year* (in cooperation with the Lithuanian PEN Centre), *St. Jerome's Prize* (in cooperation with the Lithuanian Association of Literary Translators), as well as the *Yotvingian Prize* and the *Young Yotvingian Prize* (in cooperation with the Association "Druskininkai Poetic Fall").

The Ministry of Culture organises the Dalia Tamulevičiūtė Competition for Lithuanian Authors of Performing Works of Art – a winner is selected from the sketches/extracts of performing works of art submitted to the Ministry of Culture from professional performing arts theatres according to the established procedure, to whom funding is allocated for the production of a play or one-person play.

Balys Buračas photography award is annually granted to Lithuanian photographers for the most significant work or series of works that analyse, document or interpret Lithuanian culture.

Bronius Savukynas award was established in 2010 by the Ministry of Culture. The award is granted annually to authors of publications and chief editors of cultural publications for the purity and correctness of the Lithuanian language, and the dissemination of humanistic values, analytical thought, and intellectual culture in periodical cultural publications.

Young Artist Prize is awarded annually by the Ministry of Culture. Nominees for the prize may be either young artists (14 to 35 years old) or teams of young artists.

Martynas Mažvydas Premium for merits to the Lithuanian language, history of writing and book art is awarded for the best research achievements in Lithuanian literature, language history, culture, and book science.

7.2.4 SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

There are in Lithuania 19 artists' associations that have a special status of "artists' organisation" granted them according to the *Law on the Status of Artists and Artists Organisations* (1996): [Architects' Association of Lithuania](#), [Lithuanian Union of Journalists](#), [Lithuanian Theatre Union](#), [Professional Folk Artists' Association](#), [Lithuanian Writers' Union](#), [Lithuanian Musicians' Union](#), [The Lithuanian Association of Literary Translators](#), [Lithuanian Composers' Union](#), [Lithuanian Filmmakers' Union](#), [Union of Lithuanian Art Photographers](#), [Lithuanian Designers' Society](#), [Lithuanian Artists' Association](#), [Lithuanian Association of Landscape Architects](#), [Contemporary Dance Association](#), [Lithuanian Interdisciplinary Artists' Association](#), [Association of Performing Arts Critics](#), [Lithuanian Association of Chores](#), [Association of Vilnius Region Folk Artists](#), [Lithuanian Association of Art Creators](#). The latter organisation is an umbrella association of twelve artists' unions.

Artists' unions and associations that have the status of "artists' organisations" can apply for funding to the special programme "Strategic Programmes of Artists Organisations", created by the Lithuanian Council for Culture to support these kinds of organisations. In 2020-2024, the programme funded 18 projects of these organisations by 1 291 400 EUR.

7.3 Private funding

Private funding for culture is regulated by the *Law on Charity and Sponsorship* (1993), the *Law on Patronage* (2018), the *Law on Personal Income Tax* (2002) and the *Law on Corporate Income Tax* (2001) (see chapter 4.1.4).

Data about the sponsorship provided and received by legal persons are collected by the Lithuanian State Data Agency. According to this data, legal persons working in the fields of creative, arts and entertainment activities, libraries, archives, and museums received more than 7.7 million EUR donations in 2023. Compared to other areas, these activities receive three times less support than education, and almost 9 times less than sport, amusement and recreation activities. However, over the years, support for culture has grown, and in 2023, cultural institutions received about 1.5 times more support than in 2015.

Table 43: Support received by legal persons in various fields in 2015–2023 (in EUR thousand)

Field	2015	2016	2017	2018	2019	2020	2021	2022	2023
Creative, arts and entertainment activities	4 768.9	4 316.3	4 908.0	5 179.7	4 407.3	4 058.2	5 486.6	8 617.8	7 764.3
Libraries, archives, museums and other cultural activities									
Education	11 481.8	14 813.9	12 325.4	13 930.6	15 451.9	14 160.9	17 630.8	24 111.1	24 360.0
Sports, amusement and recreation activities	31 867.4	34 226.7	31 520.0	35 001.6	38 399.0	29 710.4	37 904.9	51 324.9	61 276.4

Source: [Officials Statistics Portal](#)

According to the Article 34 of the *Law on Personal Income Tax*, after the end of the tax period, the tax administrator must, at the request of a resident of Lithuania and in accordance with the procedure established by the Government, transfer to Lithuanian entities that are entitled to sponsorship under the *Law on Charity and Sponsorship* an amount not exceeding 1.2 % of the income tax payable on the basis of an annual income tax return. According to the data of the [Lithuanian State Tax Inspectorate](#), in 2024, at the request of the residents of Lithuania, the inspectorate transferred a total of EUR 34 231 311 to 15 721 recipients entitled to receive sponsorship. 1 258 of them were artists holding the status of beneficiary of support (see chapter 2.3). They received EUR 405 874 support, i.e. 1.18% of the whole amount. The data on how much of this amount went to cultural organisations is lacking, as the Lithuanian State Tax Inspectorate provides data only according to the legal form of the beneficiary.

The amendment of the *Law on Corporate Income Tax* in 2013 stimulated the private funding of Lithuanian cinema. Article 17² of the Law states that in calculating corporate income tax, funds granted free of charge to a Lithuanian filmmaker for the production of a film or a part thereof in the Republic of Lithuania may be deducted from the taxable income (more about the Law see chapter 4.1.4). According to [the information](#) of the Lithuanian Film Centre, the Film Tax Incentive is increasing each year. Since 2014, 561 productions have benefited from the Lithuanian Film Tax Incentive by getting a total of EUR 107,8 million in investment for film production. The scheme was used by 111 foreign films, 106 co-productions, and 344 national films. Investments for film production were granted by 368 local companies in amounts ranging from 1 thousand to over 1,6 million euros. In 2024, Lithuanian business companies invested more than 18 million euros through this scheme.

The *Law on Patronage*, adopted by the Seimas in 2018, has not yet made a significant impact on private funding for culture. The Law provides that the title of a national patron is awarded to a person who has provided at least one million EUR in support of the patronage project(s) at the state or more than one municipality level. A title of patron of a municipality is awarded to the person who has provided at least 150 000 EUR in support of the patronage project(s) in the

municipality with a permanent population of 25 000 or less, and in case of the municipalities with more than 25 000 permanent residents, the title of a municipal patron is awarded to a person who has provided at least 250 000 EUR support for the implementation of the sponsored project(s) at municipal level. In 2023, a new version of the law was adopted, introducing a new category of patrons – community patrons. The title of Community Patron will be granted to a natural or legal person whose total contribution to a sponsored project within one year is no less than EUR 50 000. The Government assesses the compliance of the projects with the requirements of this Law, recognises the projects as appropriate to patronage, grants the title of the national patron and adopts decisions on the loss of the title of the national patron on the proposal of the Patronage Council. In 2018, the Patronage Council awarded the first title of national patron for the one million EUR support for the Balbieriškis Church restoration project. By 2024, a total of 18 patron titles had been awarded: 3 national patrons, 13 municipal patrons, and 2 community patrons. However, only 4 patrons supported cultural institutions, while the others contributed to various scientific and social projects.