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Evaluation of impact of investments from the European Union structural funds into culture in Lithuania during 2007– 2013

Summary

13 October 2016



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This evaluation was commissioned by the Ministry of Culture of Lithuania and was carried out by ESTEP Vilnius (contract No. VP-30 of 2 March 2016)

SUMMARY: CONCLUSIONS

(I) Contribution of the EU financial support to culture in Lithuania and policy change during the period of evaluation 2007 – 2013 (2015)

In March 2016, Ministry of Culture of Lithuania¹ commissioned an evaluation of investments into culture made from the European Union structural funds during 2007 – 2013. This evaluation was carried out during March – September 2016 by a team of researchers representing consultancy ESTEP Vilnius and this is its summary.²

Methodology

Evaluation was carried out by breaking down all culture related investments into ten cultural spheres (the so called areas of intervention). They are listed in Table 2. Then a list of projects was drawn up³ in the Excel form⁴ in every area of culture related intervention. Six out of ten areas⁵ were analysed for products created, results achieved and impact on cultural offer (accessibility, variety and quality of cultural changes). In a way, these were small stand alone vertical evaluation studies. Due to their specificity the remaining four were only assessed about products and results. Evaluators used data provided by intermediate and implementing agencies, existing evaluation reports and public opinion surveys, interviews and internet based survey of project implementers. The response rate was 44% (76 responses from N = 174).⁶

Findings

1. During 2007–2013 (2015), 389 culture related projects in Lithuania were funded by EU structural funds. For this purpose 174 beneficiaries (project implementers) drew on 456 million EUR, of which 382 million EUR were provided by the EU structural funds, or 5.7% of the national envelope to Lithuania for all public policy areas. Among all areas of public policies, culture benefited from 5.7% allocations from the national envelope from EU structural funds.
2. The breakdown of these investments by cultural fields and final beneficiaries is provided in Table 1 and Table 2 below. Table 2 also presents comparative data for preceding (2004-2006) and succeeding (2014-2014) EU financial perspectives. Figure 1 displays breakdown of culture related investments and implemented projects during 2007-2013 by Lithuania's seven intermediate authorities for administration of EU structural funds.

¹ www.lrknm.lrv.lt

² Full evaluation report (in Lithuanian) can be accessed at <http://www.esinvesticijos.lt/lt/dokumentai/2007-2013-metu-europos-sajungos-strukturines-paramos-poveikio-kulturai-vertinimas-galutine-ataskaita> or <http://lrkm.lrv.lt/lt/teisine-informacija/tyrimai-ir-analizes>

³ From Lithuania's Information Management System for EU Structural Funds (Lith. SFMIS - *ES struktūrinės paramos kompiuterinė informacinė valdymo ir priežiūros sistema*).

⁴ Available as Annex 1 to the full evaluation report as referenced above.

⁵ Immovable cultural heritage, infrastructure of cultural and arts institutions, electronic cultural services, cultural and creative industries (infrastructure and activity) and creativity oriented education.

⁶ The questionnaire (in Lithuanian) can be found in the full evaluation report (as referenced above) as Annex 20.

Table 1. Breakdown of investment into culture from the EU structural funds in 2007-2013 by beneficiary

<i>Beneficiary</i>	<i>Number of implemented projects</i>	<i>Total disbursed financing, in thousand EUR</i>	<i>Of which support by the EU structural fundus, in thousand EUR</i>	<i>Share of the total culture related expenditure, in percent</i>
<i>Object of immovable cultural heritage</i>	92	139 325	116 647	30,6%
<i>Universities (Institutions of High Education or Science)</i>	61	98 432	84 094	21,6%
<i>Museums/ galleries</i>	49	55 868	46 725	12,3%
<i>Other*</i>	7	30 842	26 243	6,8%
<i>Cultural centres (houses)</i>	38	28 486	21 494	6,3%
<i>Universal multifunctional centres</i>	62	25 168	21 368	5,5%
<i>Art incubators</i>	11	21 029	19 428	4,6%
<i>Libraries</i>	12	13 824	11 838	3,0%
<i>Archives or Office of the Chief Archivist of Lithuania</i>	4	7 320	6 214	1,6%
<i>School libraries</i>	3	7 311	6 215	1,6%
<i>Creative clusters</i>	7	6 676	3 892	1,5%
<i>Art educational institutions</i>	14	6 463	5 711	1,4%
<i>Theatres</i>	4	6 230	4 259	1,4%
<i>NGOs</i>	15	5 569	4 712	1,2%
<i>Cultural Heritage Department under the Ministry of Culture</i>	3	1 874	1 592	0,4%
<i>Ministry of Culture</i>	3	1 060	892	0,2%
<i>Vocational Schools</i>	1	130	111	0,0%
<i>Municipalities</i>	3	86	73	0,0%
<i>Iš viso</i>	389	455 692	381 508	100%

* these seven projects were implemented by the Chancellery of the Lithuanian Parliament (Seimas) (digitalisation of documents related to the national rebirth during 1988-1991), Lithuanian National (Public) Radio and Television (virtual radio audiolibrary), Biržai Centre for Assistance to Schools, Teachers and Students (networking project between cultural and education institutions and NGOs), Education Development Centre (creative partnerships in schools) and Lithuania's Training Centre for Cultural Specialists (continuous professional development programme and trainings for cultural specialists).

Source: ESTEP based on (Lithuania's) Information Management System for EU Structural Funds (Lith. SFMIS - *ES struktūrinės paramos kompiuterinė informacinė valdymo ir priežiūros sistema*) data from March 2016.

Table 2. Culture related investments from the EU structural funds in Lithuania, 2004 – 2020

Area of investment (intervention)	2004 - 2006			2007 - 2013			2014 - 2020		
	Number of projects	Expenditure in thousand EUR	Share of the total, in percent	Number of projects	Expenditure in thousand EUR	Share of the total, in percent	Planned EU investment during 2014-2020, thousand EUR	Share of the total culture related EU expenditure, in percent	Change (in percent) in comparison to 2007-2013
<i>Immovable cultural heritage (restoration and adaptation for use)</i>	13	19,87	50%	95	142 677	31%	162 386	34	14
<i>Infrastructure of cultural and arts institutions</i>	3	9,98	25%	157	115 623	25%	114 850	24	-1
<i>Infrastructure of culture related educational institutions*</i>	None			42	99 867	22%	50 104	11	-50
<i>Infrastructure of cultural and creative industries</i>	1	0,72	2%	18	33 242	7%	39 099	8	18
<i>Electronic cultural services</i>	2	7,78	19%	12	25 352	6%	32 906	7	30
<i>Lithuanian language and Lithuanian identity</i>	1	1,62	4%	13	17 115	4%	No such measure		
<i>Creativity oriented education</i>	None			13	9 084	2%	32 676	7	260
<i>Activities of cultural and creative industries</i>	None			9	3 515	1%	24 690	5	602
<i>Cultural policy (governance), scientific research and evaluation</i>	None			19	5 168	1%	5 161	1	0
<i>Stimulation of cultural consumption**</i>	No such measure			No such measure			4 702	1	--
<i>Continuous professional training and working conditions for cultural staff</i>	None			11	4 049	1%	2 896	1	-28
Total investment from EU structural funds	21	37,73	100	389	455 692	100%	469 471	100	3
<i>Culture related investment from EU financed Rural Development Programme</i>	No data			No data			6 883	1	ND

Calculated by ESTEP from the following sources:

For the period of 2004 – 2006: (1) Finansų ministerija (2010) *Galutinė Lietuvos 2004–2006 metų bendrojo programavimo dokumento įgyvendinimo ataskaita* [Ministry of Finance (2010) *Final implementation report of Lithuania's Single Programming Document 2004-2006*]; (2) ESTEP (2008) *LR Ūkio ministerijos administruojamos ES struktūrinės paramos 2004–2006 m. programavimo laikotarpiu panaudojimo efektyvumo vertinimo bei rekomendacijų dėl ES struktūrinės paramos panaudojimo efektyvumo didinimo 2007–2013 m. programavimo laikotarpiu, galutinė vertinimo ataskaita* [ESTEP (2008) *Evaluation of effectiveness of EU structural support measures for 2004-2006 administered by the Ministry of Economy of Lithuania and recommendations for 2007-2013 programming period. Final report.*].

For the period of 2007 – 2013: data of 7 March 2016 from (Lithuania's) Information Management System for EU Structural Funds (Lith. *SFMIS - ES struktūrinės paramos kompiuterinė informacinė valdymo ir priežiūros sistema*).

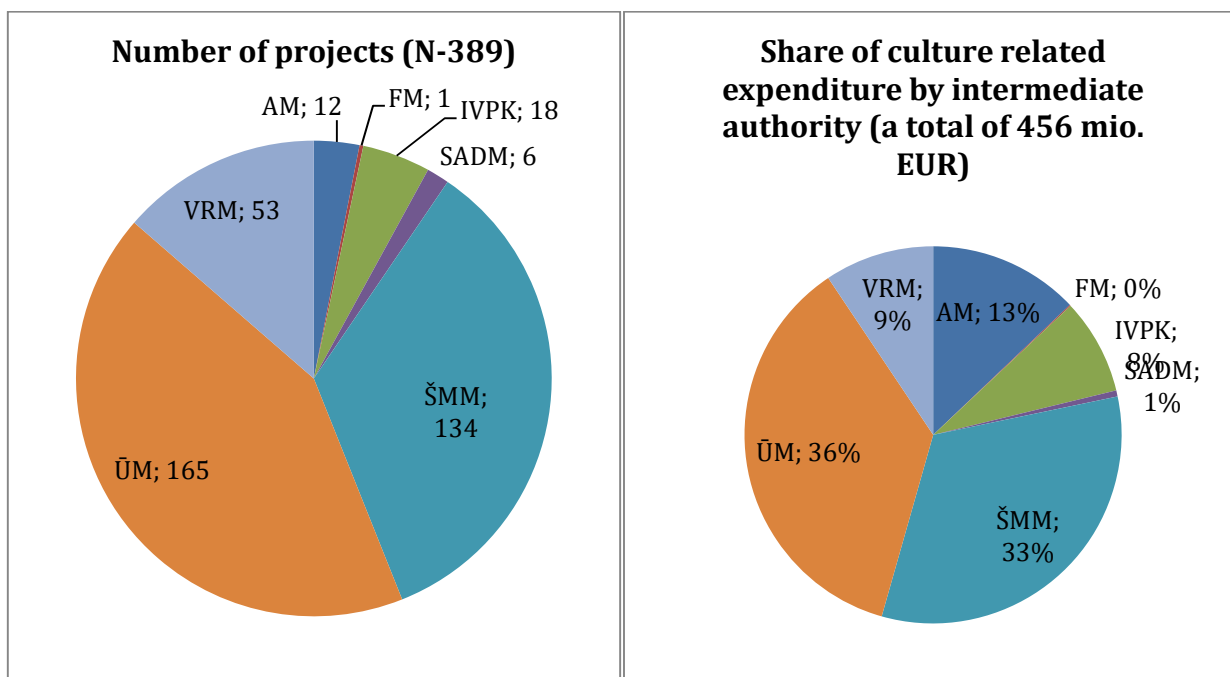
For the period of 2014-2020: 1) 2014–2020 metų Nacionalinės pažangos programos horizontaliųjų prioritetų „Kultūra“ ir „Regioninė plėtra“ tarpinstituciniai veiklos planai (TVP) [*Interinstitutional implementation plans for horizontal priorities „Culture“ and „Regional development“ of the 2014-2020 National development programme*], 2) data supplied by the Ministry of Culture in September 2016, 3) data of 7 March 2016 from the (Lithuania's) *Information Management System for EU Structural Funds*.

Notes:

* investment for 2014-2020 includes financing for activity programmes too.

** During 2014-2020, this is a new measure designed to support applications of Lithuania's cultural institutions to the programmes of the European Union (i.e. competitive pan-European bidding) and to promote and stimulate cultural consumption and cultural education.

Figure 1. Number of implemented projects and culture related expenditure by intermediate authority, 2007-2013



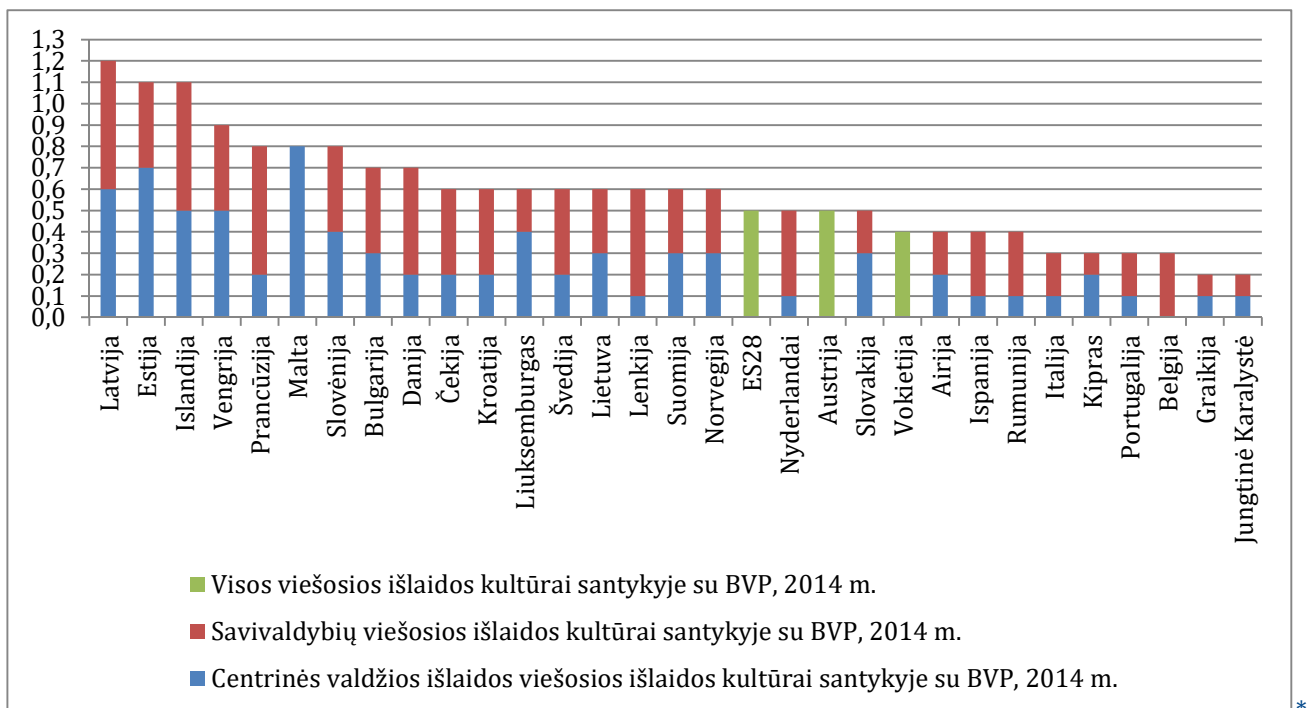
Notes on abbreviations: ŪM – Ministry of Economy, VRM – Ministry of Interior, SADM – Ministry of Social Protection and Labour, ŠMM – Ministry of Education and Science, AM – Ministry of Environment, IVPK – Information Society Development Committee (under the Ministry of Transport and Communications), FM – Ministry of Finance

3. In comparison to the period of 2004-2006, an (average annual) number of projects during 2007-2013 increased eight times while the volume of EU investment – five times. In comparison to 2007-2013, during the next (ongoing) EU financial perspective 2014-2020, the volume of culture related investment will be the same, but its structure will change. The most important planned change will be the steep increase in support for the so called soft investments, namely, for activities of cultural and creative industries (by six and a half times), and creativity oriented education (by two and a half times). Support to electronic cultural services will increase significantly (by 30%) too, while investment into the immovable cultural heritage will increase only moderately (14%). The remaining areas of intervention will be supported approximately the same as in 2007 – 2013 (infrastructure of cultural institutions as well as investment into cultural policy, governance and research). Investment into culture related educational institutions will (predictably) decline. On the other hand, the decline by almost 30% of support to continuous professional education and working conditions from already low basis of 2007 – 2013 should be a cause of concern, given importance of this investment to the overall performance of cultural institutions.
4. In relative terms, Lithuania’s public expenditure to culture⁷ since 2004 has been relatively stable and stood at around 0.6% of GDP. In this regard Lithuania is an average EU member state. In its geographical reference group it is very similar to Poland, but is lagging behind Estonia and Latvia, the two “champions” of the EU (spending (correspondingly) 1.1% and 1.2% of GDP). The share of cultural expenditure in overall public expenditure in Lithuania has been stable. On the other hand, in absolute terms, since 2004 it increased significantly: it almost doubled since 2004 by 2008, then it dipped in the aftermath of global financial and economic crisis and by 2014 it had not

⁷ Expenditure category CG0802 (“cultural services”) by Eurostat.

rebounded to the pre-crisis levels. In this context, the investment from the EU structural funds played a very important stabilizing role and financed roughly a third of all public expenditure. In some cultural policy areas (namely, CCI, immovable cultural heritage, infrastructure of cultural centres (houses) and electronic cultural services) the EU support accounted for more than 2/3 of public investment. While the EU structural funds played a crucial stabilizing role during crisis, dependence of culture on the EU support has increased and should be taken into account in the future.

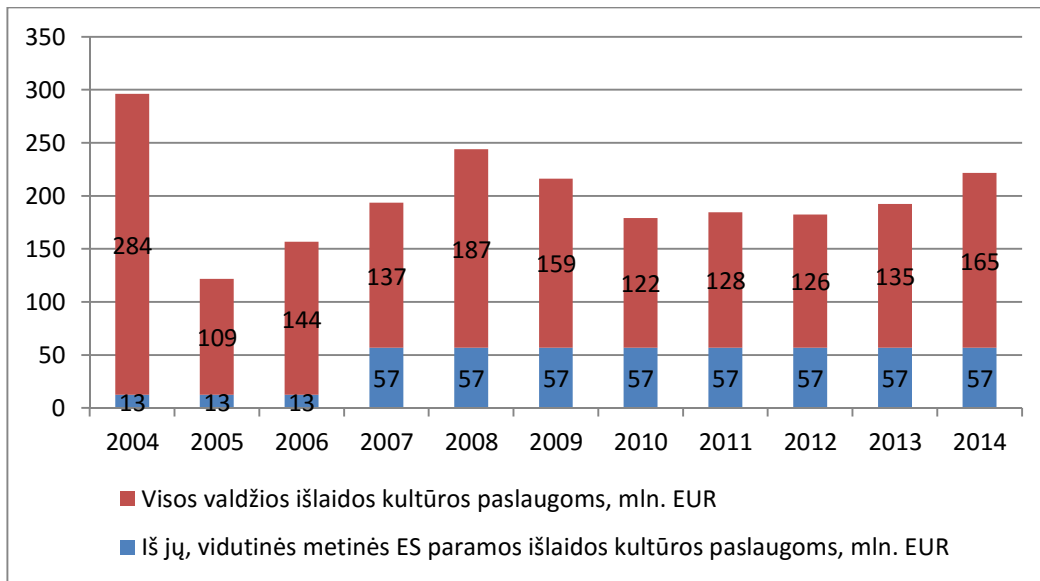
Figure 2. Government expenditure to culture in the EU and European Economic Area member states in 2014, in percent of GDP



For some member states only the total government expenditure is available without its breakdown into central government and municipal expenditure components. These data are displayed in green.

Source: Eurostat (expenditure item CG0802 „cultural services“)

Figure 3. Government expenditure to cultural services in Lithuania and share of EU structural funds in culture-related public investment, 2004 – 2014, in million EUR



Explanation: government expenditure is displayed in red, while annualised average contribution of EU structural funds to culture is presented in blue.

Notes: 1) government expenditure is made up by central government and municipal expenditures to cultural services, 2) expenditure to cultural services are understood as category CG0802 from COFOG classification.

Source: ESTEP based on data from Statistics Lithuania (Department of Statistics) and SFMIS.

- Public policy context to culture and its various fields during 2007 – 2013 (2015) was very positive. In 2012, for the first time in the latest independent history of the country culture was entrenched as horizontal (trans-sectorial) priority crucial to social cohesion and economic growth of Lithuania.⁸ *Guidelines for the Change of Lithuania’s Cultural Policy* (adopted by the Lithuanian Parliament (Seimas) in 2010) have clearly stated directions for transformation of hitherto dominant state-centred governance model of culture towards more democratic model. Substantive directions for development and change were elaborated for almost all cultural policy domains (areas) and for some of them – for the first time in recent history. Cultural and creative industries have been conceptualised and promoted as a distinct area of cultural policy. Finally, during the period in question (for evaluation), Ministry of Culture started to pay serious attention to evidence and therefore to collection of reliable cultural statistics and therefore to evidence from performance of cultural institutions and cultural habits of the population in Lithuania.

⁸ In the national long term development strategy „Lithuania 2030“ and its implementing national development programme for 2014-2020 (which served as a basis for the Operational Programme for investment of EU structural Funds).

Table 3. Degree of fit between intervention from the EU structural funds and directions for development of cultural policy areas

No.	Cultural areas (or areas of interventions)	Degree of fit	Importance of EU support to development of cultural area during 2007 – 2013
1.	<i>Cultural and arts institutions (theatres and concert institutions, libraries, museums, archives):</i>		
1.1.	<i>Museums</i>	Partial fit (EU investment contributed to modernisation of museums' infrastructure)	Medium – EU investments contributed to 38% of all public expenditure to modernization of museums in Lithuania
1.2.	<i>Libraries*</i>	Full fit	Low - EU investments contributed to 13% of all public expenditure to improvement of libraries' infrastructure in Lithuania
1.3.	<i>Theatres and concert institutions</i>	Not possible to assess because of absence of policy development content and documents in this area during the period in question to guide public investment	Low - EU investments contributed to 16% of all public expenditure to improvement of infrastructure of theatres and concert institutions in Lithuania
1.4.	<i>Cultural centres (houses)</i>	Partial fit – high fit at the level of objectives, but low fit during selection of investment projects (only 9 of 38 renovated cultural centres through EU structural funds were also on the list of 63 centres appended to the Programme of Modernisation of Cultural Centres in Lithuania during 2007 - 2020).	High – EU support contributed to 63% of all expenditure for modernization of cultural centres (excluding state investment programme, for which data spent for this purpose is not available). On the other hand the 38 implemented projects (renovated cultural centres) with assistance from the EU structural funds make up only 5% of all infrastructure of such kind in Lithuania.
2.	<i>Immovable cultural heritage (restoration and adaptation for use)</i>	Full fit, though restoration and adoption for use of immovable cultural heritage objects (for tourism purposes) was direct objective of only one EU assistance measure (through which about 50% of all finances which were spent on immovable heritage were disbursed).	High, as EU support contributed to 66% of all public expenditure for this policy objective. On the other hand, the 138 objects (buildings) renovated and adapted with assistance from the EU structural funds comprise only 1% of all listed (protected) buildings in Lithuania (in the Register of Cultural Valuables).
3.	<i>Cultural and creative industries</i>	Full fit, although at a too general level. In the beginning of the period Lithuania was lacking an operational CCI support policy.	Very high – EU assistance made up about 85% of all CCI related public investment in Lithuania.
4.	<i>Electronic cultural services</i>	Full fit	Very high – EU assistance made up 73% of all public expenditure to electronic cultural services.
5.	<i>Creativity oriented education</i>	It is difficult to provide a clear cut assessment, as creativity oriented education as priority is emphasised in the cultural and not educational policy documents. And in that it is mentioned in very general terms and is not sufficiently operationalised. ⁹ EU support was provided as	Low, as EU support made up roughly 4% of all public expenditure for development and maintenance of informal education system. ¹⁰ On the other hand, implemented projects were of big scale and innovative.

⁹ Evaluators got an impression that this policy direction so far has been in experimentation stage only. Experience of other EU member states demonstrates that it is difficult to expect systemic change and impact with such experimental measures without creativity oriented changes in curricula of the formal general education, even if similar measures (as during 2007-2013) will be replicated and volume of financing will increase during 2014 – 2020, as planned.

¹⁰ State Audit Office in its *Audit Report on Students' (Pupils') Informal Education* (No. VA-P-50-3-1 of 4 February 2015) noted that Lithuania lacks reliable data in this regard. Thus the statement of the Ministry of Education and Science that 29% of all students are engaged in informal education (extracurricular) activities is not trustworthy.

part of investment into development of informal education system.

Notes: * infrastructure only; other four intervention areas were not analysed in depth and therefore are not included in this table.
Source: ESTEP.

- EU investment in culture has brought about positive changes in governance and administrative capacity, in similar ways as observed in other countries¹¹. Most importantly, culture related investment have been stabilised and acquired a multi-annual planning perspective. Administrative capacity in the Ministry of Culture has improved as well as in other intermediate and implementing institutions and project implementers. This trend can be attributed both to the 2007-2013 period and to the preparation (programming) of the 2014 – 2020 EU investments.

(II) Results and impact of EU investments on demand for culture and social cohesion in Lithuania

- The impact of EU investment (and any other public investment) in culture is twofold. This investment has an impact on diversity of cultural offer, accessibility and quality of cultural services. This is an impact on the supply side of culture. On the demand side, the impact is on participation in culture and consumption of cultural offer. This in turn is related to the factors of social cohesion, interpersonal trust, trust in state institutions and pride in citizenship. Demand for culture during 2007-2013 in Lithuania has increased against the overall downward trend among all EU 28 member states.¹² In general, in this regard Lithuania is a strong average EU member state, and among its geographical references it is most similar to Poland which it has surpassed in many parameters. On the other hand, in all fields Lithuania is lagging behind its two Baltic comparators – Latvia and Estonia and in some of them this gap is already considerable (Table 5 and Table 6). After assessment of potential of Lithuania’s residents to participate in culture and consume it¹³ (Table 6) it is clear that in the medium and perhaps long term it will be impossible to close the gap between Lithuania and its Baltic neighbours and Scandinavian countries regardless of the size of financial investments into culture. For the long run it would be worth to invest into formation of cultural habits in the formal general education system, while in short and medium term the focus should be placed in various segments of the society and initiatives to stimulate their interest in culture.

Table 4. Data on consumption of culture for Lithuania, Latvia, Estonia and Poland in comparison to the EU average in 2007 and 2013

At least once during the last 12 months...(%)	2007					2013				
	EU27	LT	LV	EE	PL	EU27	LT	LV	EE	PL
Watched or listened to the cultural programme on TV or radio	78	90	90	93	81	72	80	83	86	61
Read a book	71	64	75	79	64	68	66	72	78	56
Attended a cinema	51	33	36	34	41	52	41	43	46	40
Visited historical object (palace, castle, church, gardens, other)	54	51	62	63	48	52	53	60	59	36
Visited museum or gallery	41	33	47	48	32	37	39	49	46	24
Attended a concert	37	52	59	62	29	35	51	55	54	22

¹¹ See a series of country specific papers produced by the European Expert Network on Culture (EENC) in 2012.

¹² According to data of Eurobarometer surveys on cultural habits from 2007 and 2013, the share of Lithuania’s inhabitants consuming cultural offer has increased in almost all fields, but at the same time participation in cultural activities has declined.

¹³ Please see representative public opinion survey and corresponding research report commissioned by the Ministry of Culture of Lithuania and produced in 2014 by SIC and ESTEP *Lietuvos gyventojų dalyvavimo kultūroje ir pasitenkinimo kultūros paslaugomis tyrimas* (Survey of participation in culture and satisfaction with cultural services in Lithuania).

Visited public library	35	32	39	51	37	31	35	39	47	26
Attended performance in a theatre	32	27	41	49	18	28	34	43	45	16
Watched ballet, opera or dance performance	18	20	21	23	12	18	23	24	25	10

Sources: Eurobarometer Survey No. 278 on *Cultural values* (September 2007) and Special Eurobarometer No. 399 on *Cultural Access and Participation* (November 2013).

Table 5. Data on participation in culture for Lithuania, Latvia, Estonia and Poland in comparison to the EU average in 2007 and 2013

During the last 12 months performed the following at least once... (%)	2007					2013				
	EU27	LT	LV	EE	PL	EU27	LT	LV	EE	PL
Danced	19	10	11	33	13	13	5	13	19	9
Made photography, created films	27	9	27	43	15	12	4	13	10	8
Sang	15	10	14	26	8	11	7	14	15	9
Was engaged in other activities (sculpting, painting, designing a webpage)	16	8	11	17	8	10	7	11	20	3
Decorated, made handicrafts, performed gardening	36	19	26	62	13	8	4	7	9	3
Played a musical instrument	10	5	8	10	6	8	2*	6	12	2
Wrote (article or poem)	12	7	8	18	5	5	3	4	8	2
Performed	3	5	4	6	2	3	2	4	4	1
Other cultural activity	1	1	2	1	1	2	5	0	2	6
Is not participating in any cultural activity	38	56	43	13	62	62	71	58	50	68
Does not know	1	4	3	7	1	1	2	4	4	2

* Lowest value among EU 27

Sources: Eurobarometer Survey No. 278 on *Cultural values* (September 2007) and Special Eurobarometer No. 399 on *Cultural Access and Participation* (November 2013).

Table 6. Potential of Lithuania's residents ((≥15 y.o.a) to participate in various cultural activities (2014)

	Participating	Not participating, but inclined to participate	Somewhat not inclined to participate	Not at all inclined to participate
	Row percentage	Row percentage	Row percentage	Row percentage
	(1)	(2)	(3)	(4)
Performing arts	12.9%	16.5%	18.3%	52.4%
Visual arts and crafts	21.0%	11.3%	7.9%	59.8%
Cultural heritage	13.1%	6.8%	18.9%	61.1%
Books and press	6.9%	4.5%	27.3%	61.2%
Libraries	2.1%	8.0%	12.9%	77.0%
Films and video	2.6%	6.3%	26.9%	64.2%
Internet (cultural activities)	3.2%	4.9%	23.9%	68.0%

Note. (1) + (2) + (3) + (4) = 100 percent.

Source: SIC ir ESTEP (2014) *Lietuvos gyventojų dalyvavimo kultūroje ir pasitenkinimo kultūros paslaugomis tyrimas* (Survey of participation in culture and satisfaction with cultural services in Lithuania). The methodology of design of above mentioned categories is explained in that report.

8. Values of indicators of social cohesion (which reflect impact of culture) have not changed during 2007-2015, and it is difficult to interpret the changes observed because of methodological differences of various measurement sources, the effect of economic crisis and significant deterioration of geopolitical security environment in the neighbourhood at the end of the period. This notwithstanding, it is clear that quality of social capital has not improved during the period in question (Table 7). As mentioned above, this problem will not be solved only by further improvement of the cultural offer (quality, variety and accessibility of cultural services). In addition to fostering of cultural habits in schools, the cultural institutions and project implementers should aim at much more focused and (socio-demographically) differentiated interventions.

Table 7. Changes of values of indicators of social cohesion in Lithuania, 2007 - 2015

<i>Indicator (2014 m.)</i>	Initial value (beginning of period, year)	Source of data	End of period value (year)	Source of data
<i>Residents (≥15 years of age), proud and very proud to be Lithuanian citizens (percent)</i>	23 (2008)	European Values Survey	38 (2014)	SIC and ESTEP
<i>Residents (≥15 years of age), holding an opinion that one may trust other people (percent)</i>	29.9 (2008m.)	European Values Survey	24 (2014)	SIC and ESTEP
<i>Residents (≥15 years of age), trusting Lithuania's state institutions (percent)</i>	51 (2007 m.)	Vilmorus	51 (2015)	RAIT
<i>Residents (≥15 years of age), satisfied with their lives (percent)</i>	60 (2006 m.)	Eurobarometer No. 65	72 (2014 m.) ¹⁴	Eurobarometer No. 81
<i>Residents (≥15 years of age), feeling happy and very happy (percent)</i>			71 (2014)	SIC and ESTEP

Pastaba: SIC ir ESTEP (2014) survey was commissioned by the Ministry of Culture, while trust in the state institutions has been measured regularly (annually) since 2005 by request of the Ministry of Interior.

Note: this set does not include some very important indicators measuring tolerance and support to the values of openness.

(III) Results and impact of EU investment to the supply side of culture (accessibility, diversity of cultural offer and quality of cultural services)

9. General assessment of accessibility of cultural services in Lithuania is a positive one. The aggregate (index) for all cultural services in 2014 shows that all cultural services were perceived as more accessible than previously (a year ago). The aggregate value for accessibility was 31% and for quality – 39%.¹⁵ When juxtaposed to the volume of EU investment into specific cultural fields (and its share within all public expenditure) we can draw a conclusion that the biggest positive impact on the cultural offer by EU investment was generated in the fields of immovable cultural heritage, electronic cultural services and museums.
10. The survey of project implementers has revealed that 80% of them think that EU support had large positive or positive impact on improvement of their infrastructure and material conditions (equipment) of work. Two thirds noted that such positive impact was observed for improvement

¹⁴ Vilmorus (Vilnius based public opinion polling company) made the same measurement in 2008 and received the value of 54%, while in 2012 – 44%. If there is no systemic error or significant methodological differences in sampling, the sky-jump of this value in 2014 (survey was carried out in June) is most likely due to the Russian invasion in Ukraine.

¹⁵ The value is a difference between the share of opinions about positive change and negative one and a ratio of all consumers in a specific cultural field. For more details please see the already mentioned study SIC and ESTEP (2014) *Lietuvos gyventojų dalyvavimo ir pasitenkinimo kultūros paslaugomis tyrimo ataskaita*.

of marketing and awareness raising. On the other hand, almost half of respondents (47%) said that auxiliary infrastructure and services (e.g. catering services in cultural institutions and alike) were not supported or encouraged by the EU structural funds.

11. The impact of EU assistance on the volume of services was assessed by asking the project implementers about the flow of visitors after implementation. An absolute majority declared increased volumes, and this is corroborated by the SFMIS data. Museums and cultural centres stand out by self reporting largest increases in the visitors' flow. As regards the reasons contributing for increase, 61% mentioned improvement of infrastructure, 25% - improvement of material conditions, 39% - improved accessibility of services, 29% - increased variety of cultural offer and 26% - improved marketing.
12. The impact of EU support to accessibility of services has been positive. 65% of project implementers reported that accessibility improved to a very large extent and further 29% stated that it improved. Only 3% reported no change. Among various cultural fields, accessibility improved most in the objects of immovable heritage and least in the cultural centres.

SUMMARY: STRATEGIC PROPOSALS AND RECOMMENDATIONS

The evaluators arrived at four strategic proposals and seven recommendations, which have been accepted by the evaluation commissioning and managing authorities, namely, Ministry of Culture and Ministry of Finance. Strategic proposals are recommendations that either might need more time to find exact measures to implement them or need Government's attention or point to significant interministerial effort or all. On the other hand, recommendations are mostly responsibility of the commissioning authority and could be implemented in the short run.

Strategic proposals

- To design more measures and projects aiming at formation of cultural habits and practices among the residents of Lithuania (based on socio-demographic analysis of non-participating groups and untapped audiences). To continue to support creative partnership practices. (While knowing that even in the medium term perspective the stock of social capital in Lithuania is very little likely to change).
- To finance more experimental (pilot) projects (especially the so called „soft“ ones)targetting specific groups and their needs. The pilots yielding the best results should be multiplied and the project implementers should be motivated (rewarded).
- To carry out representative survey of cultural habits of Lithuania's children (less than 15 years of age) in order to better target creativity oriented educational projects.
- To further improve quality and quantity of statistical data on culture: to continue regular conducts of representative public opinion surveys about cultural habits and satisfaction with cultural offer while increasing the sample to make data be representative at municipal level. These data then should be used for culture related regional development planning.

Recommendations

- Priority should be given to cultural infrastructure which has been undergoing renovation and where it has not yet been completed. To match „soft“ projects with infrastructure improvement or building.
- To continue seminars for project applicants about how their needs could be reconciled with the administrative rules of the EU financial support and how the fragmentation arising from the set up of EU funding could be overcome or alleviated.
- Infrastructure building projects should be conditioned on the creation of cultural services. Service oriented projects should cater for specific clearly defined audiences instead of focusing on the public at large.
- To improve statistics already collected and made publicly available on cultural centres and museums, namely, to provide data for partial indicators and to ensure that all data being made public uses the same format (Excel).
- For immovable cultural heritage to initiate collection of project level data about individual listed buildings (in addition to complexes of buildings) based on the valuable features under protection.
- For creativity oriented education projects, data about participants should also include counting of unique participants instead or in addition to participants.
- For digitalisation (of cultural heritage) projects a basis should be established to enable comparable standard of accounting for digitalised objects. A4 size sheet of a certain resolution could serve as such standard.