

PARTICIPATION IN CULTURE AND SATISFACTION WITH CULTURAL SERVICES IN LITHUANIA

2023

SUMMARY

In fulfilling the objective of the Council laid down in Article 3(3) of the Republic of Lithuania Law on the Lithuanian Council for Culture to analyse cultural and art processes influencing the cultural policy, in implementing the survey plan of the Ministry of Culture for the years 2022–2024, which was approved by the Order No. IV-1236 of 28 October 2021 of the Minister of Culture of the Republic of Lithuania 'Regarding the Approval of the Survey Plan of the Ministry of Culture for the Years 2022–2024', and in aiming at improving the evidence-based project funding in the cultural sector, the Lithuanian Council for Culture has

commissioned the survey 'Participation in Culture and Satisfaction with Cultural Services in Lithuania'. The conduct of this survey was based on the methodology and recommendations for the survey 'Participation in Culture and Satisfaction with Cultural Services in Lithuania' commissioned by the Ministry of Culture of the Republic of Lithuania in the years 2014, 2017 and 2020. Research in 2014 was conducted by UAB "Socialinės informacijos centras" and UAB "ESTEP Vilnius", in 2017 by "Socialinės informacijos centras" and UAB "Norstat LT", in 2020 by UAB "KOG institutas" and UAB "Norstat LT".

For more information see: <https://www.ltkt.lt/>

Commissioned by: the Lithuanian Council for Culture

The study was carried out by UAB "KOG institutas", UAB "Norstat LT"

Report due: November 2023

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The methodology and recommendations of previous studies commissioned by the Ministry of Culture of the Republic of Lithuania (by UAB Socialinės informacijos centras and UAB ESTEP Vilnius, 2014, by UAB Socialinės informacijos centras and UAB Norstat LT, 2017), as well as the methodology and recommendations of the study commissioned by the Council in 2020 by UAB KOG institutas and UAB Norstat LT were used as a basis for the research. Special thanks are due to Dr. Ainė Ramonaitė, whose insights have significantly contributed to the development of the 2023 survey questionnaire.

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Introduction

The Survey on Participation in Culture and Satisfaction with Cultural Services in Lithuania is the only comprehensive survey on the evaluation of cultural services in Lithuania and has been conducted every three years since 2014 (2014¹, 2017², 2020³, 2023). The 2020 survey was built on the methodology and questionnaire of the previous surveys, with the addition of relevant topics (e.g. cultural consumption during COVID-19). The methodology was also adjusted by significantly increasing the sample size (from around 1 200 to over 3 100 respondents) and, in addition to face-to-face interviews in people's homes, a part of the population was interviewed via the internet. These changes allowed to expand the analysis both in sociodemographic terms and in terms of different areas of Lithuania and to reach a more active part of the population⁴. The 2023 survey maintains a very similar sampling methodology to that used in 2020, interviewing over 3 300 people in the country (for more details, see Annex 1 "Survey methodology and sociodemographic

characteristics of the respondents"), while the questionnaire has been adjusted mainly to simplify its completion and to calculate the indicators foreseen in the strategic documents of the institutions of the Republic of Lithuania. Compared to the 2020 report, some of the terms and notations used in the 2023 report were adjusted. They are presented at the end of the introduction (pages 7–8).

The main objectives of the 2023 study presented in this report are:

- ⇒ To determine the opinion of the population on accessibility and quality of cultural products/services;
- ⇒ To determine the level of consumption of cultural products/services by the population, participation in cultural and creative activities, and assessment of the quality of cultural goods and services;
- ⇒ To identify and assess changes in people's participation in culture and

¹ The methodology and report for the 2014 survey were prepared by J. Verikienė, R. Vaicenavičius, D. Žėruolis et al. In the following, the work of these authors is referred to in this report when referring to the 2014 research. Available online:

<http://www.kulturostyrimai.lt/wp-content/uploads/2017/08/Gyventoj%C5%B3dalvyvaimaskult%C5%ABrojeirpasitenkinimaskult%C5%ABrospaslaugomis.pdf>

² The methodology and report for the 2017 study were prepared by J. Verikienė, V. Jonikova, D. Olšauskė et al. In the following, the 2017 research is referred to in this report as the work of these authors. Available online:

<http://www.kulturostyrimai.lt/wp-content/uploads/2017/08/2017-Gyventoju-dalyvavimo-kulturoje-tyrimo-ataskaita.pdf>

³ The methodology and report for the 2020 survey was prepared by A. Ambrazevičienė, R. Matulaitienė et al. The 2020 study is referred to in the rest of this report as the work of these authors. Available at:

<https://www.kulturostyrimai.lt/visos-temos/kulturos-politika/gyventoju-dalyvavimas-kulturoje-ir-pasitenkinimas-kulturos-paslaugomis-2020/>

⁴ For more detailed methodology, see in Annex No. 1.

satisfaction with cultural services over the period 2014–2023 and the possible reasons behind these changes;

- ⇒ To identify and assess the differences in the population's participation in culture and satisfaction with cultural services between gender, age, education and income groups in 10 districts, and in the municipalities of Vilnius, Kaunas, Klaipėda, Šiauliai, Panevėžys and Alytus (hereafter 6 municipalities) and the possible reasons for these differences.

Within the scope of analysis defined in the technical specification, the survey allows for calculation, review or justification of the indicators established in the strategic documents of the Republic of Lithuania: the values of indicators of the strategic goals, objectives and impact indicators set out in the Strategic Operational Plans (SOPs) for the areas under the Minister of Culture's

management, the State Progress Strategy "Lithuania 2030" (LT 2030), the National Progress Plan (NPP) 2021–2030, the Plan for the Implementation of the Provisions of the Programme of the Government of the Republic of Lithuania approved in 2021 (the LRG NPP), the strategic goals, objectives and impact indicators of the Programme of Development of Culture and Creativity of the Republic of Lithuania (PD of the Ministry of Culture of the Republic of Lithuania).

This summary report also includes a typology of the population according to their level of cultural engagement, discusses other relevant issues related to the cultural sector (e.g. UNESCO activities, free museum visits on Sundays, paid content subscriptions, etc.), and analyses the correlations between various social aspects and cultural engagement, as well as the reasons for, and barriers to, engaging in cultural life.

KEY DEFINITIONS USED IN THE REPORT

The chapters deal with different areas of culture through several sections:

Engagement (in creative or (and) cultural activities) is involvement in cultural activities, independent participation in them, i.e. the pursuit of creative activities or artistic expression, for example, singing, painting, sculpting or filmmaking.

Social participation and volunteering are voluntary social activities related to culture clubs, associations, groups or organisations, contributing to their activities with one's time or resources. This kind of participation includes culture-related sponsorship, charity and community activities.

Use (attendance, consumption) is attendance of events, use of cultural services and consumption of cultural products. Such activities include visits to theatres and museums, virtual visits to cultural heritage sites, reading books, watching movies, listening to the radio, etc.

Overviews of some fields of culture may not cover all these three aspects. For example, participation in public library activities is only possible through social participation and volunteering; therefore, only the latter is covered in the overview of the field of public libraries.

Other terms used in the report:

Individuals involved in the cultural sector: people whose present or previous studies or occupation have been related to the production of cultural content or art, or the provision of cultural services.

NOTATION OF STATISTICALLY SIGNIFICANT DIFFERENCES

The tables and charts in the report highlight statistically significant differences between the results for sociodemographic groups and Lithuanian regions. The differences between sociodemographic groups indicated in the tables are calculated in comparison to the Lithuanian average, i.e. a total percentage or average value calculated for all respondents. In the graphs showing the results of the 2014, 2017, 2020 and 2023 surveys, only statistically significant changes in the results of the 2023 survey compared to the 2020 survey are indicated.

SIGNS USED IN TABLES AND DIAGRAMS

- ▲ – statistically significantly higher than the value for all respondents (overall %) or the value for 2020
- ▼ – statistically significantly lower than the value for all respondents (overall %) or the 2020 value

If there is no marking in the table or chart, the value is not statistically significantly different from the overall Lithuanian or 2020 result.

EXAMPLE

Wish to engage in performing arts activities of non-participants by sociodemographic characteristics

% calculated in rows		<i>N</i>	Tends to	Does not tend to	No opinion
<i>Total (%)</i>		2849	18%	65%	18%
Gender	Male	1377	12% ▼	72% ▲	16%
	Female	1472	23% ▲	58% ▼	19%

12% of men who are not involved in the performing arts express a wish to be involved in such activities. This is statistically significantly lower than the average in Lithuania (18%). In contrast, women (23%) are statistically significantly more likely to engage in such activities. The number of men and women who say they do not have an opinion on this issue is not statistically significantly different from the Lithuanian average.

OTHER REMARKS

As a general rule, the date '2023' indicated next to the results in the report refers to the period of the survey. However, it should be taken into account that the results discussed in the report cover 12 months and refer to the population's cultural activities, engagement in cultural activities or consumption of culture from July–August 2022 to July–August 2023, unless otherwise stated. Respondents were asked to answer questions about this period in the survey.

In the overview presented at the beginning of the first chapter of this Summary, the results of the different years of the surveys are given in brackets, indicating the data from the start of the measurement of the relevant indicator up to 2023. If four numbers are given, this means that data for all waves from 2014 up to 2023 are given, for example: (13% → 14% → 14% → 14%). If two figures are given, this means that the indicator was introduced in 2020 and the change from 2020 to 2023 is indicated in brackets, for example: (14% → 18%).

Where percentages are given as whole numbers, this is done using rounding rules. When adding up the percentages for individual domains, categories or answer options, the rounding may result in discrepancies of 1–2% of the total sum (e.g. the sum might be 99% or 101%). Rounding may also result in charts having different column lengths, even though they are accompanied by the same rounded number.

The data was weighted during its processing to smooth out minor discrepancies with the Lithuanian population statistics. The report presents the 'weighted' percentages, while the indicated samples are 'unweighted', i.e. the same as in the survey. This is done to allow for a more accurate estimation of the errors.

01

COMPARISON OF DIFFERENT FIELDS OF CULTURE



COMPARISON OF DIFFERENT FIELDS OF CULTURE: SUMMARY (1/2)

	<p>47% ▲ engaged in creative and/or cultural activities.</p>	<p>26% ▲ participated in cultural activities socially or voluntarily.</p>	<p>56% ▲ consumed at least 4 cultural products or cultural services live*.</p>
<p>Indicators %</p>			
	<p>66% of the population are satisfied with the accessibility of culture.</p>	<p>Highest indicator 70% – public libraries</p>	<p>Lowest indicator 46% – archives</p>
<p>Accessibility assessment</p>		<p>The biggest improvement 34% → 46% – archives</p>	<p>The biggest decrease 74% → 64% – books and periodicals</p>
	<p>67% of the population are satisfied with the quality of culture.</p>	<p>Highest indicator 68% – films</p>	<p>Lowest indicator 46% – archives</p>
<p>Quality assessment</p>		<p>The biggest improvement 25% → 46% – archives</p>	<p>The biggest decrease 71% → 64% – books and periodicals</p>
	<ul style="list-style-type: none"> - 99% of the population consumes at least one cultural product. - Almost all residents watch films, and more than 90% read books or periodicals. 85% of the population visited live or virtual performing arts events (theatre, music concert, etc.) during the year, 80% visited cultural heritage sites live or virtually, 60% visited museums. 57% of the population attended live or virtual events or watched or listened to programmes in the field of architecture, visual arts or crafts. Libraries were used by 35% and archives by 7% of the population. 		

Notations (compared to 2020): ▼ decreased ▲ increased ◆ remained similar; no marking – a trend not assessed (new question or indicator)

* Visiting events, exhibitions, museums, cultural heritage sites, and reading books (not including reading periodicals).

COMPARISON OF DIFFERENT FIELDS OF CULTURE: SUMMARY (2/2)



Trends

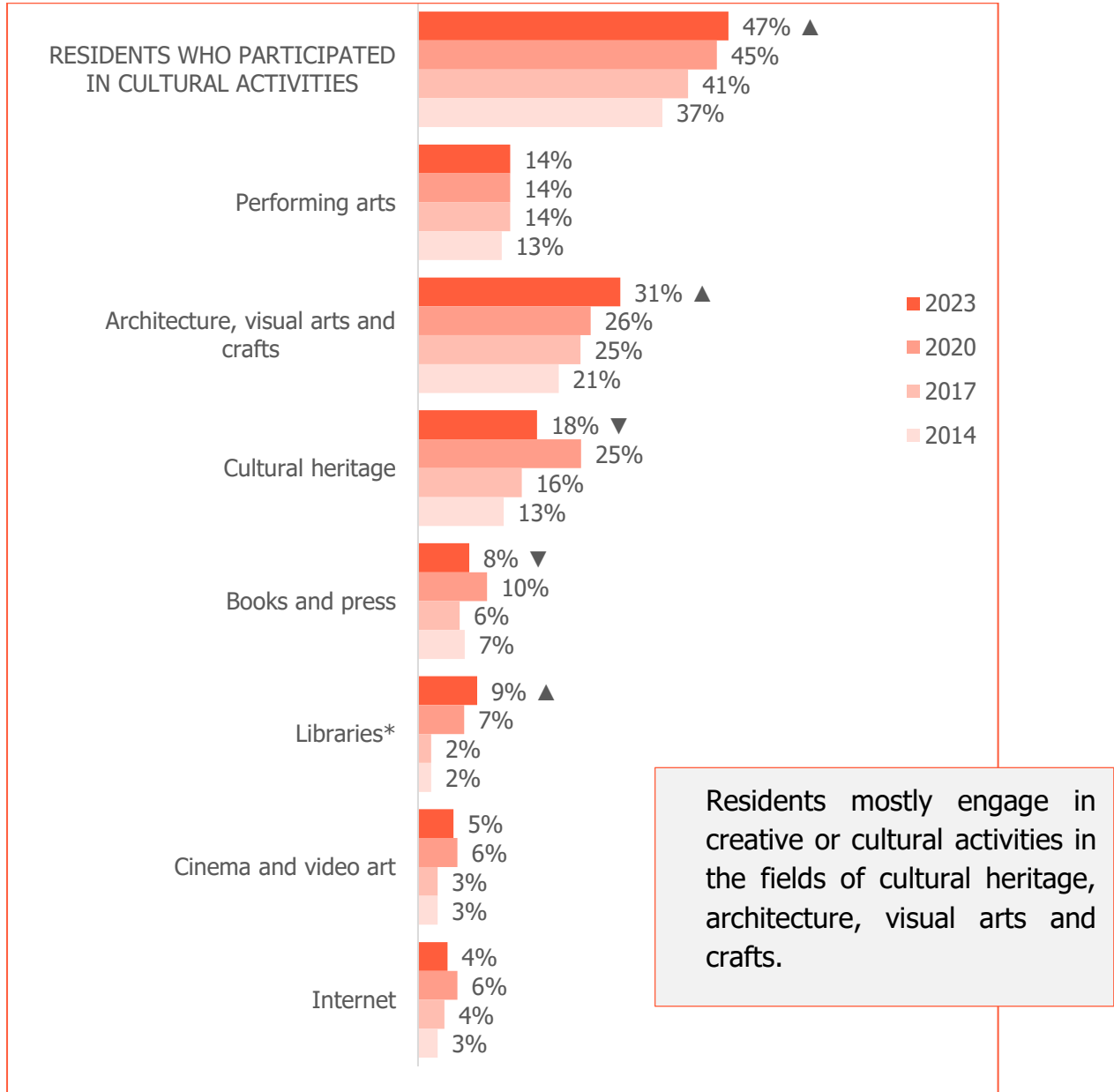
- From 2023, the overall indicator of evaluation of **access to** cultural services has been separated into the assessment of accessibility of live cultural services and accessibility of digital content. 57% are satisfied with the accessibility of the **live** services. Satisfaction with the accessibility of **digital content** is 45% this year. 66% of the population in 2023 rate the overall accessibility of cultural services favourably (i.e. very good or good in at least half of the evaluated fields), compared to 68% in 2020. Taking into account the small difference and differences in survey methodology, it can be said that the assessment of accessibility has remained stable.
- Looking at trends using the weighted indicator used in the older studies to measure the **change in accessibility**, there was a slight decrease in cultural accessibility (70% → 62% → 68% → 66%).
- From 2023, the overall indicator of evaluation of the **quality** of cultural services has been separated into the assessment of the quality of live cultural services and the quality of digital content. 62% are satisfied with the quality of the **live** services. Satisfaction with the quality of **digital content** is 43% this year. 68% of the population in 2023 rate the overall quality of cultural services favourably (i.e. very good or good in at least half of the evaluated fields), compared to 67% in 2020. Taking into account the small difference and differences in survey methodology, it can be said that the assessment of quality has remained stable.
- The indicator used in older studies to measure the **change in quality** has decreased (76% → 72% → 70% → 62%).
- The **engagement in creative/cultural activities** has been growing since 2014 (37% → 41% → 45% → 47%). In 2023, the growth is driven by an increase in the pursuit of activities in the field of architecture, visual arts and crafts.
- **Creative leisure activities** generated **income for** 5% of the population (first surveyed in 2023).
- In the 2023 survey, the **rate of social participation and volunteering** increased significantly again (10% → 10% → 21% → 26%).
- **The overall consumption of culture**, including consumption of mass media, has remained absolute (99–100%) since 2014. Consumption of **live** culture, counting the consumption/use of at least half of the products/services live, is gradually increasing (43% → 44% → 50% → 56%). Visits to exhibitions of visual arts, architecture, crafts and design (48% → 50% → 52% → 57%), visits to museums or heritage sites (73% → 71% → 79% → 82%), listening to radio stations (80% → 82% → 80% → 88%) have all increased in 2023. Consumption of performing arts, books and periodicals, and films is at a very high level and the results do not differ significantly compared to previous surveys. The use of library services fluctuates from year to year but remains largely unchanged (38% → 35% → 39% → 35%), while the use of archives decreased in 2023 (up to 7%).



Spotlight

- With a few exceptions, the accessibility and quality of cultural services are better evaluated by younger people, people with higher education, office workers, students, people involved in the cultural sector, and people with high income. Women often evaluate the quality of live cultural services better than men.
- The share of the population satisfied with **the accessibility of** cultural services is statistically significantly higher in Vilnius and Kaunas cities and Kaunas county (excluding Kaunas city), and lower in Panevėžys city, Vilnius, Šiauliai, Panevėžys, Telšiai counties (excluding cities), small towns and villages.
- The number of people satisfied with **the quality of** cultural services is higher in Vilnius city, Kaunas and Alytus counties (excluding cities). The number of people satisfied with the quality of cultural services is lower in Vilnius, Klaipėda and Šiauliai counties (excluding cities), small towns and villages.

ENGAGEMENT IN CULTURAL/CREATIVE ACTIVITIES BY FIELDS 2014–2023



* Engagement in library activities is considered only as social participation, therefore here the indicator of social participation is included.

Almost half (47%) of residents of Lithuania aged 15 and over were engaged in cultural or creative activities in various fields during the year. Compared to 2020, this share has increased slightly but statistically significantly. In 2023, compared to 2020, more of the population was involved in the

visual arts (e.g. painting, taking artistic photography, etc.) and libraries (social, voluntary activities), and less in cultural heritage (e.g. collecting historical items), books and press (e.g. literature production, blogging). Engagement in the performing arts, cinema and video art, and internet

activities (e.g. game or website development) remained similar.

Social participation includes volunteering, financial support to cultural organisations; participation in various cultural organisations and communities; attending classes, educations, and similar events; as well as some field-specific activities, such as writing letters to the media, screening one’s own film, etc. The analysis of changes in individual forms of social participation shows that financial support for most cultural areas and volunteering in some areas have decreased in 2023, while

the increase in the overall social participation indicator is due to an increase in participation in classes, educations, and similar activities, as well as other forms of social participation.

The sociodemographic groups most likely to participate in cultural activities, in general, are women, the youngest residents (15–29), the population with higher education, office workers (civil servants, professionals), students, individuals involved in the cultural sector, and high-income earners.

Table 1. Engagement in creative/cultural activities by fields and sociodemographic characteristics

% calculated in rows		N	All cultural activities	Performing arts	Architecture, visual arts and crafts	Cultural heritage	Books and press	Cinema and video art	Internet
Total (%)		3307	47%	14%	31%	18%	8%	5%	4%
Gender	Male	1578	40% ▼	13%	18% ▼	20% ▲	7%	7% ▲	6% ▲
	Female	1729	53% ▲	15%	42% ▲	16% ▼	9%	4%	3% ▼
Age groups	15–19	183	73% ▲	47% ▲	49% ▲	19%	18% ▲	17% ▲	14% ▲
	20–29	370	54% ▲	20% ▲	36% ▲	16%	13% ▲	12% ▲	10% ▲
	30–39	460	47%	11%	31%	18%	8%	6%	6%
	40–49	505	45%	13%	29%	19%	5% ▼	5%	4%
	50–59	715	43% ▼	10% ▼	28%	18%	5% ▼	3% ▼	3%
	60–69	484	43%	10% ▼	27%	17%	5% ▼	2% ▼	1% ▼
	70 and more	590	43%	9% ▼	29%	19%	8%	2% ▼	1% ▼
Education	Primary, lower-secondary	297	40% ▼	19% ▲	26%	10% ▼	6%	5%	5%
	Upper-secondary	886	37% ▼	12% ▼	24% ▼	14% ▼	6% ▼	6%	4%
	Post-secondary	691	42% ▼	9% ▼	29%	14% ▼	4% ▼	4%	2% ▼
	Higher	1433	57% ▲	17% ▲	37% ▲	24% ▲	11% ▲	5%	6%
Nationality	Lithuanian	3059	48%	14%	31%	18%	8%	6%	5%
	Other nationality	248	41% ▼	9% ▼	26%	14%	6%	4%	2%
Occupation	Civil servants, professionals	1260	55% ▲	18% ▲	34% ▲	22% ▲	9%	6%	6% ▲
	Manual workers	657	32% ▼	7% ▼	21% ▼	11% ▼	4% ▼	4%	2% ▼
	Retired, people with disabilities	791	40% ▼	8% ▼	27% ▼	18%	6%	1% ▼	1% ▼
	Unemployed	374	45%	9% ▼	32%	14%	9%	5%	4%
	Students	206	75% ▲	45% ▲	51% ▲	20%	16% ▲	18% ▲	14% ▲
	Working (not specified) N<30	19	66%	21%	46%	21%	10%	16%	5%
Involvement in the cultural sector	Involved in the cultural sector	543	76% ▲	30% ▲	54% ▲	33% ▲	20% ▲	15% ▲	10% ▲
	Involved in the cultural sector	2764	42% ▼	11% ▼	26% ▼	15% ▼	5% ▼	4% ▼	3% ▼

% calculated in rows		N	All cultural activities	Performing arts	Architecture, visual arts and crafts	Cultural heritage	Books and press	Cinema and video art	Internet
Total (%)		3307	47%	14%	31%	18%	8%	5%	4%
Marital status	Married/living together	1990	44% ▼	11% ▼	28% ▼	18%	6% ▼	4%	4%
	Single, unmarried	602	58% ▲	26% ▲	37% ▲	20%	14% ▲	12% ▲	9% ▲
	Divorced	344	46%	10% ▼	33%	18%	7%	3%	4%
	Widower, widow	371	45%	11%	34%	13% ▼	5%	1% ▼	1% ▼
Household size (number of people)	One	765	45%	12%	31%	17%	8%	5%	4%
	Two	1274	44%	12% ▼	27% ▼	18%	7%	5%	5%
	Three	615	51%	17%	33%	20%	8%	7%	5%
	Four and more	653	50%	18% ▲	35% ▲	17%	8%	6%	4%
Children under 15 in the family	No	2586	47%	14%	30%	18%	8%	5%	5%
	Yes	721	48%	15%	35% ▲	17%	8%	6%	4%
Monthly income per HH member	Low (up to EUR 600)	938	38% ▼	10% ▼	26% ▼	14% ▼	7%	4% ▼	3% ▼
	Medium (601–1000 EUR)	970	45%	11% ▼	31%	17%	6% ▼	4% ▼	3% ▼
	High (over EUR 1000)	806	52% ▲	16%	31%	22% ▲	10% ▲	7% ▲	7% ▲
	Not specified	593	59% ▲	21% ▲	38% ▲	20%	9%	8% ▲	7% ▲

Table 2. Engagement in creative/cultural activities by fields and regions

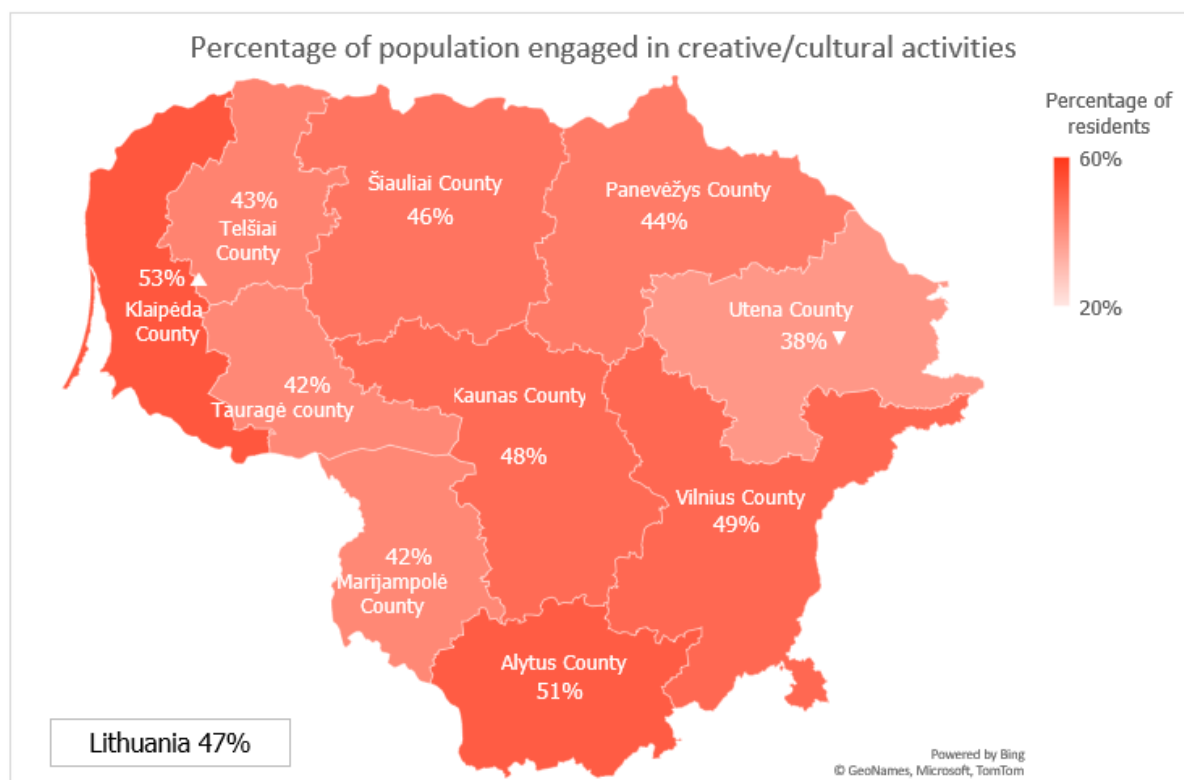
% calculated in rows		N	All cultural activities	Performing arts	Architecture, visual arts and crafts	Cultural heritage	Books and press	Cinema and video art	Internet
Total (%)		3307	47%	14%	31%	18%	8%	5%	4%
Size of population area	Vilnius city	615	48%	12%	32%	18%	10%	6%	7% ▲
	Other major cities (Kaunas, Klaipėda, Šiauliai, Panevėžys)	729	51% ▲	17%	33%	21%	9%	7%	6%
	Other cities (over 3 000 inhabitants)	898	47%	14%	30%	18%	8%	5%	3% ▼
	Towns and villages (up to 3 000 inhabitants)	1065	44% ▼	13%	29%	17%	6% ▼	4%	3%
6 major cities	Vilnius city	615	48%	12%	32%	18%	10%	6%	7% ▲
	Kaunas city	337	51%	12%	32%	19%	8%	6%	5%
	Klaipėda city	173	62% ▲	25% ▲	39% ▲	24% ▲	11%	9%	8%
	Šiauliai city	116	48%	25% ▲	30%	23%	9%	8%	8%
	Panevėžys city	103	38%	7%	27%	18%	6%	7%	2%
	Alytus city	114	53%	13%	40% ▲	24%	11%	5%	5%
6 districts of large cities without county centres	Vilnius County	295	50%	16%	32%	16%	6%	8%	3%
	Kaunas County	313	44%	10% ▼	27%	18%	7%	4%	3%
	Klaipėda County	194	45%	14%	31%	17%	7%	4%	4%
	Šiauliai County	188	45%	19%	30%	15%	5%	3%	2%
	Panevėžys County	150	49%	15%	35%	19%	10%	4%	3%
	Alytus County	98	50%	12%	32%	22%	7%	2%	4%

% calculated in rows		N	All cultural activities	Performing arts	Architecture, visual arts and crafts	Cultural heritage	Books and press	Cinema and video art	Internet
Total (%)		3307	47%	14%	31%	18%	8%	5%	4%
Counties (including county centres)	Vilnius County	910	49%	13%	32%	17%	8%	7%	6%
	Kaunas County	650	48%	11% ▼	30%	18%	8%	5%	4%
	Klaipėda County	367	53% ▲	19% ▲	35%	21%	9%	6%	6%
	Šiauliai County	304	46%	21% ▲	30%	18%	6%	5%	4%
	Panevėžys County	253	44%	12%	32%	18%	8%	5%	3%
	Alytus County	212	51%	12%	35%	22%	8%	3%	4%
	Marijampolė County	167	42%	12%	26%	19%	8%	2% ▼	3%
	Telšiai County	165	43%	16%	26%	16%	5%	5%	1% ▼
	Utena County	164	38% ▼	10%	27%	17%	7%	4%	4%
	Tauragė County	115	42%	14%	24%	10% ▼	7%	7%	5%

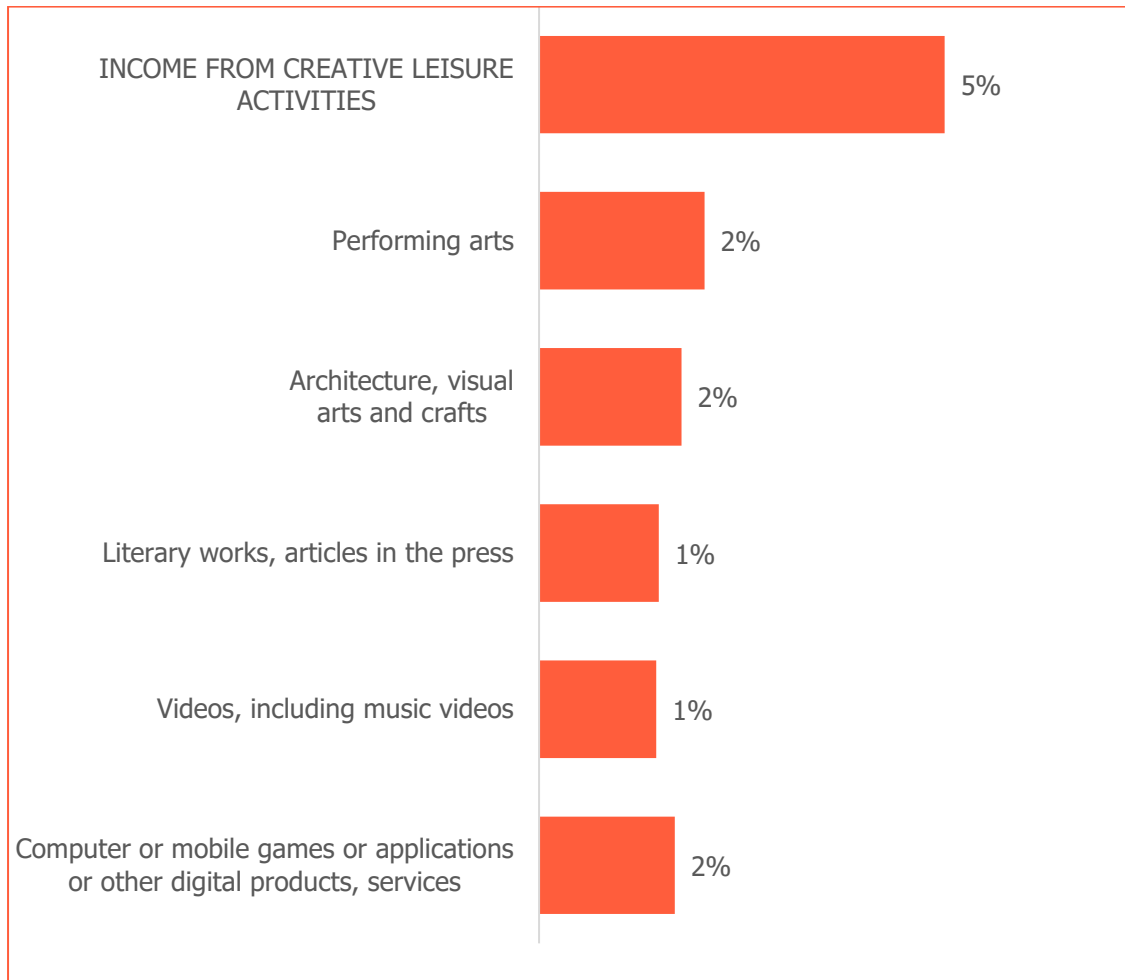
In a regional comparison, Klaipėda city and Klaipėda County (including the city) have a higher share of the population engaged in

creative and/or cultural activities, while Utena County and small cities and towns have a lower share.

Figure 1. Percentage of population engaged in creative/cultural activities in counties, including county centres, including county centres



INCOME FROM CREATIVE LEISURE ACTIVITIES 2023



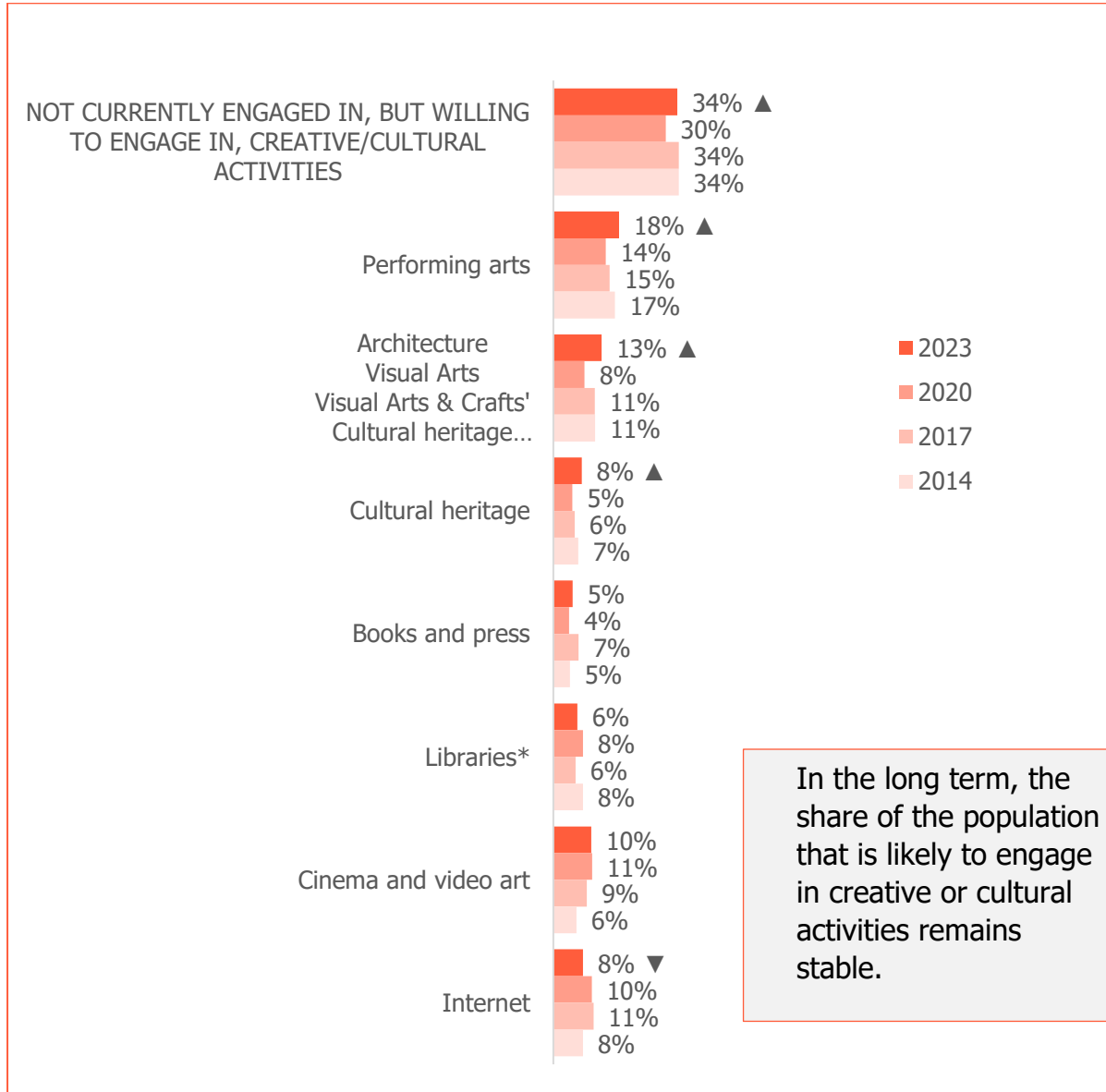
Creative leisure activities generated income for 5% of the Lithuanian population. Income is mostly generated from one activity, not several. Each cultural activity generates income for 1–2% of the population. As the overall number of people receiving income from such activities is very small, it is not meaningful to compare them with each other.

Income from creative leisure activities was more likely to be earned by men, 15–29-

year-olds, those with higher education, office workers, students, people involved in the cultural sector, and high-income earners.

In a regional comparison, residents of Vilnius city and Panevėžys county (excluding the city) were more likely to receive income from creative leisure activities, while residents of small areas and Šiauliai county (excluding the city) were less likely to do so.

WILLINGNESS OF NON-PARTICIPANTS TO ENGAGE IN CREATIVE/CULTURAL ACTIVITIES BY FIELD 2014–2023



* Engagement in library activities is considered only as social participation, therefore here the indicator of social participation is included.

3 out of 10 people who are not currently engaged in creative or cultural activities would be willing to do so. Compared to 2020, the proportion of the population in this category is statistically significantly higher this year, but it has only returned to its previous level compared to previous

surveys. The most considered activities are performing arts, architecture, visual arts and crafts, and cinema and video art. In 2023, compared to 2020, there was an increase in the wish to engage in performing arts, architecture and visual arts, and cultural heritage activities, and a

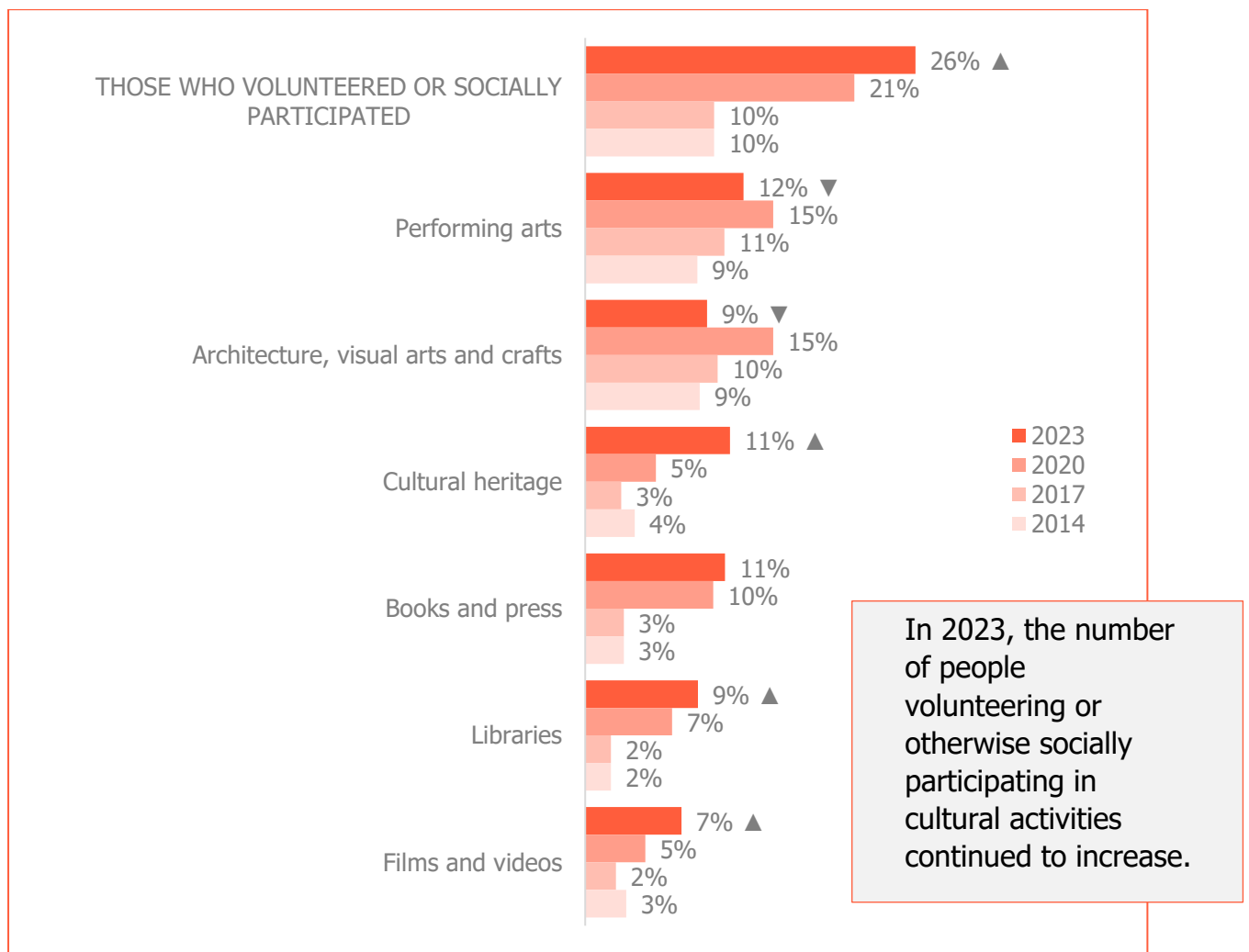
decrease in the wish to engage in online activities.

Younger respondents (15–29), students, people with higher education, office workers, high-income earners, and those involved in the cultural sector would be more eager to engage in creative or

cultural activities in general, as well as in individual activities.

Among the regions, the most likely willing to engage in creative/cultural activities are residents of Klaipėda, Panevėžys and Alytus counties (including county centres).

SOCIAL PARTICIPATION AND VOLUNTEERING IN CULTURAL ACTIVITIES, 2014–2023



In 2023, there was a significant increase in the total proportion of the population socially participating or volunteering in cultural activities (from 21% to 26%).

Social participation has also increased for some individual types of cultural activities such as cultural heritage, libraries, cinema and video art, while participation has

decreased in performing arts, architecture, visual arts and crafts.

Young people aged 15–29, students, as well as people with higher education, office

jobs, and high incomes are more likely to socially participate and volunteer in cultural activities.

Table 3. Social participation, volunteering in cultural activities by field and sociodemographic characteristics

% calculated in rows		N	All cultural activities	Performing arts	Architecture, visual arts and crafts	Cultural heritage	Public libraries	Books and press	Cinema and video art
Total (%)		3307	26%	12%	9%	11%	9%	11%	7%
Gender	Male	1578	22% ▼	11%	8% ▼	10%	6% ▼	10%	7%
	Female	1729	28% ▲	14%	11%	12%	11% ▲	12%	8%
Age groups	15–19	183	55% ▲	36% ▲	15% ▲	18% ▲	13%	14%	13% ▲
	20–29	370	32% ▲	18% ▲	12%	14%	8%	15% ▲	12% ▲
	30–39	460	24%	12%	10%	10%	7%	11%	8%
	40–49	505	22%	10%	9%	11%	9%	10%	8%
	50–59	715	22% ▼	10%	8%	10%	10%	9%	6%
	60–69	484	21% ▼	7% ▼	8%	11%	7%	7% ▼	4% ▼
	70 and more	590	24%	9% ▼	8%	10%	10%	13%	6%
Education	Primary, lower-secondary	297	23%	16%	7%	10%	6%	6% ▼	4% ▼
	Upper-secondary	886	19% ▼	9% ▼	6% ▼	7% ▼	5% ▼	7% ▼	6%
	Post-secondary	691	18% ▼	9% ▼	7% ▼	6% ▼	7%	6% ▼	6%
	Higher	1433	34% ▲	15% ▲	13% ▲	16% ▲	12% ▲	16% ▲	10% ▲
Nationality	Lithuanian	3059	26%	13%	10%	12%	9%	11%	8%
	Other nationality	248	15% ▼	8% ▼	6% ▼	7% ▼	5% ▼	5% ▼	4% ▼
Occupation	Civil servants, professionals	1260	34% ▲	16% ▲	14% ▲	16% ▲	11% ▲	15% ▲	11% ▲
	Manual workers	657	10% ▼	6% ▼	3% ▼	4% ▼	4% ▼	3% ▼	3% ▼
	Retired, people with disabilities	791	20% ▼	7% ▼	7% ▼	8% ▼	9%	9%	4% ▼
	Unemployed, seeking for employment	374	20% ▼	7% ▼	8%	7% ▼	6% ▼	9%	7%
	Students	206	53% ▲	37% ▲	14% ▲	19% ▲	13%	17% ▲	14% ▲
	Working (not specified) N<30	19	42%	21%	21%	27%	16%	20%	16%
Relationship with the cultural field	Involved in the cultural sector	543	54% ▲	29% ▲	25% ▲	27% ▲	21% ▲	26% ▲	18% ▲
	Not involved in the cultural sector	2764	20% ▼	9% ▼	6% ▼	8% ▼	6% ▼	8% ▼	5% ▼
Marital status	Married/living together	1990	23% ▼	10% ▼	9%	11%	8%	11%	8%
	Single, unmarried	602	38% ▲	21% ▲	13% ▲	16% ▲	10%	13%	9%
	Divorced	344	23%	10%	8%	8%	8%	10%	6%
	Widower, widow	371	22%	11%	7%	9%	10%	8%	4% ▼
Household size (number of people)	One	765	25%	11%	9%	11%	9%	10%	5% ▼
	Two	1274	23%	10% ▼	8%	10%	8%	11%	8%
	Three	615	26%	13%	9%	11%	8%	9%	7%
	Four and more	653	31% ▲	17% ▲	13% ▲	13%	10%	13%	10%
Children under 15 in the family	No	2586	25%	12%	8%	11%	9%	11%	7%
	Yes	721	28%	14%	13% ▲	11%	10%	12%	9%

% calculated in rows		N	All cultural activities	Performing arts	Architecture, visual arts and crafts	Cultural heritage	Public libraries	Books and press	Cinema and video art
Total (%)		3307	26%	12%	9%	11%	9%	11%	7%
Monthly income per HH member	Low (up to EUR 600)	938	20% ▼	9% ▼	7% ▼	8% ▼	9%	8% ▼	6% ▼
	Medium (601–1000 EUR)	970	24%	11%	9%	12%	9%	10%	7%
	High (over EUR 1000)	806	30% ▲	15% ▲	12% ▲	15% ▲	8%	14% ▲	10% ▲
	Not specified	593	31% ▲	16% ▲	11%	11%	8%	12%	8%

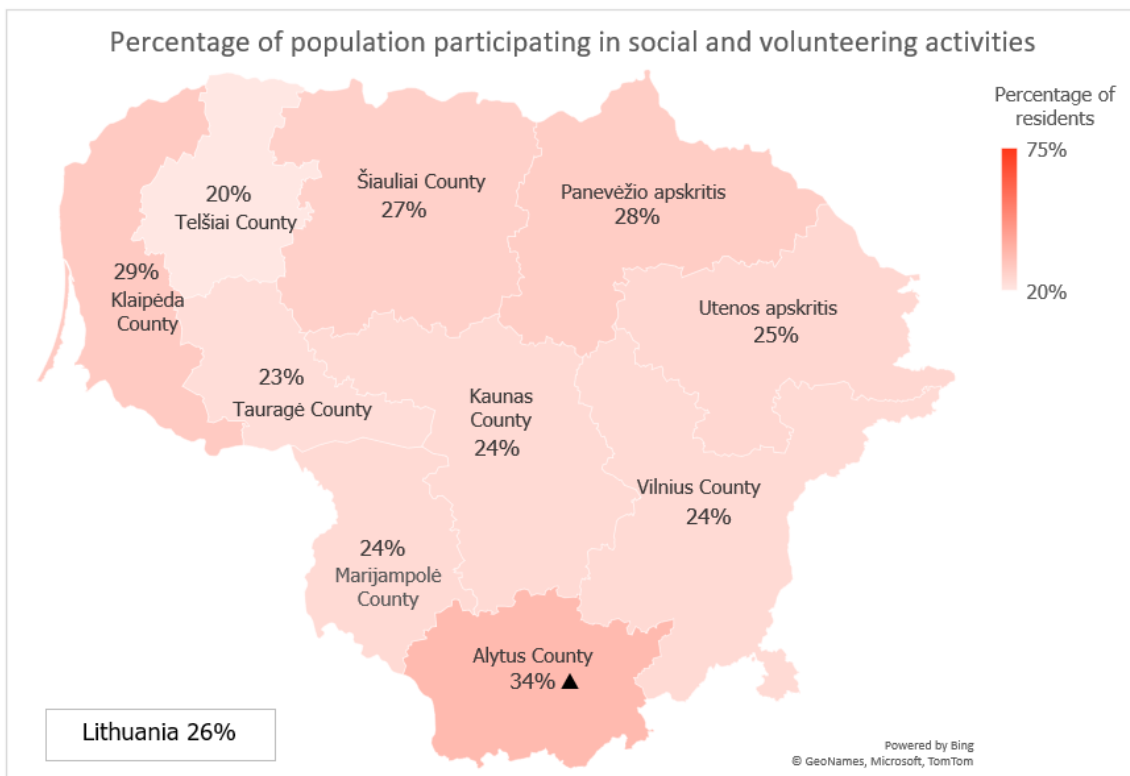
Table 4. Social participation, volunteering in cultural activities by area and region

% calculated in rows		N	All cultural activities	Performing arts	Architecture, visual arts and crafts	Cultural heritage	Public libraries	Books and press	Cinema and video art
Total (%)		3307	26%	12%	9%	11%	9%	11%	7%
Size of population area	Vilnius m.	615	23%	11%	8%	10%	6% ▼	11%	7%
	Other major cities (Kaunas, Klaipėda, Šiauliai, Panevėžys)	729	28%	16% ▲	12%	11%	10%	12%	11% ▲
	Other cities (over 3 000 inhabitants)	898	26%	13%	9%	11%	9%	11%	7%
	Towns and villages (up to 3 000 inhabitants)	1065	25%	10% ▼	9%	12%	9%	9%	6%
6 major cities	Vilnius m.	615	23%	11%	8%	10%	6% ▼	11%	7%
	Kaunas m.	337	25%	13%	10%	10%	9%	12%	10%
	Klaipėda m.	173	38% ▲	25% ▲	16% ▲	18% ▲	12%	16%	13% ▲
	Šiauliai m.	116	34%	22% ▲	14%	10%	8%	11%	10%
	Panevėžio m.	103	20%	6%	7%	6%	7%	9%	9%
	Alytus m.	114	27%	12%	8%	6%	7%	14%	7%
6 districts of large cities without county centres	Vilnius County	295	25%	10%	8%	11%	7%	10%	5%
	Kaunas County	313	24%	10%	6%	9%	7%	9%	5%
	Klaipėda County	194	22%	10%	9%	9%	8%	8%	3% ▼
	Siauliai County	188	23%	14%	9%	8%	7%	9%	6%
	Panevėžys County	150	33% ▲	15%	15%	16%	17% ▲	17%	9%
	Alytus County	98	38% ▲	17%	15%	26% ▲	18% ▲	16%	12%
Counties (including county centres)	Vilnius County	910	24%	11%	8%	10%	7% ▼	11%	7%
	Kaunas County	650	24%	12%	8%	10%	8%	10%	8%
	Klaipėda County	367	29%	17% ▲	12%	13%	10%	11%	8%
	Siauliai County	304	27%	17% ▲	11%	8%	7%	10%	7%
	Panevėžys County	253	28%	11%	12%	12%	13%	14%	9%
	Alytus County	212	34% ▲	15%	13%	18% ▲	14% ▲	15%	10%
	Marijampolė County	167	24%	10%	8%	12%	8%	11%	7%
	Telšiai County	165	20%	13%	5%	7%	9%	6% ▼	6%
	Utena County	164	25%	9%	12%	15%	11%	9%	5%
Tauragė County	115	23%	8%	12%	15%	11%	12%	11%	

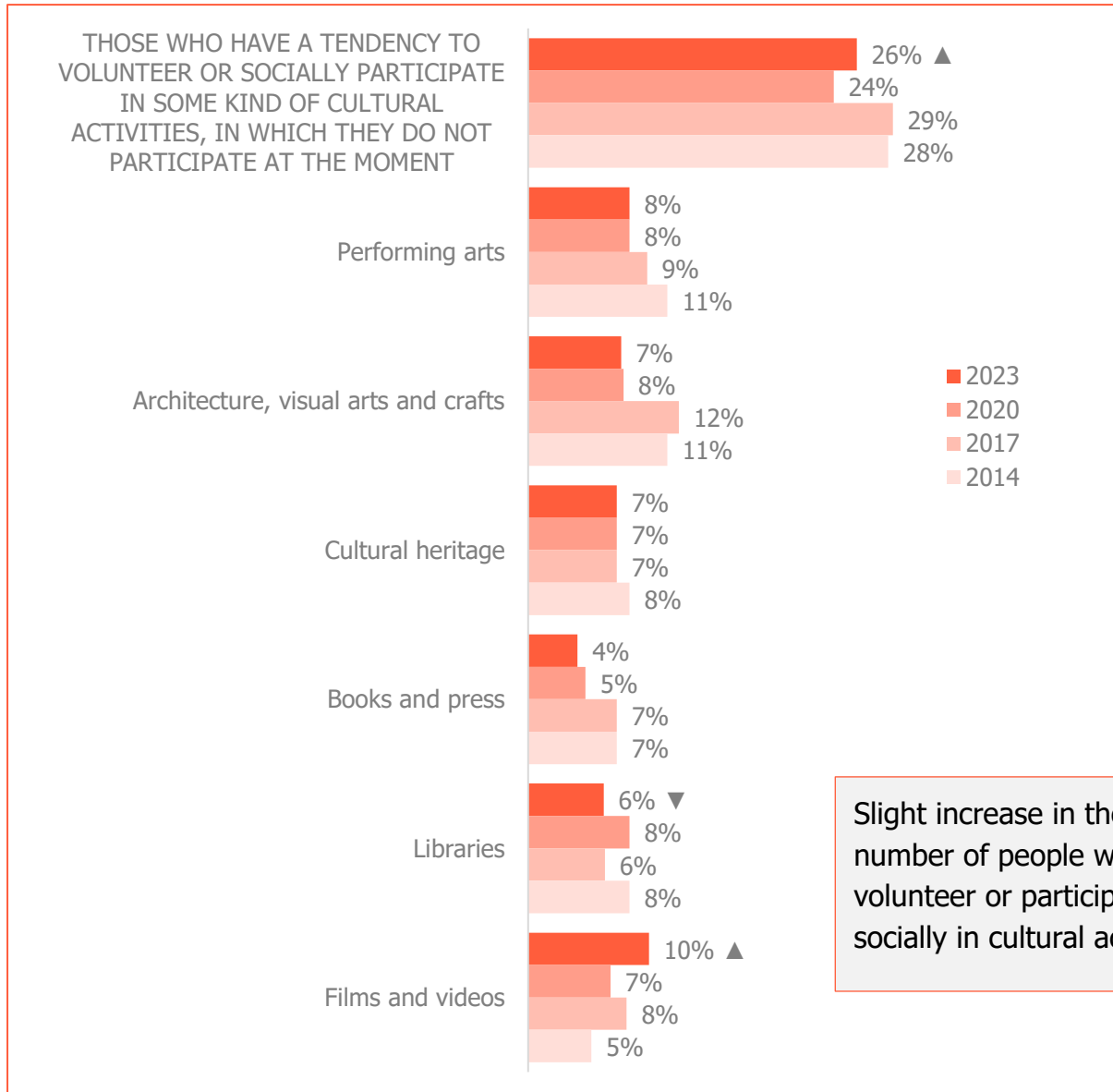
There are just a few regional differences. In general, Klaipėda residents more often socially participate / volunteer in cultural activities – 38% compared to 26% of the total population; Klaipėda residents are more likely to socially participate / volunteer in all activities except books and press. Residents of Panevėžys and Alytus

counties (excluding these cities) and Alytus county (both including and excluding Alytus) are also more likely to socially participate/volunteer in cultural activities overall. Other counties are not statistically significantly different from the overall Lithuanian average (21%).

Figure 2. Percentage of population participating in social and volunteering activities in Lithuanian Counties, including county centres



TENDENCY OF THOSE WHO DO NOT SOCIALLY PARTICIPATE IN CULTURAL ACTIVITIES TO PARTICIPATE IN THEM



One in four people said they would like to socially participate or volunteer in cultural activities in which they are not currently socially participating or volunteering. This number is slightly higher than in 2020.

The willingness to engage in activities is at a similar level in different areas, ranging from 4% in books and press to 10% in cinema and video art. Compared to 2020,

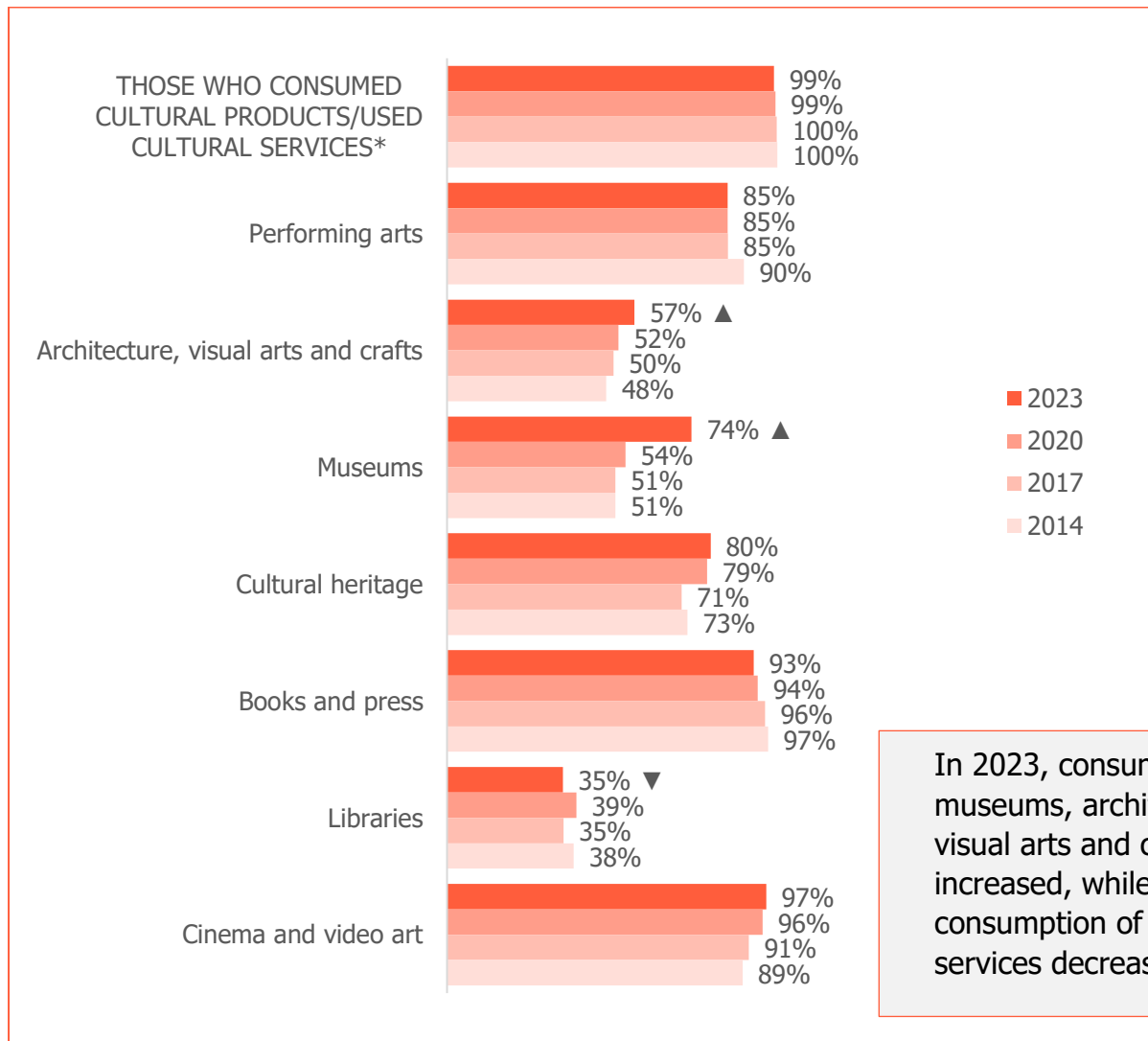
only the willingness to participate in activities related to cinema and video art has increased statistically significantly, willingness to socially participate in library activities decreased, while the willingness to participate in other activities has remained the same.

People aged 15–29, those with higher education, students, office workers, high-

income earners, people with children and those of households of 4 or more people are more willing to socially participate/volunteer in cultural activities. In a regional comparison, the cities of

Klaipėda and Alytus, and the counties of Panevėžys and Alytus (excluding county centres) have relatively higher proportions of those who are willing to socially participate in cultural activities.

CONSUMPTION OF PRODUCTS OR USE OF SERVICES OF DIFFERENT FIELDS OF CULTURE 2014–2023



*Including virtual consumption – watching and listening to programmes and events, virtual visits to museums, etc.

Almost all residents of Lithuania consume at least one cultural product (99.3%). The highest percentage of people watch cinema and video art, read books and periodicals, and watch performing arts. Compared to

2020, cultural consumption in the fields of museums, architecture, visual arts and crafts has increased, while the use of libraries has decreased.

Women, those with higher education, office workers, students, people involved in the cultural sector, and high-income earners are more likely to consume products from different cultural sectors.

In a regional comparison, Kaunas, Klaipėda and Alytus show the highest consumption of cultural products (especially Alytus). Residents of Panevėžys and Vilnius County (excluding Vilnius city) consume the least cultural products.

Table 5. The consumption of products/use of services by fields and sociodemographic characteristics (overall consumption is 99.3% and therefore not shown separately in the table)

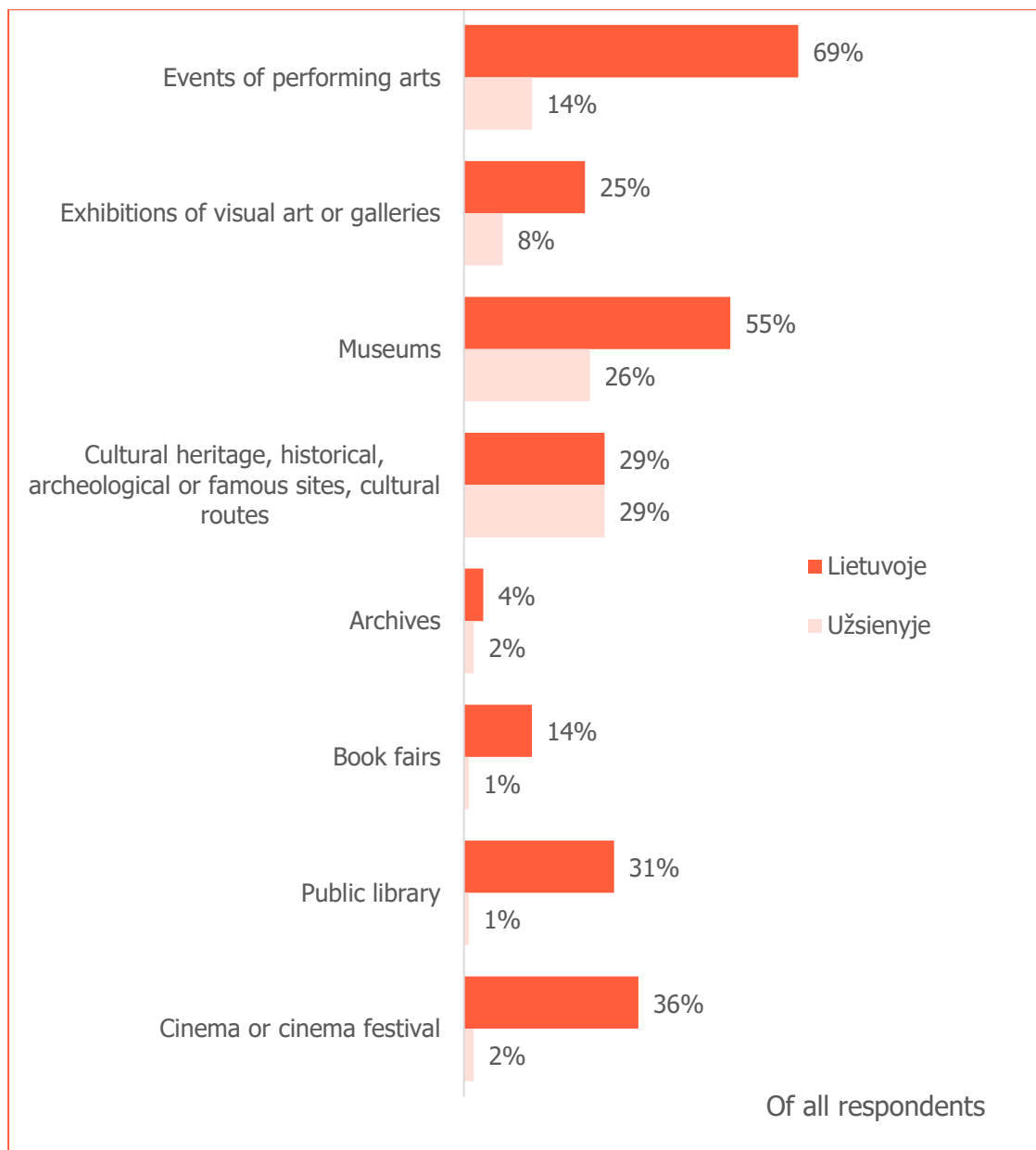
% calculated in rows		N	Performing arts	Architecture, visual arts and crafts	Museums	Cultural heritage	Books and press	Libraries	Cinema and video art
Total (%)		3307	85%	57%	74%	80%	93%	35%	97%
Gender	Male	1578	82% ▼	51% ▼	71% ▼	77% ▼	90% ▼	27% ▼	96%
	Female	1729	88% ▲	61% ▲	76% ▲	82% ▲	95% ▲	42% ▲	97%
Age groups	15–19	183	90%	59%	83% ▲	88% ▲	90%	67% ▲	97%
	20–29	370	82%	50% ▼	72%	78%	88% ▼	37%	95%
	30–39	460	87%	53%	75%	82%	92%	32%	97%
	40–49	505	88%	57%	73%	79%	92%	36%	97%
	50–59	715	84%	57%	71%	79%	94%	29% ▼	97%
	60–69	484	87%	62% ▲	77%	84% ▲	97% ▲	32%	97%
	70 and more	590	80% ▼	58%	71%	75% ▼	94%	35%	96%
Education	Primary, lower-secondary	297	78% ▼	42% ▼	57% ▼	65% ▼	85% ▼	34%	97%
	Upper-secondary	886	78% ▼	45% ▼	61% ▼	70% ▼	87% ▼	27% ▼	95% ▼
	Post-secondary	691	82% ▼	55%	73%	79%	95%	29% ▼	98%
	Higher	1433	92% ▲	67% ▲	85% ▲	89% ▲	97% ▲	43% ▲	97%
Nationality	Lithuanian	3059	86% ▲	58%	75%	81% ▲	93%	36%	97%
	Other nationality	248	74% ▼	46% ▼	63% ▼	69% ▼	93%	21% ▼	97%
Occupation	Civil servants, professionals	1260	92% ▲	66% ▲	84% ▲	89% ▲	96% ▲	39% ▲	98% ▲
	Manual workers	657	79% ▼	50% ▼	63% ▼	73% ▼	90% ▼	22% ▼	96%
	Retired, people with disabilities	791	81% ▼	56%	71%	76% ▼	94%	32%	96%
	Unemployed	374	76% ▼	38% ▼	56% ▼	63% ▼	88% ▼	32%	95%
	Students	206	90% ▲	59%	86% ▲	91% ▲	89%	67% ▲	95%
	Working (not specified) N<30	19	95% ▲	62%	92%	89% ▲	100%	69% ▲	92%
Relationship to the cultural field	Involved in the cultural sector	543	94% ▼	77% ▲	91% ▲	94% ▼	98% ▲	56% ▲	97%
	Not involved in the cultural sector	2764	83% ▲	53% ▼	71% ▼	77% ▲	92%	31% ▼	97%
Marital status	Married/living together	1990	86% ▲	57%	75%	81% ▲	94%	33%	97%
	Single, unmarried	602	85%	57%	77%	82%	89% ▼	44% ▲	95%
	Divorced	344	83%	59%	65% ▼	75% ▼	94%	31%	97%
	Widower, widow	371	80% ▼	53%	69% ▼	74% ▼	93%	34%	97%
Household size (number of people)	One	765	82%	57%	69% ▼	75% ▼	92%	33%	96%
	Two	1274	85%	59%	76%	81%	94%	31% ▼	97%
	Three	615	86%	56%	75%	82%	92%	37%	96%
	Four and more	653	87%	53% ▼	75%	81%	92%	43% ▲	97%

% calculated in rows		N	Performing arts	Architecture, visual arts and crafts	Museums	Cultural heritage	Books and press	Libraries	Cinema and video art
Total (%)		3307	85%	57%	74%	80%	93%	35%	97%
Children under 15 in the family	No	2586	85%	58%	74%	80%	93%	33%	97%
	Yes	721	86%	51% ▼	74%	81%	92%	41% ▲	96%
Monthly income per HH member	Low (up to EUR 600)	938	78% ▼	46% ▼	63% ▼	70% ▼	90% ▼	32% ▼	95%
	Medium (601–1000 EUR)	970	85%	57%	74%	79%	93%	36%	97%
	High (over EUR 1000)	806	89% ▲	67% ▲	82% ▲	87% ▲	95% ▲	32%	98% ▲
	Not specified	593	90% ▲	58%	79% ▲	86% ▲	93%	44% ▲	96%

Table 6. The consumption of products/use of services by fields and region (total consumption is 99.3% and therefore not shown separately in the table)

% calculated in rows		N	Performing arts	Architecture, visual arts and crafts	Museums	Cultural heritage	Books and press	Libraries	Cinema and video-art
Total (%)		3307	85%	57%	74%	80%	93%	35%	97%
Size of population area	Vilnius m.	615	80% ▼	57%	73%	78%	94%	30% ▼	98%
	Other major cities (Kaunas, Klaipėda, Šiauliai, Panevėžys)	729	89% ▲	63% ▲	79% ▲	83% ▲	93%	31% ▼	97%
	Other cities (over 3 000 inhabitants)	898	87% ▲	54%	74%	81%	93%	41% ▲	96%
	Towns and villages (up to 3 000 inhabitants)	1065	84%	54%	71% ▼	78%	92%	36%	96%
6 major cities	Vilnius	615	80% ▼	57%	73%	78% ▼	94%	30% ▼	98%
	Kaunas	337	91% ▲	63% ▲	81% ▲	86% ▲	97% ▲	28% ▼	97%
	Klaipėda	173	98% ▲	80% ▲	94% ▲	95% ▲	95%	38%	97%
	Šiauliai	116	89%	60%	75%	80%	87%	32%	98%
	Panevėžys	103	66% ▼	39% ▼	54% ▼	58% ▼	84% ▼	27%	94%
	Alytus	114	91% ▲	68% ▲	90% ▲	91% ▲	99% ▲	54% ▲	95%
6 districts of large cities without county centres	Vilnius County	295	82% ▼	50% ▼	69%	74% ▼	91%	38%	96%
	Kaunas County	313	88%	56%	76%	84% ▲	97% ▲	32%	97%
	Klaipėda County	194	91% ▲	62%	80% ▲	86% ▲	91%	41%	95%
	Šiauliai County	188	79% ▼	51%	67%	77%	85% ▼	36%	96%
	Panevėžys County	150	85%	56%	74%	80%	95%	42%	96%
	Alytus County	98	93% ▲	74% ▲	88% ▲	89% ▲	95%	51% ▲	97%
Counties (including county centres)	Vilnius County	910	81% ▼	55%	72%	76% ▼	93%	33%	97%
	Kaunas County	650	90% ▲	60%	78% ▲	85% ▲	97% ▲	30% ▼	97%
	Klaipėda County	367	94% ▲	70% ▲	87% ▲	90% ▲	93%	39%	96%
	Šiauliai County	304	83%	55%	70%	78%	86% ▼	35%	97%
	Panevėžys County	253	77% ▼	49% ▼	66% ▼	71% ▼	90%	36%	95%
	Alytus County	212	92% ▲	72% ▲	88% ▲	90% ▲	97% ▲	52% ▲	96%
	Marijampolė County	167	84%	46% ▼	57% ▼	71% ▼	91%	32%	97%
	Telšiai County	165	82%	44% ▼	67% ▼	72% ▼	91%	33%	96%
	Utena County	164	82%	49%	72%	77%	93%	44% ▲	95%
Tauragė County	115	83%	49%	67%	74%	90%	39%	95%	

CONSUMPTION OF PRODUCTS OR USE OF SERVICES OF DIFFERENT FIELDS OF CULTURE IN LITHUANIA AND ABROAD 2023



More and more residents of Lithuania are travelling abroad every year – in 2023, 46% of respondents say they have been abroad in the last 12 months (27% in 2014, 31% in 2017 and 35% in 2020). One of the activities during travel is attending cultural

events, historical or famous sites, or using cultural services.

The most frequent cultural activity abroad for the residents of Lithuania is visiting cultural heritage sites, historical, archaeological or famous sites (29%). This

is followed closely by visiting museums (26%). These are typical tourist activities. Visiting various performing arts events (14%) and art exhibitions (8%) are also relatively popular when abroad. Other cultural products were consumed or used abroad by a very small proportion of the population.

When comparing the consumption of products and use of services of different fields of culture in Lithuania and abroad, we can notice that watching performing arts – the most popular field of live cultural consumption in Lithuania – is comparatively less popular when abroad. The other two most popular activities, visiting museums and cultural heritage sites, are as popular abroad as in Lithuania, and we can notice similar tendencies to visit art exhibitions abroad as observed in Lithuania. The archives are not frequently contacted neither in Lithuania, nor abroad. There is a significant disproportion

between the use of library services in Lithuania and abroad, as well as the attendance of cinema festivals in Lithuania and abroad. However, the disparity between the most popular areas of cultural consumption in Lithuania and abroad is not unexpected – it can be explained by the language barrier (not relevant for visits to famous places and art exhibitions, mostly irrelevant for visits to museums), the need to plan ahead and the cost for performing arts events, as well as the lower demand for some services when abroad (e.g. libraries).

It should be noted that a large proportion of residents of Lithuania have a favourable personal perception of the accessibility of cultural services abroad, with 41% stating that accessibility is very good or good, and 46% having a favourable perception of the quality of the live services provided abroad (very good or good).

GENERAL INDICATORS FOR LIVE AND VIRTUAL CULTURAL CONSUMPTION

The following table shows the main indicators for live and virtual consumption, as well as the indicators for different fields of culture. The lightest orange rows

indicate live consumption, and the light grey rows indicate digital (virtual) consumption of cultural products and services.

Table 7. Live and virtual consumption of different fields of culture

Residents (aged 15 or older) who during the last 12 months..., %⁵	2014	2017	2020	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
1. attended events of performing arts, watched or listened to programmes	89.7	85.0	84.9	85.6
1.1 attended performing arts events in Lithuania	57.5	61.4	63.7	70.2
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	32.9
1.3 watched or listened to recordings of events	79.3	70.0	69.1	65.0
2. attended events of visual arts, architecture, crafts and design, watched/listened to programmes	47.9	50.4	51.9	56.7
2.1 attended exhibitions of painting, graphic art, photography, sculpture or crafts in Lithuania	28.2	25.0	27.4	25.0
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
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
3. visited museums or cultural heritage sites, watched/listened to programmes	72.6	71.0	78.2	81.8
3.1 visited a museum in Lithuania or abroad	37.8	31.5	36.6	59.5

⁵ Since 2014, the total consumption (live, virtual and both combined) of cultural products and services has been ~99% and basically haven't changed, so these aggregates are no longer observed from 2023 and are therefore not presented. The virtual consumption of at least 4 cultural products/services is also not monitored, as almost the entire population watches films on TV or online.

Residents (aged 15 or older) who during the last 12 months..., %⁵	2014	2017	2020	2023
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
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. visited or contacted the archive live or virtually in Lithuania or abroad	5.5	3.4	9.5	8.9
4.1 visited archives in Lithuania live	3.7	1.6	4.9	4.0
4.2 visited Lithuanian archives online	3.3	2.8	6.9	6.3
4.3 visited, contacted or browsed the websites of archives abroad	2.2	-	3.7	2.0
5. read books and press	97.1	96.3	94.0	90.4
5.1 read books in print or digital format	63.1	66.3	69.4	69.6
5.2 read periodicals (magazines or newspapers) in print or digital format	88.2	86.7	80.3	85.5
6. used library services	38.3	35.3	39.2	35.1
6.1 visited a library in Lithuania live	36.7	31.2	34.7	31.4
6.2 visited a library abroad live	-	-	-	1.4
6.3 visited a library online	13.4	11.9	17.2	13.1
7. watched films and video art	89.0	91.4	95.5	96.8
7.1 attended a cinema festival	35.1	40.8	36.2	37.0
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
7.4 watched foreign films on TV or online	-	-	93.4	91.5
8. listened to the radio ⁶	80.4	81.3	80.1	88.2

Tags: ■ live visitation, consumption ■ virtual visitation, consumption

For a more detailed and informative analysis of the survey results, a live cultural consumption indicator is used from 2020 onwards: R3 "Percentage of the population that has consumed at least 4 live cultural products/services in the last 12 months". A respondent is assigned this indicator if he/she has consumed live products or services from at least 4 of the 8 main

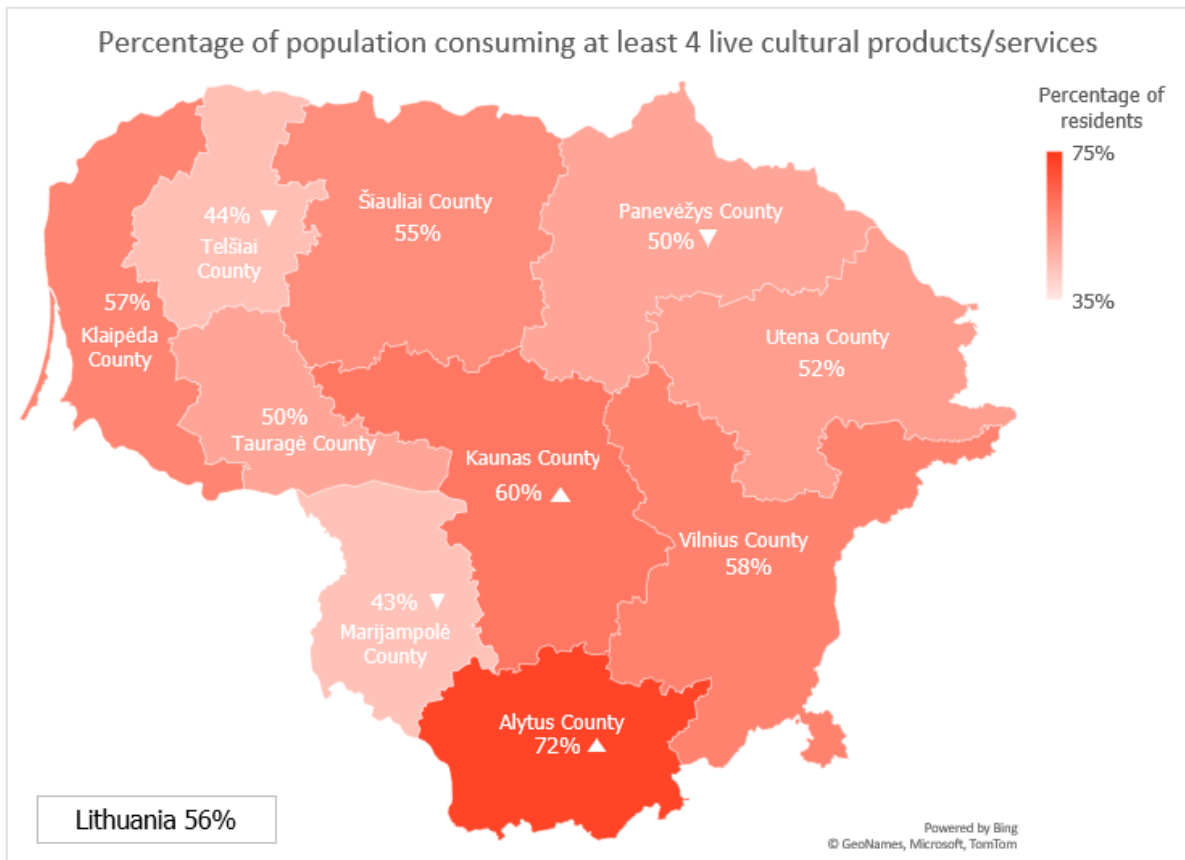
cultural fields included in the survey: 1) Performing arts events, 2) Visual arts, architecture, design events, 3) Visiting museum and gallery exhibitions, 4) Visiting cultural monuments and archaeological sites, 5) Visiting/addressing physical archives, 6) Reading books (not including periodicals), 7) Using public libraries, 8) Going to the cinema. Since 2014, this

⁶ Is not calculated in the total consumption of cultural products/services.

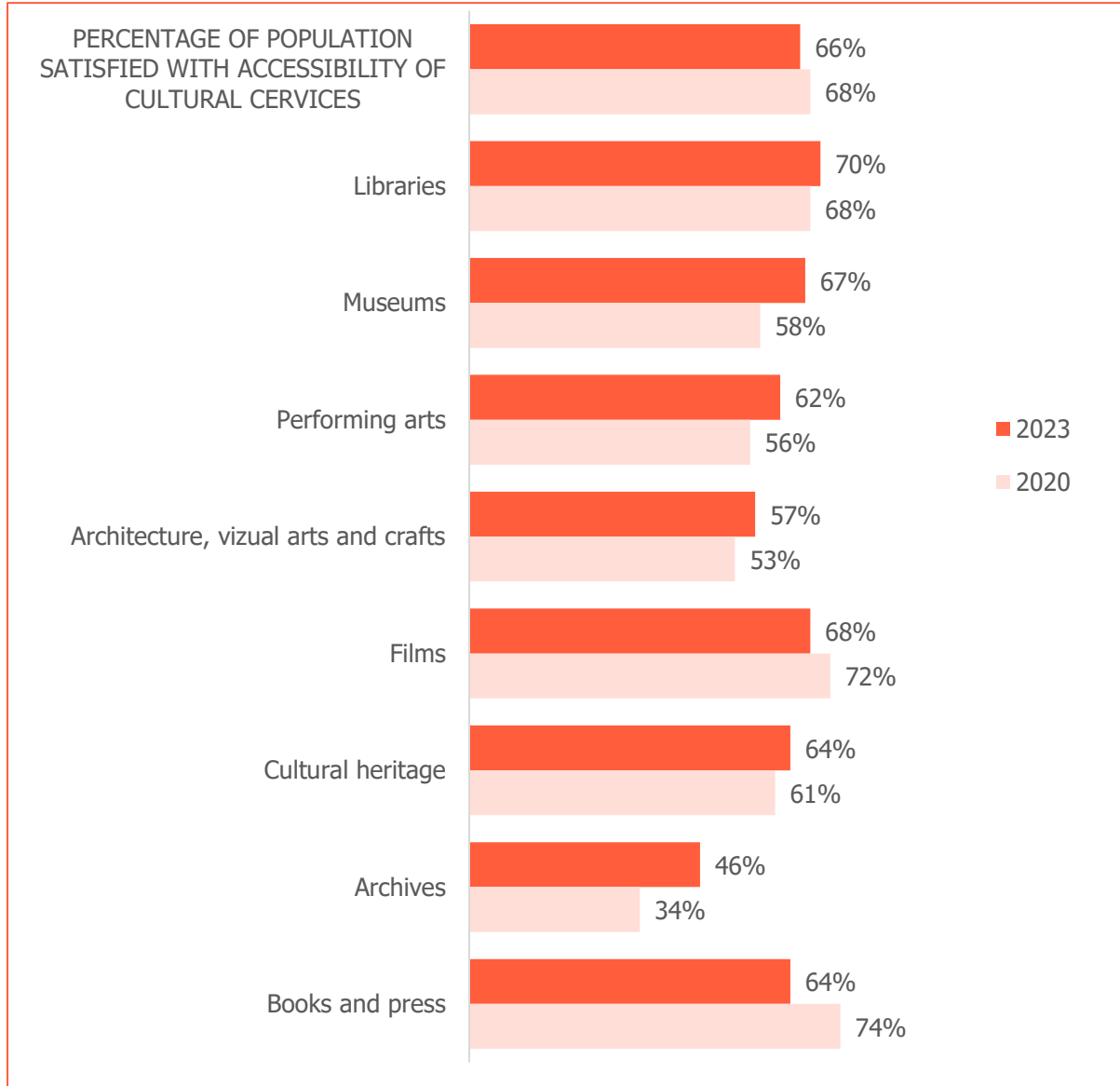
indicator has been growing: 43% in 2014, 44% in 2017, 49% in 2020 and 56% in 2023 of the total Lithuanian population. The increase in 2023 compared to 2020 is relatively large and statistically significant. Among the 6 major cities, Kaunas (66%),

Klaipėda (65%) and Alytus (69%) have a statistically significant increase. In terms of counties, Marijampolė County and Telšiai County (including cities) stand out, where the rate is statistically significantly lower (43% and 44% respectively).

Figure 3. Percentage of population consuming at least 4 live cultural products/services in Lithuanian counties, including county centres



ACCESSIBILITY OF DIFFERENT FIELDS OF CULTURE 2020–2023



* In 2023 accessibility was calculated by combining live accessibility and digital content accessibility: a person is considered satisfied with the accessibility of the field if he/she evaluates positively the live accessibility of that field or evaluates positively the accessibility of the digital content in that field. In 2020, accessibility was measured by a single question asking respondents to think about both the live accessibility and the accessibility of digital content. Due to differences in methodology, the data are not fully comparable, and the statistical significance of the change is not indicated. The overall satisfaction with the accessibility of cultural services is calculated by considering a person to be satisfied with the accessibility of cultural services if he/she has a positive opinion about the accessibility of at least half of the cultural fields.

The overall accessibility score for cultural services, covering both live and digital content, is 66% – this is the percentage of the population that is satisfied with the accessibility of at least half of the fields of

culture assessed. Compared to the accessibility score in 2020 (68%) and taking into account differences in methodology, the overall accessibility score has not changed.

Comparing the individual fields of culture, and taking into account the incomplete comparability of the data between years, it can be seen that the availability of many of the domains can be considered largely unchanged. In a few fields of culture, bigger changes in the assessment of accessibility are notable, and they need to be considered even if the survey methodology was partly different. In particular, the accessibility rating of archives has improved (from 34% in 2020 to 46% in 2023), while the accessibility rating of books and press has fallen (74% and 64% respectively).

Public libraries are considered to be the most accessible of all fields of culture (70%). Access to archives, although the most improved, is the lowest of all areas (46%). This is probably due to the very low use of archives (7% of respondents reported using them in 2023), which is why more than half of the population – significantly more than in the other fields of culture – have no opinion on their accessibility. This can be attributed to the specific nature of archive services, as archives are generally accessed for personal and professional reasons, to find certain information or materials, and are not traditionally associated with (recreational) leisure activities as in other areas.

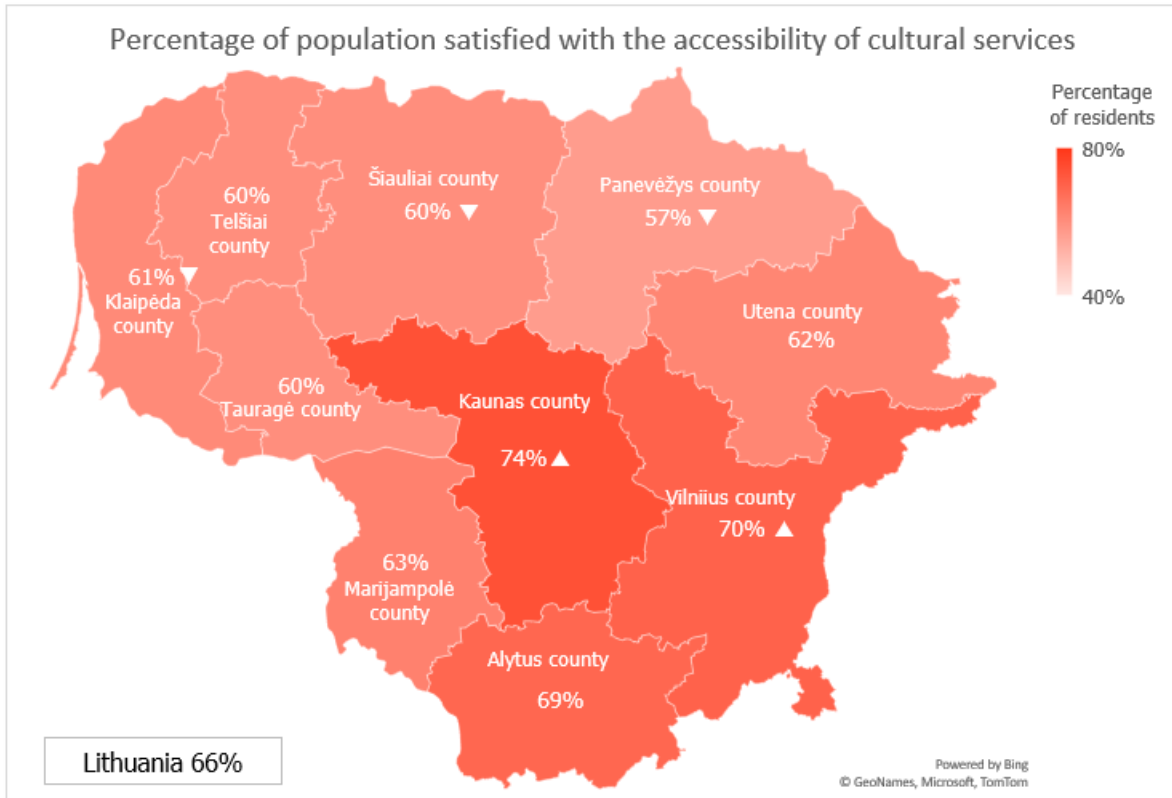
The accessibility of cultural products and services in all or almost all areas is more likely to be highly rated by the youngest age group (15–29), people with higher education, office workers, students, people involved in the cultural field, and people with a middle or high income. The accessibility of several areas is better rated by the 50–59 age group (libraries, performing arts, cultural heritage). Women rate the accessibility of libraries higher, while single people rate the accessibility of visual arts and cinema higher. The accessibility of cultural products and services is rated as lower among the oldest age group (over 70), those with secondary education and below, the retired, the unemployed, and those in the lowest income group.

In Vilnius and Kaunas, almost all fields of culture are rated better, while other cities stand out in individual fields, such as public libraries in Šiauliai and cinema and videos in Alytus. In Klaipėda, the accessibility of a few fields of culture is rated lower. All areas are considered to be less accessible in Vilnius County (excluding Vilnius city), some areas are thought to be less accessible in Šiauliai and Panevėžys counties (excluding cities), and a few areas are more accessible in Kaunas and Alytus counties (excluding cities).

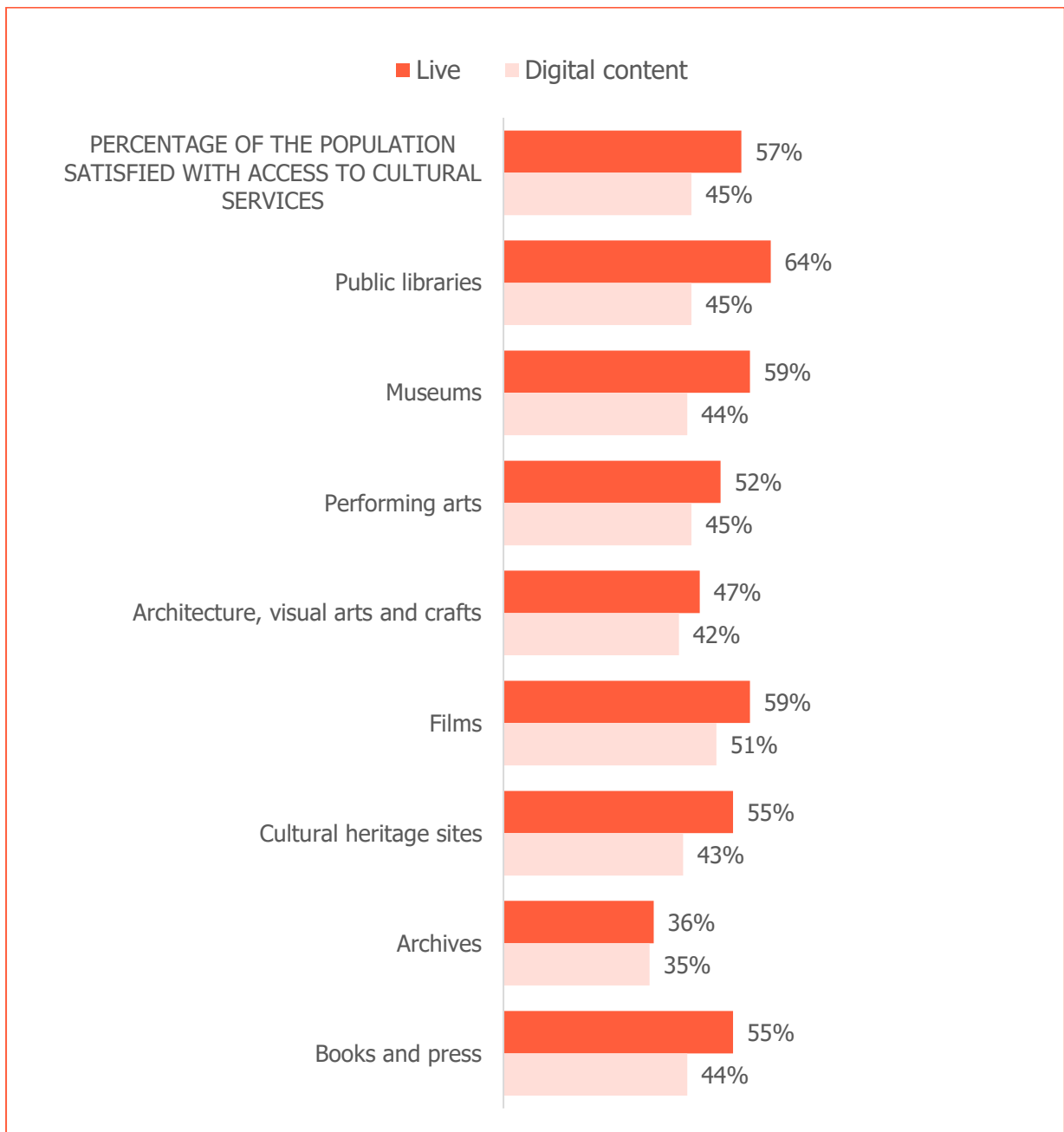
When comparing counties including cities, the accessibility of all cultural services is highest in Kaunas County

(75%) and Alytus County (79%), and lowest in Klaipėda County (64%) and Panevėžys County (63%).

Figure 4. Percentage of population satisfied with the accessibility of cultural services in Lithuanian counties, including county centres



LIVE AND DIGITAL ACCESS TO DIFFERENT FIELDS OF CULTURE 2023



The accessibility of digital content in cultural domains was assessed for the first time in 2023. Compared to live accessibility, the accessibility of digital content in all cultural domains is rated lower, with an overall accessibility rate of 57% for live services and 45% for digital content. When comparing

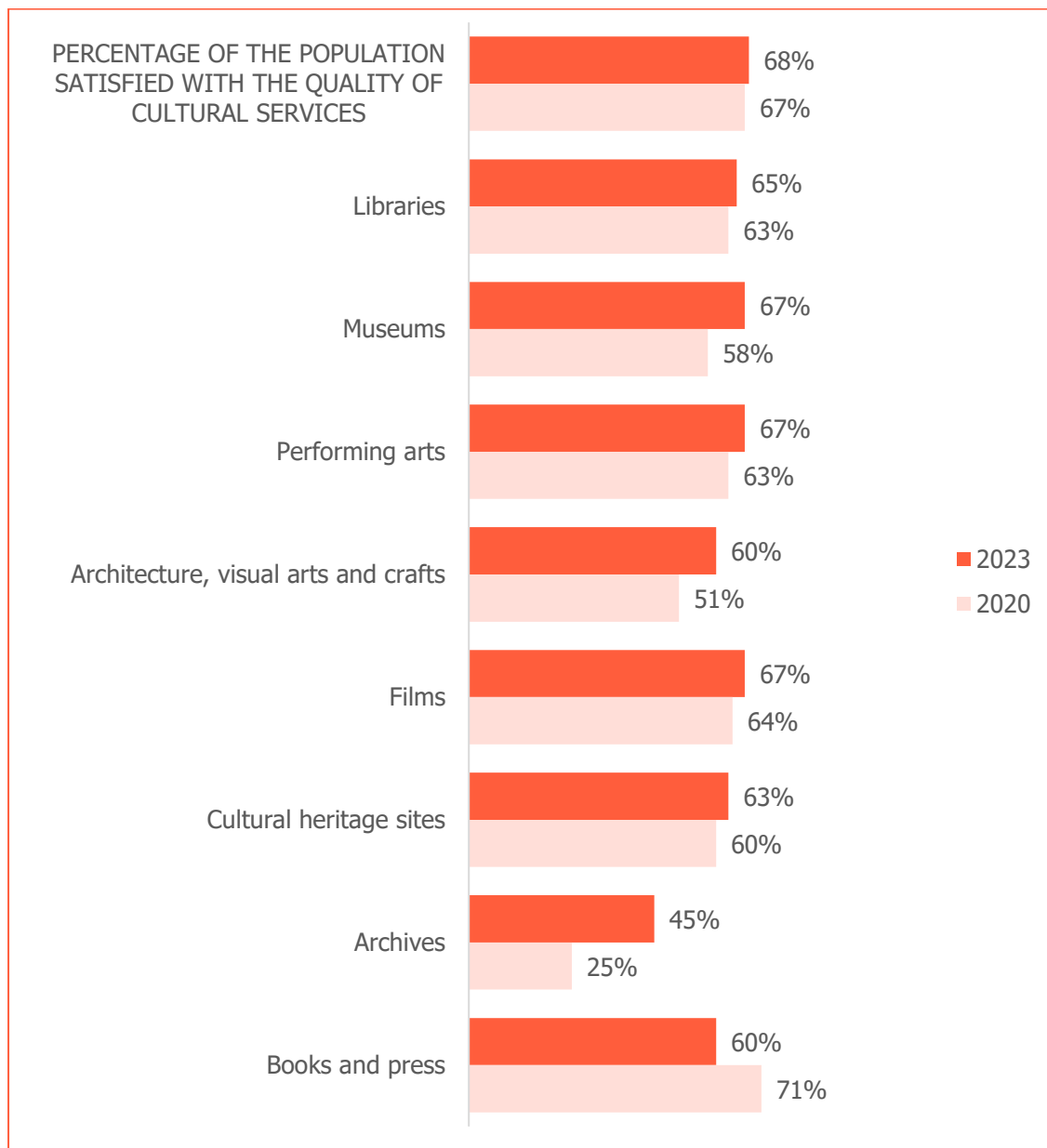
different fields of culture, the availability of digital content for films is rated as the best (51%) and the availability of digital content for architecture, visual arts and crafts as the worst (42%). Notably, archives stand out when comparing different fields of culture, with live and digital accessibility being rated the same

(36% and 35% respectively), while in all other domains live accessibility is rated 5–19% better than digital accessibility. The largest gap between live and digital accessibility is in public libraries (64% and 45% respectively) and museums (59% and 44% respectively). While archives' digitisation and publicity services have proved their worth, other institutions still need to do more in this area. However, when comparing the evaluation of live and digital content, it should be borne in mind that a much higher proportion of those evaluating

digital content indicate that they do not have an opinion, which is more likely to be those who do not use the internet or digital content in that field of culture.

The accessibility of digital content in many cultural areas is rated better in Vilnius, Kaunas, Šiauliai and Alytus cities, and worse in Vilnius, Klaipėda and Panevėžys counties (excluding cities). It is noticeable that digital accessibility of cultural services in all fields, although not limited by geographical location, is rated worse in small towns and villages.

QUALITY OF DIFFERENT FIELDS OF CULTURE 2020–2023



* In 2023 quality was calculated by combining live quality and digital content quality: a person is considered satisfied with the quality of the field if he/she evaluates positively the live quality of that field or evaluates positively the quality of the digital content in that field. In 2020, quality was measured by a single question asking respondents to think about both the live quality and the quality of digital content. Due to differences in methodology, the data are not fully comparable, and the statistical significance of the change is not indicated. The overall satisfaction with the quality of cultural services is calculated by considering a person to be satisfied with the quality of cultural services if he/she has a positive opinion about the quality of at least half of the cultural fields.

The overall quality score for cultural services, covering both live and digital content, is 68% – this is the percentage of the population that is satisfied with the

quality of at least half of the cultural areas assessed. Compared to the quality rating in 2020 (66%) and taking into account

differences in methodology, the overall quality rating has not changed.

When comparing the individual fields of culture, and taking into account the incomplete comparability of the data between years, it is clear that the quality of many of them can be considered unchanged. In a few fields of culture, there is a bigger difference in the assessment of the quality of the field, and these changes need to be taken into account even if the methodology of the survey is different. In particular, the quality rating of archives has improved (from 25% in 2020 to 45% in 2023), while the quality rating of books and press is lower, as was the case for accessibility (71% and 60% respectively).

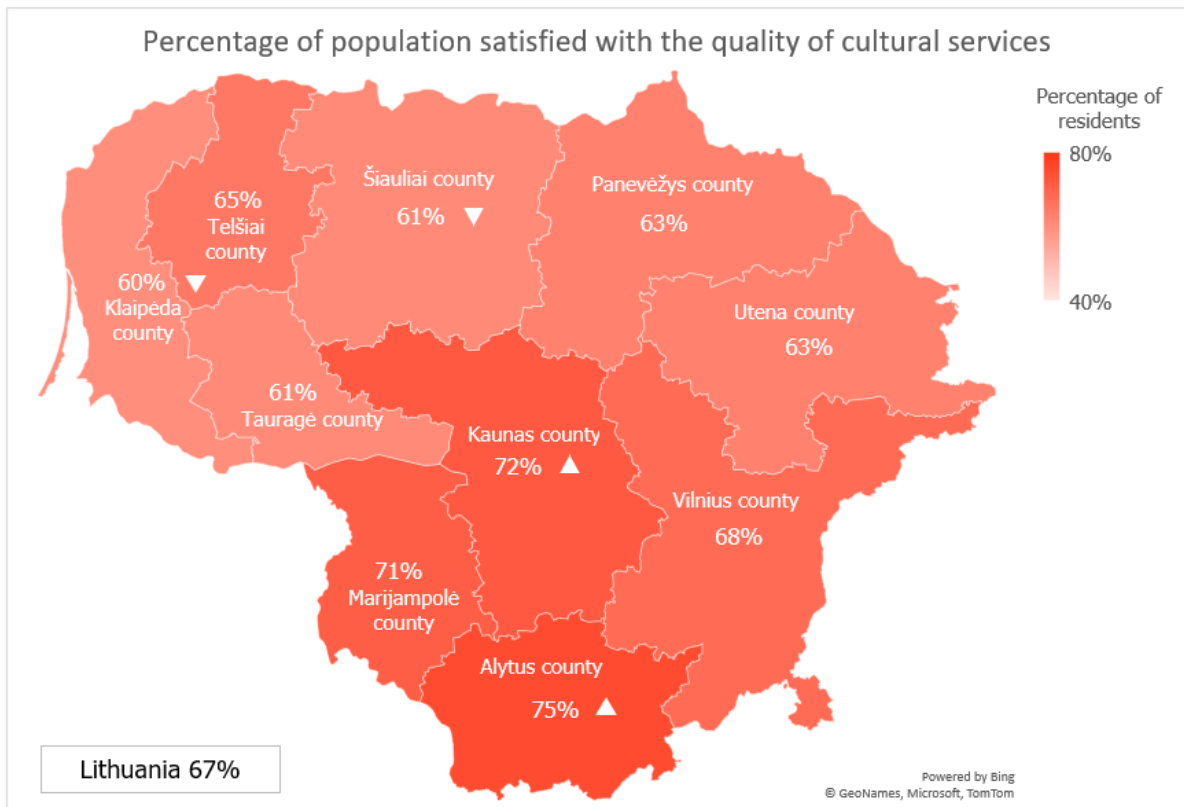
Women are more likely to be satisfied with the quality of live events in all areas of

culture except archives, and the youngest age group (15–19 years) in all areas except museums. For most fields of culture, the quality of live services is better appreciated by those with higher education, office workers and students. For all areas, the quality of all areas is better rated by middle- and high-income earners and those related to a cultural field.

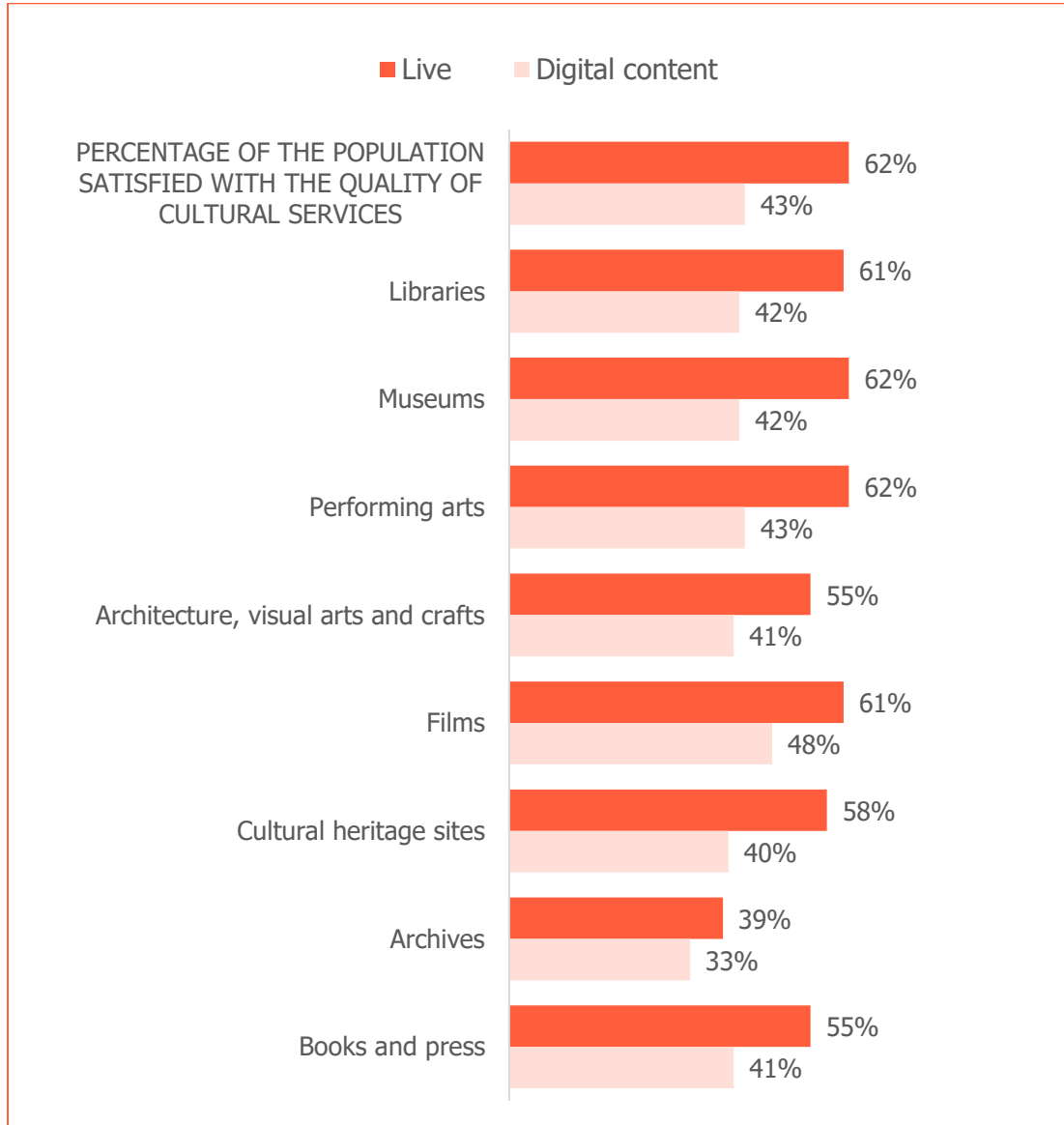
The quality of some cultural services is more often rated as good by the residents of Vilnius and Kaunas cities and Alytus county, and worse – by the residents of Klaipėda city, Vilnius and Klaipėda counties (without cities).

When comparing counties including cities, the quality of all cultural services is highest in Alytus County (76%), and lowest in Klaipėda County (60%).

Figure 5. Percentage of population satisfied with the quality of cultural services in Lithuanian counties, including county centres



QUALITY OF LIVE AND DIGITAL CONTENT IN CULTURAL FIELDS 2023



The quality of digital content in different cultural fields was assessed for the first time in 2023. Compared to the quality of live services, the quality of digital content in all fields of culture is rated lower, with an overall quality score of 62% for live services and 43% for digital content. When comparing different fields of culture, the quality of digital content for films is the best (48%) and the quality of digital content for

archives is the worst (33%). As in the case of accessibility, the lower rating for the quality of archives content is most likely due to the low usage of archives services, which is more likely to lead to a lack of opinion about the quality of archives than in other cultural areas. However, overall, there is little variation in the assessment of the quality of digital content across different fields of culture.

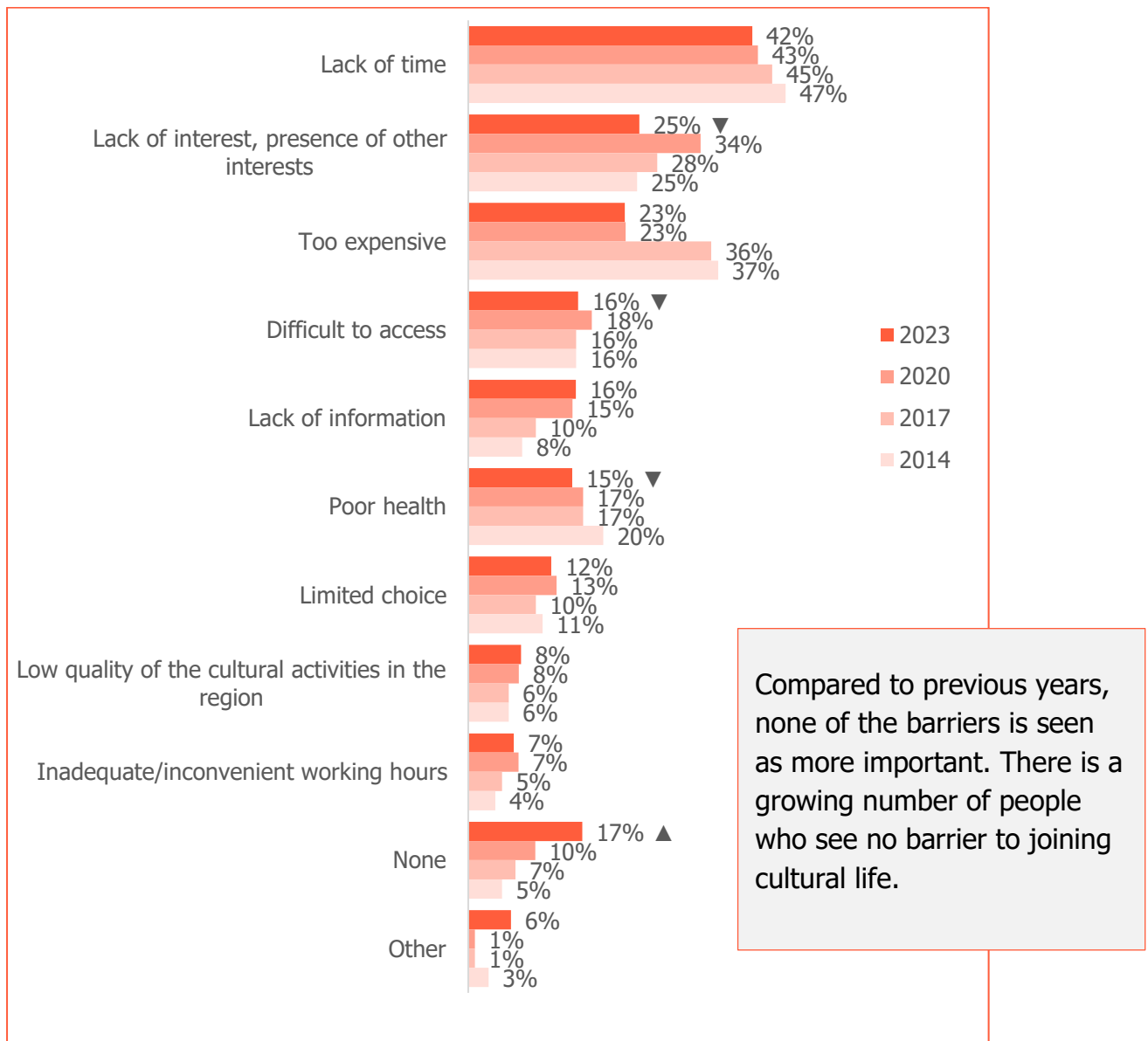
It is also noteworthy that archives stand out as having the smallest gap between the assessment of the quality of live and digital content (a difference of 6%), while in other cases the differences are large. However, when assessing the evaluation of live and digital content, it should be taken in mind that, when it comes to digital content, a much higher proportion of those who have no opinion are more likely to report that they do not use the internet or digital content in that field of culture at all.

The quality of all areas of digital content is more likely to be rated as good by those aged 15–29, and in many areas by those aged 30–39. In some fields, the quality of digital content is more likely to be rated as good by those who have completed higher education. For all cultural domains, the

quality of digital content is more likely to be rated as good by office workers, students, single people (single, unmarried), and high-income earners. Interestingly, women did not differ statistically significantly from men when it came to rating the quality of cultural digital content, unlike when it came to rating live cultural services. All of these ratings are likely to reflect the consumption of digital content, with higher consuming groups also evaluating the quality better.

Residents of Vilnius City, Kaunas and Alytus counties (excluding cities) evaluate the quality of digital content in some fields better, while residents of Vilnius and Panevėžys counties (excluding cities) evaluate it worse. Residents of small towns and villages rated the quality of four areas as lower.

MAIN OBSTACLES TO ENGAGE IN CULTURAL LIFE 2014–2023



The main obstacles to engagement in cultural life remain the same as previously: lack of time and interest, and price. In 2023, the number of people saying that they are not interested in participating in cultural life or that they have different interests has significantly decreased and returned to its previous level (25%), while the number of people saying that it is too expensive to participate in cultural

activities has remained lower than in 2014 and 2017 (23%). Since 2014, there has been a steady increase in the number of respondents indicating that they do not see barriers to participating in cultural activities (from 5% in 2014 to 17% in 2023).

Lack of information remains one of the most frequently chosen reasons, with the share of those saying there is a

lack of information rising from 8% in 2014 to 16% in 2023. Interestingly, this was more often highlighted by those aged 20–29 (23%), those with higher education, professionals and civil servants, and those on high incomes, who are one of the most likely to access information due to their high level of internet literacy. In this respect, Klaipėda residents (23%) also stood out. This may indicate several indirect trends. First of all, perhaps information about the possibilities of cultural activities gets lost in the abundance of news. It is also likely that this audience does not find or is not aware of information sources where they can find conveniently presented, concentrated, specialised cultural information. On the other hand, this may simply reflect a lack of interest on the part of this target group and a lack of willingness to make the effort to seek out such information.

A more detailed analysis of sociodemographic groups reveals that the most frequent complainers of **lack of time** are the more economically active members of society: people under 60 (especially in the 30–39 age group), those with higher education, those who are employed, those who have children, and those with high income. **The lack of interest** is particularly pronounced among men (35% compared to 17% of women), as well as among people with secondary education, manual workers, unemployed, students, and people not involved in the cultural sector.

The high cost of cultural services, the difficulty to access cultural events or places are the reasons more

likely to constrain women, single people, the unemployed and people on low income. Access to cultural services is also difficult for the oldest age group (over 70) and for retired people. It is worth noting that high cost was also more frequently chosen as a reason for not engaging in cultural life by residents of Klaipėda, and particularly Klaipėda City and Panevėžys County, with 41% and 36% respectively saying that cultural life is too expensive for them (compared to 23% of the total population).

Poor health was more likely to be chosen as a reason for non-engagement in cultural life by older respondents (and consequently single and retired people), limited choice by younger respondents, poor quality of cultural services in the area – by persons involved in the cultural sector, and inadequate working hours by younger respondents, those with higher income, professionals or civil servants, and those involved in the cultural sector.

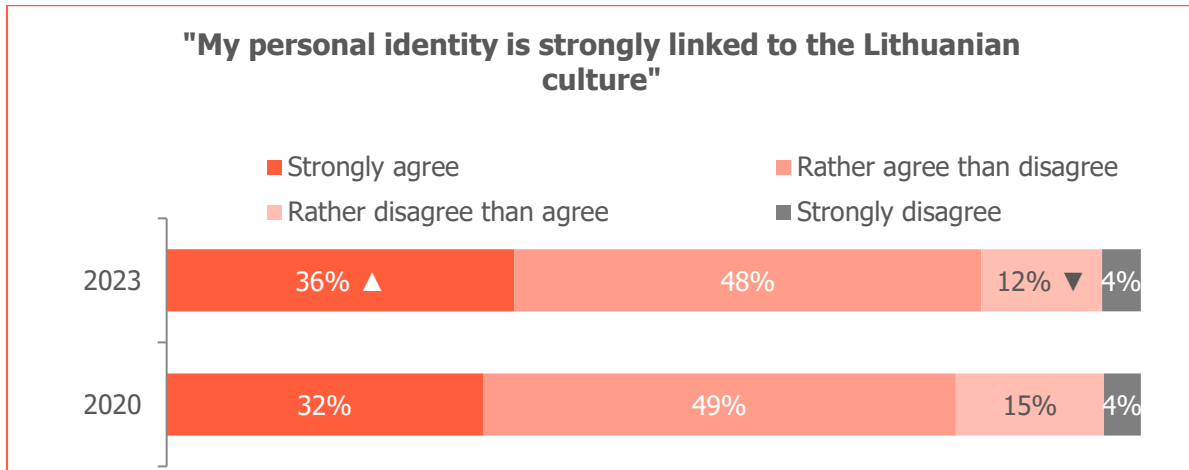
Differences in the assessment of geographical accessibility can be noted between **regions**: it was more often mentioned as a barrier to engaging in cultural life by residents of small towns (25%), while residents of Panevėžys county (34%) stood out in particular, choosing this reason more than twice as often as the general population (16%). Residents of Klaipėda city and Utena County were also the most likely of all regions to mention the lack of information (23% and 24% respectively, compared to 16% of the total population).

02

LINKS BETWEEN CULTURE, CIVIC ATTITUDES, AND SOCIAL INCLUSION



THE LINK BETWEEN PERSONAL IDENTITY AND LITHUANIAN CULTURE 2020–2023

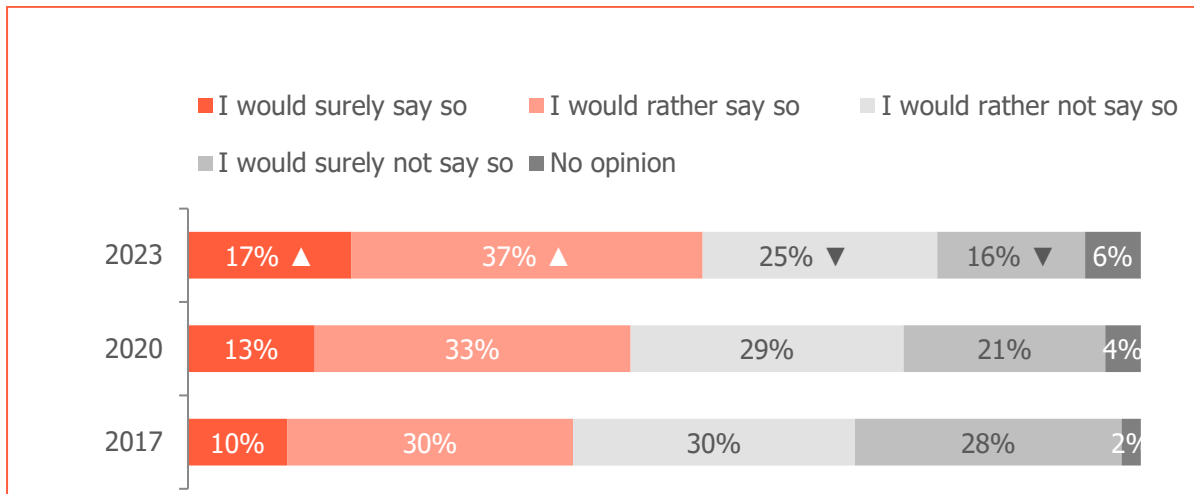


More than a third of the population strongly agrees that their identity is linked to the Lithuanian culture, around half rather agree and only 16% rather or strongly disagree. Compared to the previous year, the percentage of people who strongly agree with the statement has slightly increased (from 32% to 36% strongly agree).

Women, people aged over 60, people with higher education, office workers, retired people, high-income earners and people involved in the cultural sector are slightly more likely to associate their identity with the Lithuanian culture. Significantly fewer people of

nationalities other than Lithuanians than the general population associate their identity with Lithuanian culture (23% strongly agree compared to 36% of the general population). By region, residents of Kaunas (42%) and Alytus (68% compared to 36% overall) cities, as well as residents of these counties not including these cities, strongly agree with the statement that their identities are strongly linked to the Lithuanian culture. The share of those who strongly agree is lower in the cities of Klaipėda (22%) and Šiauliai (20%), and in Marijampolė and Telšiai counties (28% and 19% respectively).

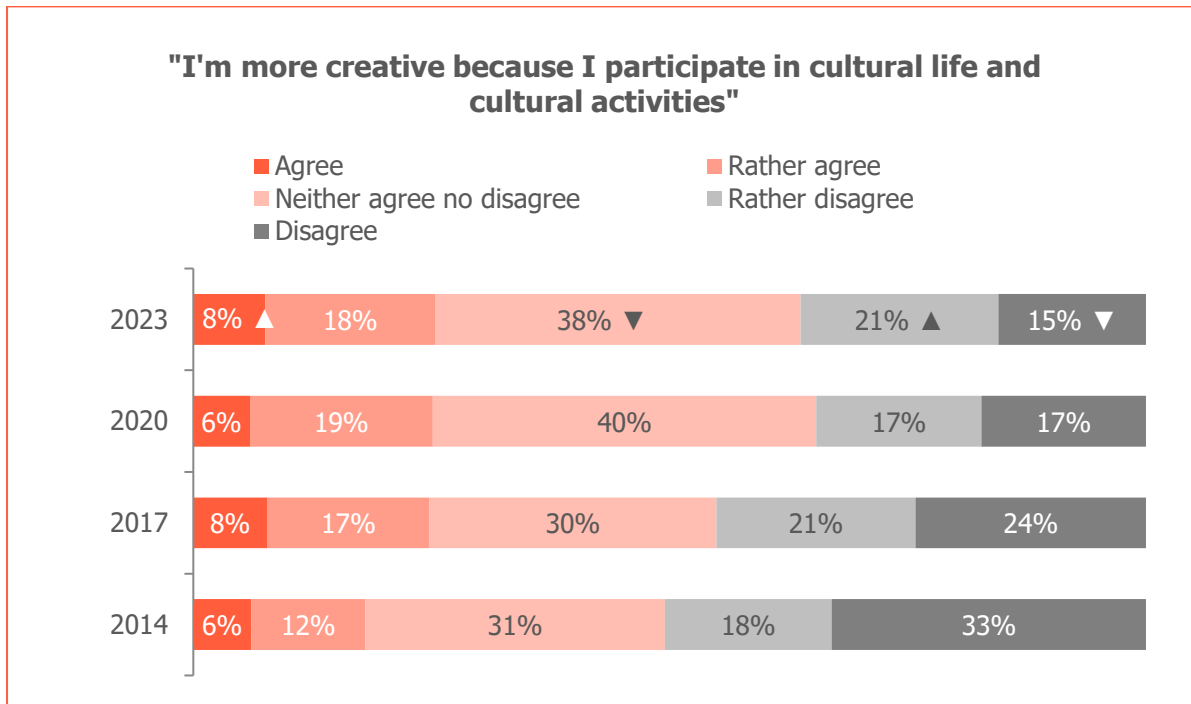
CONSIDERING ONESELF TO BE CREATIVE 2017–2023



According to the survey, more and more residents of Lithuania consider themselves to be creative people. In 2023, the share of people who say they could surely call themselves or could rather call themselves creative has increased further, from 46% in 2020 to 54% in 2023, while the share of people

who say they would not be able to call themselves creative has decreased. Women, young people (15–29), those with higher education, non-manual jobs, students, those on high incomes and those involved in the cultural sector are more likely to consider themselves as creative.

OPINION OF THE RESIDENTS ON THE LINK BETWEEN PARTICIPATION IN CULTURAL LIFE AND CREATIVITY 2014–2023



In previous years up to 2020, there has been a steady increase in the proportion of the population agreeing that cultural life stimulates their creativity. In 2023, compared to 2020, there has been very little change, with the overall proportion of the population agreeing with this statement remaining broadly

unchanged (26% agree or somewhat agree). There was a slight increase (from 6% to 8%) in those agreeing with the statement, and a decrease in those neutral (from 40% to 38%). The overall proportion of the population who rather disagree and disagree remained unchanged (36%).

LINKS BETWEEN INVOLVEMENT IN CULTURE AND CIVIC, SOCIAL AND PERSONAL FACTORS

To establish the relationship between cultural participation (engagement in cultural and/or creative activities, attendance at events, consumption of cultural products) and social, civic, and personal factors, the correlations between these factors and the

indicators of cultural participation have been analysed (see Table 8). Four groups of factors were analysed: social capital, civic and national identity, political participation and trust in public institutions, and personal factors.

SOCIAL CAPITAL

Cultural participation is most strongly linked to the social capital that individuals have – social ties, communication, and helping others. Residents who are more active in the consumption of cultural products and various cultural or creative activities also have more friends (other than family members) whom they can invite to participate in a cultural event together. Those who are involved in cultural activities and socially engaged in cultural activities are more likely than the general population to support cultural diversity (to agree with the

statement that society benefits from having a mix of people from different cultures). More culturally active residents are also more likely to provide unpaid help to other people (other than family members) from other ethnic, religious, social, cultural, age or other groups – although this dimension does not directly identify social ties, it is related to volunteering activities based on social participation. They are also relatively more likely to report having people in their environment who genuinely care about them.

CIVIC AND NATIONAL IDENTITY

People who engage in cultural activities and participate socially or volunteer in them are also more likely to express positive attitudes towards civic and national identity. Residents who consume at least four cultural products and participate more actively in the activities of cultural organisations are more likely to foster their civic and national identity and associate it with

Lithuanian culture, are proud to be Lithuanian citizens, and are more likely to agree that participation in cultural life and activities contributes to pride in being a Lithuanian citizen. On the other hand, although attitudes towards the Lithuanian language could be related to national identity, they seem to be much less related to cultural participation.

CIVIC PARTICIPATION AND TRUST IN INSTITUTIONS

The analysis also shows links between civic participation and trust in institutions: citizens who are more involved in culture are also more likely

to vote in municipal elections, feel they can influence political decisions and trust that state institutions can strengthen Lithuanian culture.

PERSONAL FACTORS

Among personal factors, cultural participation is most strongly related to parental education, cultural engagement of the partner, and participation in cultural activities in childhood. This means that the tendency to engage in cultural participation tends to be transmitted from one generation to the next and is influenced by the personal relationships

of the residents. Cultural participation is also significantly related to one's perception of personal creativity and the belief that engagement in culture contributes to one's creativity. The feeling of happiness is also somewhat related to cultural participation. Personal religiosity is the least related to cultural participation from all factors tested.

When analysing the correlations presented in Table 8, it is observed that more social, civic, political and personal factors are associated with the live consumption of cultural products or services, participation in philanthropy, charity, volunteering, community activities, and attendance of cultural heritage and national identity events. Larger differences from the values of the general Lithuanian population are observed among the population **involved in philanthropic, voluntary activities**. People who participate in cultural activities are more likely to approve of cultural diversity and are more likely to believe that participation in culture contributes to their pride in Lithuanian citizenship and their own creativity. A stronger link between these activities and civic attitudes was also observed in the 2020

report. However, other indicators of cultural participation, even seemingly more passive activities such as visits to cultural heritage sites, are also related to higher social capital and a range of positive civic and national attitudes, as well as greater civic and political participation.

The correlations discussed above do not in themselves indicate causality, i.e. whether the extent and activity of social networks, stronger civic and national identity, and political participation lead to cultural participation, whether cultural participation promotes these aspects, or whether both can be explained by third variables such as age, education, income. On the one hand, the available data show a general trend that younger, more educated and higher income groups tend to be more

culturally, socially and civically active, but this relationship is not true for all factors, e.g. young people are less likely to vote in elections. On the other hand, the academic literature tends to suggest, based on the available research, that cultural participation can contribute to the strengthening of social capital⁷, as it fosters a closeness of ties through the sharing of experiences, encourages the making of new connections, increases people's pride in their community, and provides a way of discussing differences and conflicts within the community⁸. A link has also been found between cultural participation and civic engagement, even after controlling for sociodemographic factors⁹.

It should be noted that the indicator for the group of people living in a less favourable cultural context and participating in cultural activities (R6) is less frequently and more weakly associated with the social, civic and other attitudes considered. For this group, fewer of the factors examined are associated with cultural participation than for the data of the whole country: having friends within the organisation with whom one interacts outside the organisation, associating one's identity with the Lithuanian culture, voting in municipal and mayoral elections, being able to describe oneself as a creative person, and the perception and belief that cultural participation contributes to creativity.

⁷ For example, see Laužikas, R. et al. (2020) Applying agent-based modelling to cultural research information management. *Informacijos mokslai* 88, 8-28. <https://doi.org/10.15388/Im.2020.88.29>

⁸ Daly, S. (2005) Social Capital and the Cultural Sector. Literature Review Prepared for the Department of Culture, Media And Sport. <https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=e7ddf2aea7e8c59c58ae2dfcab67082da2000a2b>

⁹ Campagna, D., Caperna, G. & Montalto, V. (2020) Does Culture Make a Better Citizen? Exploring the Relationship Between Cultural and Civic Participation in Italy. *Soc Indic Res* 149, 657-686. <https://doi.org/10.1007/s11205-020-02265-3>

⁹ Campagna, D., Caperna, G. & Montalto, V. (2020) Does Culture Make a Better Citizen? Exploring the Relationship Between Cultural and Civic Participation in Italy. *Soc Indic Res* 149, 657-686. <https://doi.org/10.1007/s11205-020-02265-3>

Table 8. Links between different types of involvement in culture and civic, social and other attitudes (statistically significant differences)¹⁰

		Those who consumed at least 4 cultural products / used cultural services in person (R3)	Those who have participated or are willing to participate in CA ¹¹ (R4)	Those who are actively participating in CA (R5)	Those who are in less favourable cultural contexts and participate in CA (R6)	Those who have been involved in philanthropic, charitable, volunteering, community activities (R7)	Those who have visited cultural heritage sites in Lithuania (R8)	Those who are involved in the adaptation of cultural heritage sites for various activities (R9)	Those who attended events to commemorate history (R13)
Take	3307	1860	2013	1559	198	552	2339	195	1831
Social contacts									
Those who have friends in an organisation/group/club and spend time with them outside of it	13%	20% ▲	20% ▲	25% ▲	23% ▲	-	17% ▲	49% ▲	20% ▲
Those who have 5 or more friends (from outside their family) whom they could invite to attend a cultural event together	31%	43% ▲	37% ▲	40% ▲	29%	48% ▲	38% ▲	43% ▲	40% ▲
Those who help people belonging to a different ethnic, religious or social group at least several times a year	64%	75% ▲	71% ▲	74% ▲	64%	84% ▲	72% ▲	9% ▲	74% ▲
Those who have people around them who genuinely care about them	95%	97% ▲	96% ▲	97% ▲	97%	94% ▼	97% ▲	89% ▼	97% ▲
Those who agree that society benefits from being made up of people from different cultures	76%	80% ▲	78% ▲	79% ▲	74%	82% ▲	78% ▲	85% ▲	78% ▲

¹⁰ How to read the table: for example, of those who have consumed at least 4 cultural products in the last 12 months (R3), 43% have five or more friends they could invite to attend a cultural event with them, compared to 31% of the total group of respondents. This is a statistically significant difference compared to those who have not consumed at least 4 cultural products in the last 12 months (indicated by the arrow and orange colour).

¹¹ CA - cultural activities.

PARTICIPATION IN CULTURE AND SATISFACTION WITH CULTURAL SERVICES IN LITHUANIA

		Those who consumed at least 4 cultural products / used cultural services in person (R3)	Those who have participated or are willing to participate in CA ¹¹ (R4)	Those who are actively participating in CA (R5)	Those who are in less favourable cultural contexts and participate in CA (R6)	Those who have been involved in philanthropic, charitable, volunteering, community activities (R7)	Those who have visited cultural heritage sites in Lithuania (R8)	Those who are involved in the adaptation of cultural heritage sites for various activities (R9)	Those who attended events to commemorate history (R13)
Civic and national identity									
Those who foster their civic and national identity	78%	86% ▲	83% ▲	84% ▲	79%	90% ▲	83% ▲	91% ▲	88% ▲
Those who agree that participation in cultural life and activities has contributed to their pride in being a Lithuanian citizen	40%	49% ▲	48% ▲	50% ▲	40%	64% ▲	45% ▲	68% ▲	48% ▲
Those who agree that his/her identity is strongly linked to Lithuanian culture	84%	89% ▲	86% ▲	86% ▲	87%	88% ▲	87% ▲	90% ▲	89% ▲
Those who are proud to be a citizen of Lithuania	88%	92% ▲	89% ▲	89% ▲	92%	92% ▲	92% ▲	94% ▲	93% ▲
Those for whom it is personally important to use the Lithuanian language	96%	97% ▲	96%	96%	95%	96%	97% ▲	94%	98% ▲
Those for whom it is personally important to use the correct Lithuanian language	91%	95% ▲	93% ▲	93% ▲	93%	93%	94% ▲	92%	94% ▲
Those for whom, it is convenient or no barrier to using the Lithuanian language	97%	98% ▲	97%	97%	97%	96%	97%	94% ▲	98% ▲
Political participation and trust in institutions									
Those who vote in the municipal council and mayoral elections	72%	79% ▲	74% ▲	76% ▲	86% ▲	78% ▲	76% ▲	77%	79% ▲
Those who consider that they have a great deal or quite a lot of influence on decisions taken in the municipality or country	15%	18% ▲	17% ▲	16% ▲	12%	19% ▲	17% ▲	29% ▲	18% ▲

PARTICIPATION IN CULTURE AND SATISFACTION WITH CULTURAL SERVICES IN LITHUANIA

		Those who consumed at least 4 cultural products / used cultural services in person (R3)	Those who have participated or are willing to participate in CA ¹¹ (R4)	Those who are actively participating in CA (R5)	Those who are in less favourable cultural contexts and participate in CA (R6)	Those who have been involved in philanthropic, charitable, volunteering, community activities (R7)	Those who have visited cultural heritage sites in Lithuania (R8)	Those who are involved in the adaptation of cultural heritage sites for various activities (R9)	Those who attended events to commemorate history (R13)
Those who have trust in cultural institutions as a factor that can strengthen Lithuanian culture	46%	54% ▲	50% ▲	49% ▲	52%	51% ▲	52% ▲	50%	53% ▲
Personal factors									
Those who feel happy	75%	83% ▲	78% ▲	78% ▲	74%	79% ▲	80% ▲	80%	80% ▲
Those who believe in god and practise religion	77%	79% ▲	77%	76%	82%	79%	79% ▲	82%	81% ▲
Those who are in a favourable cultural context	79%	87% ▲	86% ▲	87% ▲	--	90% ▲	83% ▲	86% ▲	83% ▲
Those who could definitely call myself a creative person	54%	68% ▲	70% ▲	75% ▲	63% ▲	79% ▲	63% ▲	82% ▲	63% ▲
Those who agree with the statement "I am more creative because I participate in cultural life and cultural activities"	25%	35% ▲	35% ▲	38% ▲	28%	55% ▲	32% ▲	57% ▲	34% ▲

- Comparing this indicator with the whole sample and those who are not involved in cultural organisations is not meaningful, as only those who are involved in cultural organisations can have friends in them.

-- This indicator is not calculated because the indicator "Those in a less favourable cultural context and participating in cultural activities" is by definition related to the factor analysed – the favourability of the cultural context.

03

POPULATION SEGMENTS BY
PARTICIPATION IN
CULTURE AND CULTURAL
CONSUMPTION

To systematise the multidimensional information on the nature of participation or non-participation in cultural activities in certain population groups, the data from this study were used for population segmentation. This chapter presents the five population segments. The segments identified in 2023 are comparable to those described in the 2020 survey, but the names of the segments have been adjusted this year to reflect the characteristics of the population they represent more accurately.

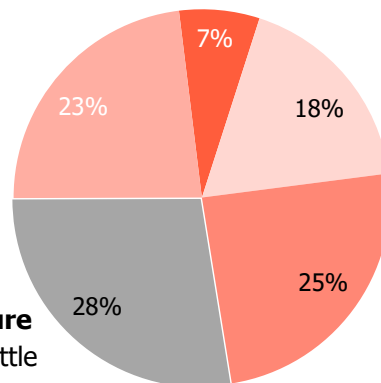
The segments differ from each other in terms of participation in cultural activities, consumption of cultural services and products, and specific sociodemographic characteristics. Compared to 2020, the culturally active segments 'Creators' (in the 2020 survey 'Participants'), 'Active Visitors'

('Active Spectators'), and 'Active Readers' ('World of Books and Art') have increased, while the less active segments 'Those who have not discovered culture yet' ('Potential') and 'Non-participants' ('Conservative Readers') have decreased. The growth of the active segments can be attributed to several reasons: the post-COVID period when people missed events and socialising and for this reason are more involved in culture now. Also due to the war in Ukraine, there is an increase in pride in Lithuania and aspects related to Lithuanian identity (especially for the growth of the 'Active Readers' segment). Finally, the 2023 survey slightly broadens some of the definitions of cultural participation. This may have had an impact on the growth of the 'Creators' segment.

Creators: 7% (4% in 2020). They actively participate in culture and creative activities. These people grew up in a favourable cultural context. They are creative, educated, well-read, active, they cherish Lithuanian identity, and feel that their opinions are heard.

Non-participants: 23% (29% in 2020). They are more often older people who rarely use cultural services. This segment mostly reads newspapers and magazines. Information reaches them through radio and TV channels. They are more likely to think that they have no influence on the local or national matters. A tenth of them are of other nationalities than Lithuanians, which is statistically significantly higher than in other segments.

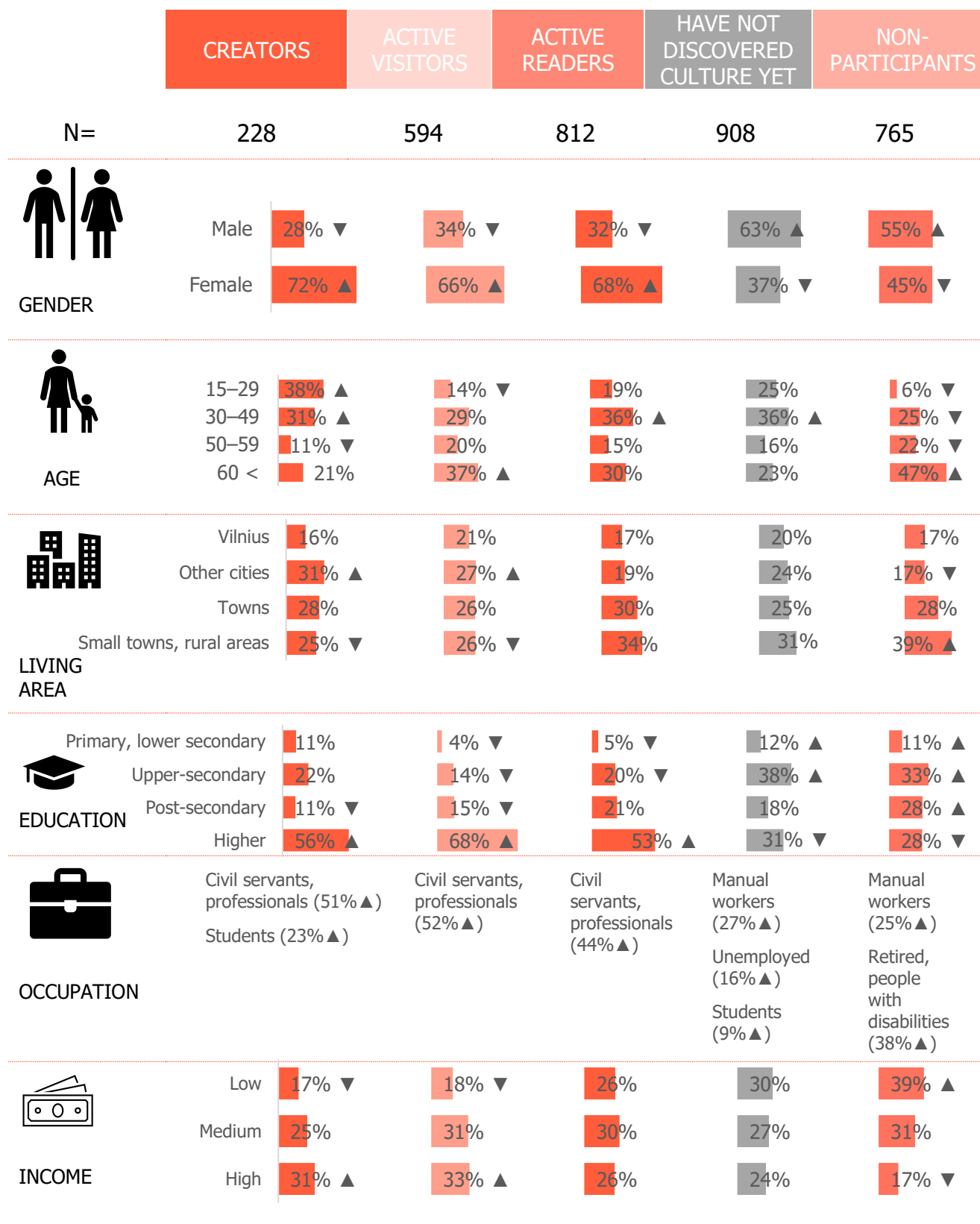
Those who have not discovered culture yet: 28% (32% in 2020). They have little interest in culture. They are more often young people mostly living in big cities. This segment is not reached by culture. A quarter of them grew up in unfavourable cultural context, and also a quarter do not currently have a single person they can invite to attend a cultural event together. They say they are less happy and are the least likely of all segments to vote in elections.



Active visitors: 18% (17% in 2020). The most actively consume cultural products, attend performing arts performances, visit cultural heritage sites, and otherwise participate in culture. They feel happy. Most of them grew up in a favourable cultural context. They have many friends with whom they can attend cultural events. They are educated, well-read and vote in elections. They cherish their national identity.

Active readers: 25% (18% in 2020). They perceive culture not only as attending events and cultural sites, but also as nurturing the Lithuanian language and written word. They are active, sociable, cherish Lithuanian language and vote in elections. On average, they read 15 books a year. They visit libraries, buy books, swap books with friends. For them, the library is a place for reading books, socialising and culture.

COMPARISON OF SEGMENTS





KEY INDICATORS BY SEGMENT IN 2023






INDICATORS	CREATORS	ACTIVE VISITORS	ACTIVE READERS	HAVE NOT DISCOVERED CULTURE YET	NON-PARTICIPANTS
R1 Percentage of the population satisfied with the accessibility of cultural services	82% ▲	80% ▲	69%	58% ▼	57% ▼
R1A Percentage of population satisfied with access to LIVE cultural services	72% ▲	72% ▲	60%	49% ▼	48% ▼
R1B Percentage of population satisfied with access to DIGITAL cultural services	63% ▲	55% ▲	46%	40% ▼	36% ▼
R2 Percentage of population satisfied with the quality of cultural services	82% ▲	81% ▲	72% ▲	56% ▼	61% ▼
R2A Percentage of population satisfied with the quality of LIVE cultural services	71% ▲	78% ▲	67% ▲	54% ▼	60% ▼
R2B Percentage of the population satisfied with the quality of DIGITAL cultural services	56% ▲	54% ▲	44%	39% ▼	33% ▼
R3 Percentage of the population that consumed at least 4 cultural products/used live cultural services in the last 12 months.	94% ▲	89% ▲	76% ▲	31% ▼	29% ▼
R4 Percentage of the population who engage in creative/cultural activities or are willing to do so	98% ▲	76% ▲	74% ▲	47% ▼	41% ▼
R5 Percentage of the population who engage in creative/cultural activities	96% ▲	63% ▲	58% ▲	31% ▼	27% ▼
R6 Percentage of the population living in less favourable cultural contexts and engaging in creative/cultural activities	83% ▲	47% ▲	48% ▲	20% ▼	15% ▼
R7 Percentage of the population that has participated in philanthropic, charitable, volunteering and community activities	58% ▲	30% ▲	16%	7% ▼	6% ▼
R8 Percentage of the population that visited cultural heritage sites in Lithuania	96% ▲	93% ▲	82% ▲	53% ▼	55% ▼
R9 Percentage of the population involved in the adaptation of heritage sites to various activities	25% ▲	10% ▲	7%	1% ▼	1% ▼
R10 Percentage of population who find it attractive to use the Lithuanian language	95%	97% ▲	94%	92% ▼	95%
R11 Percentage of population who personally consider it important to use the correct Lithuanian language because it helps to preserve national identity	82%	89% ▲	87% ▲	77% ▼	83%
R12 Percentage of the population who are comfortable with and see no barriers to speak correct Lithuanian language	93%	98% ▲	96%	93% ▼	95%
R13 Percentage of the population that attended events commemoration events (public celebrations, etc.) in the last 12 months, %	85% ▲	79% ▲	65% ▲	36% ▼	42% ▼
R14 Percentage of the population that participates in commemoration events and upholds civic and national identity as a value	77% ▲	72% ▲	55% ▲	26% ▼	31% ▼

DIRECTIONS	CREATORS	ACTIVE VISITORS	ACTIVE READERS	HAVE NOT DISCOVERED CULTURE YET	NON-PARTICIPANTS
R15 Percentage of people from other than Lithuanian ethnic groups who say that their identity is strongly connected to Lithuanian culture, %	100% ▲	92% ▲	71%	63%	70%
R16 Percentage of people who think that society benefits from being made up of people from different cultures	84% ▲	80% ▲	79% ▲	72% ▼	70% ▼

CULTURAL CONTEXT

	CREATORS	ACTIVE VISITORS	ACTIVE READERS	HAVE NOT DISCOVERED CULTURE YET	NON-PARTICIPANTS
N=	220	598	800	902	787
18% OVERALL	 Father's education - HIGHER				
	28% ▲	27% ▲	21%	17%	9% ▼
24% OVERALL	 Mother's education - HIGHER				
	38% ▲	33% ▲	26%	23%	12% ▼
8% OVERALL	Does your partner go to concerts, theatres, or museums? VERY OFTEN				
	27% ▲	38% ▲	27%	19% ▼	5% ▼
32% OVERALL	When you were a child/teenager, did your family take you to concerts, theatres, or museums? YES				
	51% ▲	42%	37%	28%	17% ▼
43% OVERALL	Did you attend music school, choir, art group, learn to play an instrument or do other arts as a child? YES				
	70% ▲	53% ▲	49% ▲	33% ▼	31% ▼

SOCIAL IDENTITY

	CREATORS	ACTIVE VISITORS	ACTIVE READERS	HAVE NOT DISCOVERED CULTURE YET	NON-PARTICIPANTS
N=	220	598	800	902	787
	<p>Are you proud to be a Lithuanian citizen? <i>I AM VERY PROUD</i></p>				
	59% ▲	63% ▲	56% ▲	40% ▼	44% ▼
	<p>My identity is strongly linked to Lithuanian culture <i>I STRONGLY AGREE</i></p>				
	42%	51% ▲	39% ▲	27% ▼	29% ▼
	<p>Would you say of yourself that, generally speaking, you have been... <i>HAPPY, VERY HAPPY</i></p>				
	85% ▲	83% ▲	77%	69% ▼	69% ▼
	<p>Are you religious? <i>YES</i></p>				
	77%	85% ▲	80%	67% ▼	81%
	<p>Would you call yourself a creative person? <i>YES</i></p>				
	85% ▲	68% ▲	63% ▲	44% ▼	37% ▼



SEGMENT: Creators

This segment is actively involved in culture. 86% of them engage as creators in performing arts, and are also actively involved as creators, viewers or consumers in other fields of culture. As many as 41% of people in this segment (compared to the national average of 16%) are involved in cultural sector, i.e. their studies or work are or have been related to some cultural field. This segment is more likely to be young, urban, working or studying, and from higher income groups. They are tolerant: 84% of them believe that it is beneficial for society to be made up of people from different cultures and that it contributes to the cultural development of the country.

These people grew up in a favourable cultural context: 51% of them went to museums and theatres as children, 40% of their mothers (the Lithuanian average is 25%) and 30% of their fathers (the Lithuanian average is 20%) had a university education. They have friends with whom they can attend cultural events or invite them to their performances.

'Creators' consider themselves as creative people (85%). They are educated, well-read, participate in social and voluntary, community-related cultural activities, as well as charity (83%). They are proud to be Lithuanian citizens and associate their cultural identity with Lithuania.

They value author rights, i.e. they understand that even if you listen to a song or watch a film, you have to do it legally and respect the creators. They are more willing than others to pay for digital cultural content.

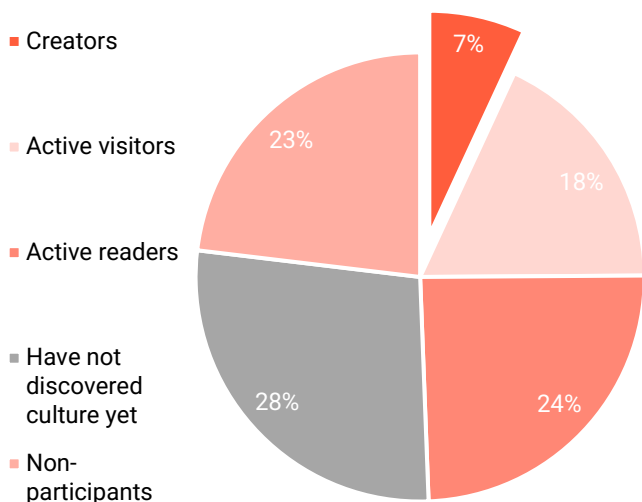
Consumption of cultural products/services:

- Performing arts – 100% ▲
- Architecture, visual arts and crafts – 79% ▲
- Cultural heritage – 96% ▲
- Live events – 98% ▲
- Libraries – 65% ▲
- Reading books – 94% ▲

Engaged in creative/cultural activities:

96% ▲

CREATORS: KEY FEATURES



DEMOGRAPHY



Gender: more often female, **72%**



Age: more often in the **15–29** age group, **38%**



Occupation: students (**23%**) or with higher education (**58%**)



Income: more often high income, **31%**

KEY INDICATORS

94% ▲
CONSUMED AT
LEAST 4 CULTURAL
PRODUCTS

77% ▲
SOCIAL
PARTICIPATION IN
CULTURE

8% ▼
UNFAVOURABLE
CULTURAL
CONTEXT

MEDIA USE



INTERNET
97% ▲



PODCASTS
61% ▲



SUBSCRIBED TO
MUSIC CONTENT
40% ▲



SUBSCRIBED TO FILM
PLATFORMS
42% ▲

SEGMENT REPRESENTATIVES



85% ▲ are happy

72% take part in elections

59% ▲ very proud to be a
Lithuanian citizen



36% ▲ have strong civic and
national identity

READING



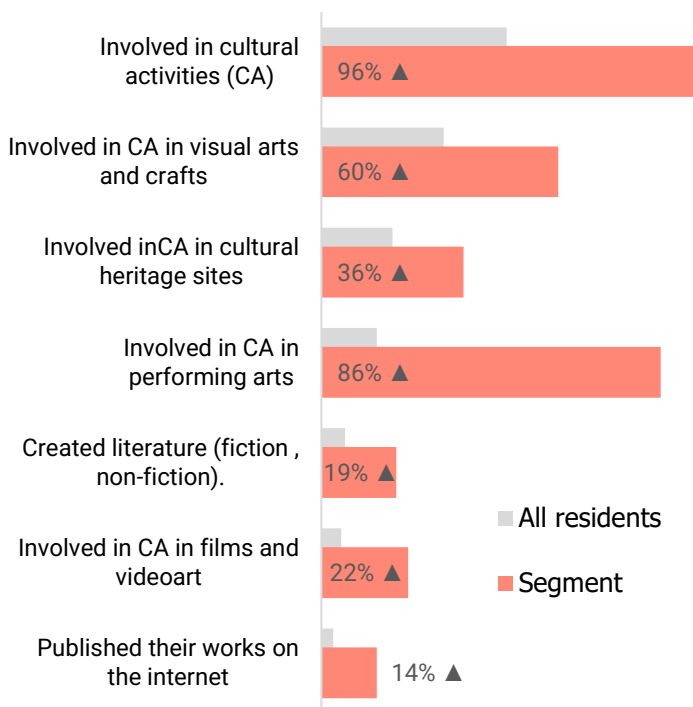
17.1 ▲ books per
year on average

ARTWORKS AT HOME



88% ▲ have visual
artworks at home

CULTURAL ENGAGEMENT





SEGMENT: Active visitors

This segment is the most active consumer of cultural products, attending performing arts performances, visiting cultural heritage sites, and otherwise engaging with culture as spectators or visitors. 26% of people in this segment are involved in the cultural sector, i.e. their studies or work are or have been related to a cultural field. This segment is more likely to be women, people working in offices, people with higher income, people with higher education, and residents of Kaunas and Alytus counties.

This is the segment that feels happier than others. Most of them grew up in a favourable cultural context. They have many friends with whom they can attend cultural events. 68% of 'Active Visitors' consider themselves creative people. They are educated and well-read. 63% think it is important to use the correct Lithuanian language and 72% cherish their national identity.

Like the 'Creators', they understand that listening to music or watching films should be legal and respect the rights of the authors. A higher than average proportion of them would be willing to pay for digital cultural content.

'Creators' and 'Active Visitors' are the most active participants and consumers of culture in Lithuania, who learned to appreciate culture in the childhood, and they continue this tradition.

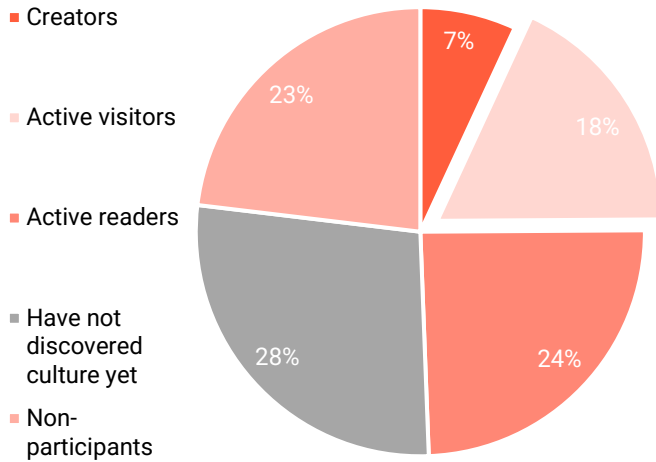
Consumption of cultural products/services:

- Performing arts – 100% ▲
- Architecture, visual arts and crafts – 76% ▲
- Cultural heritage – 93% ▲
- Live events – 97% ▲
- Libraries – 50% ▲
- Reading books – 93% ▲

Engaged in creative/cultural activities:

76% ▲

ACTIVE VISITORS: KEY FEATURES



DEMOGRAPHY



Gender: more often female, **66%**



Education: more likely to have a university degree, **68%**



Income: more often high income, **33%**

KEY INDICATORS



MEDIA USE



INTERNET

97% ▲



PODCASTS

44% ▲



SUBSCRIBED TO MUSIC CONTENT

21% ▲



SUBSCRIBED TO FILM PLATFORMS

29% ▲

SEGMENT REPRESENTATIVES



83% ▲ are happy

84% ▲ take part in elections

63% ▲ very proud to be Lithuanian citizens



35% ▲ strong civic and national identity

READING



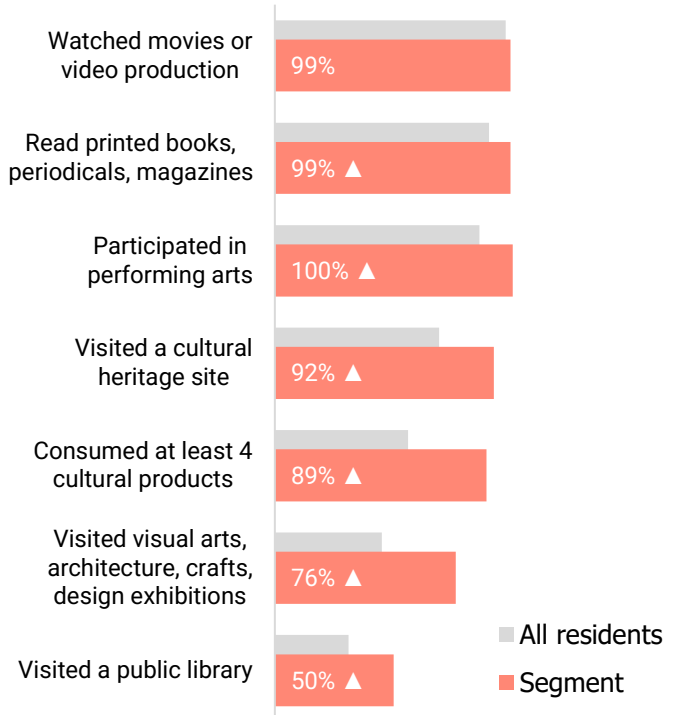
Average of **13.6 ▲** books per year

ARTWORKS AT HOME



80% ▲ have visual artworks at home

USE OF CULTURAL SERVICES





SEGMENT: Active readers

The representatives of this segment perceive culture not only as attending cultural events and cultural heritage sites, but also as nurturing the Lithuanian language and written word. They are slightly more often respondents living in small towns or villages and more often women. This segment finds cultural events and objects a bit harder to access physically (although attendance is not low), but they compensate for the lack of accessibility by buying books, reading, sharing books, visiting libraries, and nurturing Lithuanian language.

This segment reads an average of 15 books per year. The Lithuanian language is a respected and cherished part of Lithuanian culture for this segment. 68% think it is important to use the correct Lithuanian language, 84% feel comfortable speaking it. For six out of ten of this segment, it is personally important to use the Lithuanian language as an expression of their national and civic identity. These results show the segment's attitude towards Lithuanian identity.

The 'Active Readers' segment also enjoys visiting libraries, borrowing books and exchanging books with friends. For them, the library is not only a place to read books, but also a place to socialise and enjoy culture.

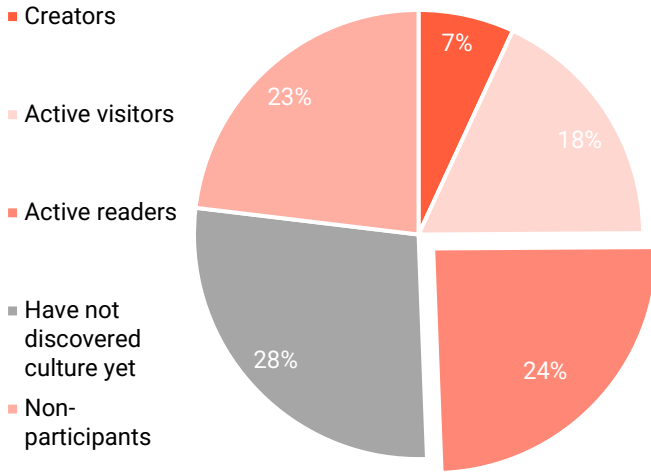
Consumption of cultural products/services:

- Performing arts – 93% ▲
- Architecture, visual arts and crafts – 53% ▲
- Cultural heritage – 85% ▲
- Live events – 79% ▲
- Libraries – 56% ▲
- Reading books – 94% ▲

Engagement in creative/cultural activities:

58% ▲

ACTIVE READERS: KEY FEATURES



DEMOGRAPHY



Gender: more often female, **68%**



Age: do not differ from the average



Education: more likely to have a university degree, **53%**

KEY INDICATORS

76% ▲
CONSUMED AT
LEAST 4 CULTURAL
PRODUCTS

33% ▲
SOCIAL
PARTICIPATION IN
CULTURE

15% ▼
UNFAVOURABLE
CULTURAL
CONTEXT

MEDIA USE



INTERNET

91% ▲



PODCASTS

44% ▲



RADIO

82% ▲



NEWSPAPERS

64% ▲

SEGMENT REPRESENTATIVES



77% ▲ are happy

80% ▲ vote

56% ▲ very proud to be a
Lithuanian citizen



26% ▲ Strong civic and
national identity

BOOK READING

Read a printed book in a
spare time

92% ▲

Purchased a book

85% ▲

Exchanged books with
friends, neighbours, etc.

72% ▲

Visited public library

56% ▲

Borrowed books to take
home

48% ▲

Donated books to
libraries

14% ▲

Visited book fairs in
Lithuania

19% ▲

■ All residents

■ Segment

READING



Average of **14.6** ▲
books per year

ARTWORKS AT HOME



68% ▲ have visual
artworks at home



SEGMENT: Have not discovered culture yet

This segment has little interest in culture. These are more often young people living in big cities, who have other than higher education. They are more likely than other segments to be employed in manual labour or to be unemployed. The main indicated reason for not being interested in culture is 'I am not interested, I have other interests'.

People from this segment read fewer books. They rarely go to libraries, and the preservation of the Lithuanian language and its correct use is not very important to them. They are more likely to see themselves as uncreative. They are also less likely than average to vote in elections, less likely to volunteer, and a smaller proportion of them cherish their national identity.

A quarter of this segment have grown up in an unfavourable cultural context. 72% did not attend concerts, theatres or museums as children. This is likely to be the reason why these spaces are not familiar to them and feel obliging. They think that they have a lower accessibility to cultural services, but it is more likely that they are also less interested in them.

Unlike the 'Non-participants', this segment is young, with a high proportion living in urban areas, so there are opportunities to engage them in culture. It would be necessary to find a way and a form of access to culture that is acceptable to them. At the same time, culture could be introduced to them through secondary schools.

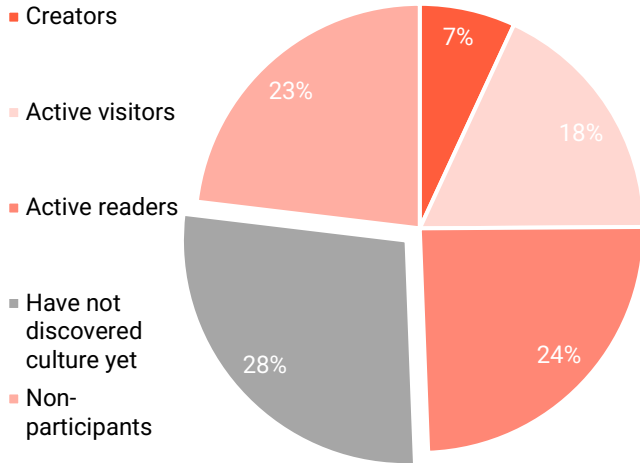
Consumption of cultural products/services:

- Performing arts – 73% ▼
- Architecture, visual arts and crafts – 24% ▼
- Cultural heritage – 59% ▼
- Live events – 50% ▼
- Libraries – 8% ▼
- Reading books – 46% ▼

Engagement in creative/cultural activities:

31% ▼

HAVE NOT DISCOVERED CULTURE YET: KEY FEATURES



DEMOGRAPHY



Age: more often 15-39 age group, **45%**



Gender: more often male, **63%**



Occupation: more likely to be in manual work (**22%**), in education (**9%**), unemployed (**13%**)

KEY INDICATORS



MEDIA CONSUMPTION



TELEVISION
74% ▼



PODCASTS
34%



NEWSPAPERS
0% ▼



RADIO
69% ▼

SEGMENT REPRESENTATIVES



69% are happy

56% ▼ take part in elections

40% ▼ are very proud to be a Lithuanian citizen



13% have a strong civic and national identity

READING



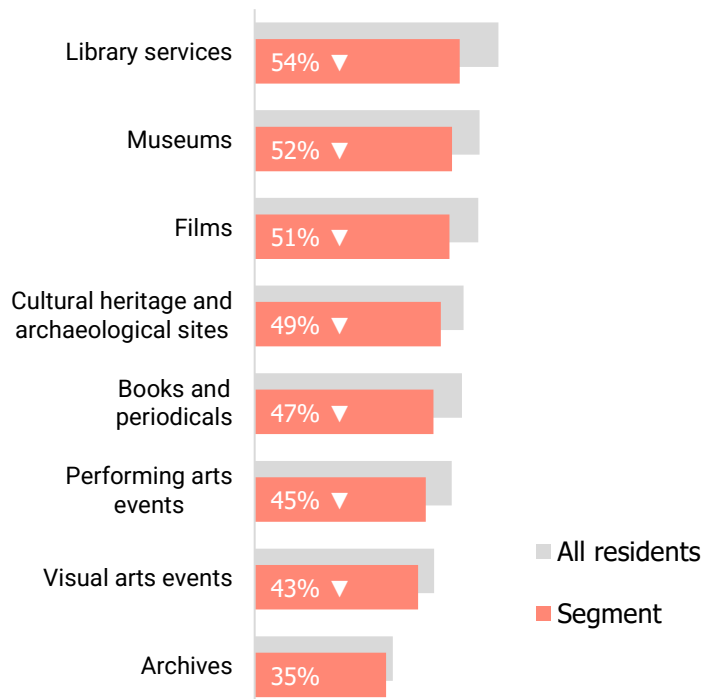
Average of **2.7 ▼** books per year

ARTWORKS AT HOME



50% have visual artworks at home

ACCESS TO CULTURAL AREAS





SEGMENT: Non-participants

This part of the population uses cultural services less frequently. The segment is more likely to be older (over 50 years), more likely to have primary, secondary or post-secondary education, to live in smaller towns or villages (77%), and 10% of them are of a nationality other than Lithuanian (statistically significantly more than average). They are more likely to be retired or in blue-collar occupations.

This segment is more likely to read newspapers and magazines. They are also more likely to access information, as well as culture and cultural programmes, via radio and TV channels.

This segment is less active as participants in culture or its consumers. One of the reasons might be the fact that 35% of the 'Non-participants' grew up in an unfavourable cultural context, and 35% of them have no or only one friend or family member to invite to attend a cultural event together. In addition, a quarter of them indicate their health situation as one of the main reasons for not engaging with culture.

Changing the habits of this segment is quite difficult. They can be reached by directly inviting them to participate and join. However, the source of information/person must be trustworthy and familiar.

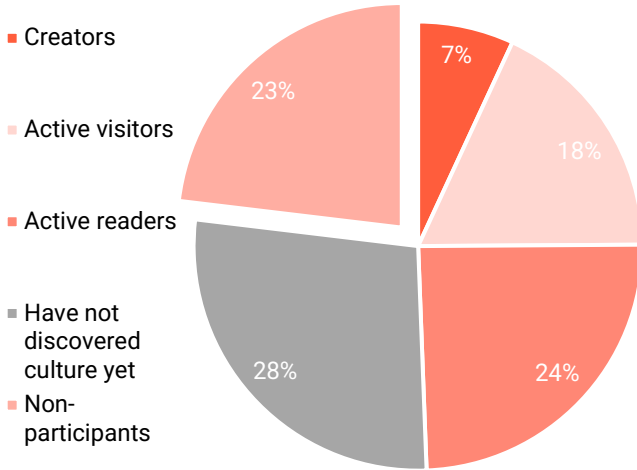
Consumption of cultural products/services:

- Performing arts – 78% ▼
- Architecture, visual arts and crafts – 28% ▼
- Cultural heritage – 69% ▼
- Live events – 51% ▼
- Libraries – 8% ▼
- Reading books – 46% ▼

Engaged in creative/cultural activities:

27% ▼

NON-PARTICIPANTS: MAIN FEATURES



DEMOGRAPHY



Age: more often **50 years and older, 69%**



Education: more likely to have primary, basic and higher education, **72%**



Occupation: more likely to be in manual work (**17%**) or retired (**38%**)

KEY INDICATORS

29% HAVE CONSUMED AT LEAST 4 CULTURAL PRODUCTS

9% ▼ SOCIAL PARTICIPATION IN CULTURE

35% ▲ UNFAVOURABLE CULTURAL CONTEXT

MEDIA USE



TELEVISION **90%** ▲



INTERNET **72%** ▼



NEWSPAPERS **100%** ▲



RADIO **85%** ▲

SEGMENT REPRESENTATIVES



69% ▼ are happy

72% take part in elections

44% are very proud to be a Lithuanian citizen



17% have a strong civic and national identity

READING



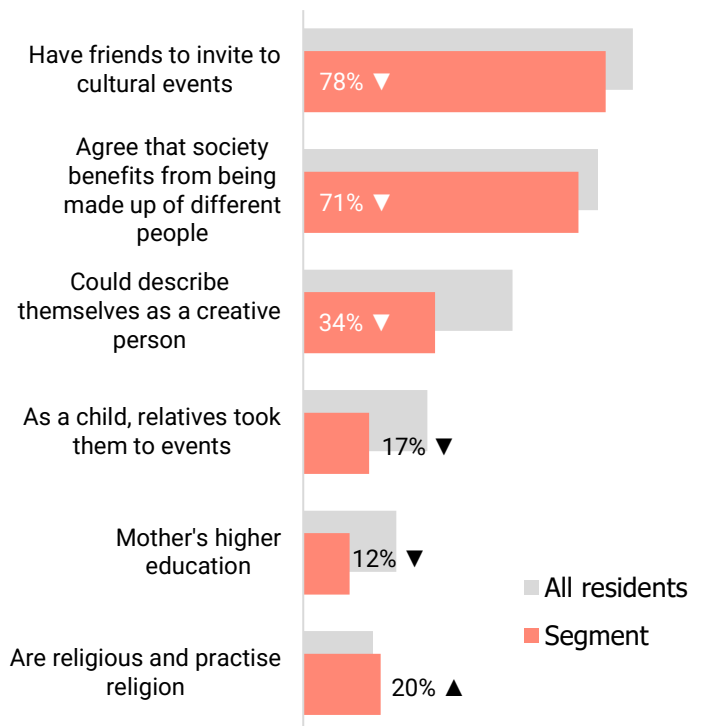
Average of **2.4** ▼ books per year

ARTWORKS AT HOME



53% have visual artworks at home

PROFILE IN CULTURE



04

KEY INDICATORS AND CONCLUSIONS

SUMMARY OF KEY INDICATORS FOR 2023

- 47%** of the population is engaged in creative and/or cultural activities.
- 26%** of the population is involved in social, voluntary cultural activities.
- 56%** of the population has consumed at least 4 cultural products/services live.
- 57%** of the population is satisfied with live access to cultural services.
- 45%** of the population is satisfied with the accessibility of digital cultural content.
- 62%** of the population is satisfied with the quality of live cultural services.
- 43%** of the population is satisfied with the quality of digital cultural content.

GENERAL CONCLUSIONS

TRENDS IN PARTICIPATION IN CULTURAL ACTIVITIES AND EVALUATION OF CULTURAL SERVICES

A comparison of the data from the fourth wave of the survey in 2023 with the previous waves shows a gradual **increase in the overall rates of most forms of cultural participation**. As in previous waves, we can notice that the entire population consumes at least some cultural product. The share of the population who are actively engaged in creative/cultural activities (R5) from 2014 to 2023 has increased from 37% to 47%, and the share of those who engage or are willing to engage in these activities (R4) has increased from 55% to 61%, and the share of those who are socially involved or volunteer in cultural activities – from 10% to 26%. The share of the population

visiting cultural heritage sites (museums, cultural monuments, galleries, archives) in Lithuania (R8) also increased from 58% in 2014 to 71% in 2023. All this indicates positive trends in the participation of the Lithuanian population in culture. However, it should be noted that **engagement in cultural activities has not changed among the part of the population characterised by an unfavourable cultural context (R6)**, as it has increased only within the statistical margin of error (from 25% to 28%). Thus, while there may be a tendency for this group to be more involved in culture, this cannot yet be confirmed with certainty; the next wave of

the survey will establish or refute this trend.

We can also notice that all indicators of cultural consumption and engagement have increased in 2023 compared to the previous report (2020). It can be concluded that the **quarantine** imposed as a result of COVID-19 **did not have a lasting negative impact on the cultural participation of the Lithuanian population, or even encouraged it.**

In terms of changes in indicators of participation in cultural or creative activities, **only one indicator – the share of the population that has participated in patronage, charity, volunteering, and community activities - has fallen in 2023 (R7).** The share has fallen from 21% in 2020 to 17%, but it is still slightly higher than in 2017. The composition of the group participating in these activities by sociodemographic characteristics does not differ between the previous and the current survey, so in the absence of additional data it is difficult to explain this change and it is necessary to observe the long-term trend of this indicator.

As cultural participation grows, the indicators for assessing cultural accessibility and quality remain high. As in previous years, **7 out of 10 people are satisfied with the accessibility (R1) and quality (R2) of cultural services.** Notably, the accessibility and quality of digital content are rated significantly lower than that of live cultural services, but this may be partly due to the higher proportion of those who have no opinion on the digital content.

The main barriers to cultural participation remain the same as in previous periods: **lack of time and interest and the cost of cultural services or products.** When comparing the different cultural fields, the price barrier is much more frequently mentioned in the performing arts. However, it should be noted that the proportion of people indicating price as a barrier has decreased in 2020 and remains unchanged in 2023. Moreover, in the 2023 survey, there was a significant decrease in the number of people saying that they do not participate in culture because they are not interested or have other interests (from 34% in 2020 to 25% in 2023), and an increase in the number of people who did not identify any of the barriers (17%, compared with 10% in the previous survey). Rising incomes and the abundance of free events seem to be enabling more and more people to find a cultural field and form that appeals to them. Almost the same proportion of the population as in the previous survey (16%) reported a lack of information as a barrier to cultural participation. However, this aspect may be caused by the effect of information noise, where it is increasingly difficult to find what is interesting and worthwhile. Naturally, geographical accessibility was much more frequently mentioned as a barrier to cultural participation by people living in small towns and villages. Digital consumption of cultural products could compensate for their lack of engagement in the live consumption of culture, and cultural institutions could give more attention to informing about the availability of cultural products, especially those produced in Lithuania, on the internet. On the other hand, the network of cultural heritage sites and libraries in Lithuania is very wide, so at least

consumption in these fields is limited mainly by (un)willingness to engage and possible health problems – as rural areas

have a larger population of older people, this may be reflected in the results.

CULTURAL PARTICIPATION AND SOCIAL, NATIONAL AND CIVIC ATTITUDES

Each wave of the survey reveals increasingly stronger civic and patriotic attitudes and behaviour. In 2023, we see a continuing trend observed in previous surveys that more and more Lithuanian respondents – currently almost 9 out of 10 – **are proud to be Lithuanian citizens**. In 2023, the overall number of those who are proud has remained stable, but the proportion of those who are very proud has increased. Also, 8 out of 10 residents agree that their **identity is strongly linked to Lithuanian culture, with a slight** increase in the proportion of such residents. Importantly, the share of persons from other than Lithuanian ethnic groups who say that their identity is strongly linked to Lithuanian culture has also increased (R15, 73%). Compared to the previous year, there was an increase in the number of people attending events to commemorate history (R13, 55%), and in the number of people attending such events and upholding civic and national identity as a value (R14, 46%). One of the reasons for the strengthening of national and civic attitudes among the population might be the war in Ukraine that started between the last and the current wave of the survey, as well as the intensification of protests in Belarus in 2020 and the disturbances on the border of Lithuania with Belarus. It will therefore be important to assess whether they will remain at the same high level or continue to increase, i.e. whether the upward trend is sustainable.

The survey measures **cultural tolerance attitudes and support for people belonging to other ethnic, religious, social, cultural, age or other groups**, and shows slightly different trends. On the one hand, there has been an increase in the proportion of the population that provides unpaid help to people from other ethnic and other groups (from 50% in 2020 to 63% in 2023). On the other hand, compared to the 2020 survey, there has been a slight but statistically significant decrease (from 79% to 76%) in the number of people who think that society benefits from being made up of people from different cultural backgrounds (R16). Both of these trends can be attributed to the wave of refugees from the Ukrainian war and migrants arriving in Lithuania. This may have encouraged one group of society to contribute more to helping different groups of people, while the other group may have developed a negative disposition towards the new groups of 'others'. On the other hand, unpaid aid may be provided (i.e. the wording of the question includes) also to members of the same national community, and the next wave of the survey should therefore monitor whether the proportion of the population providing aid remains unchanged or continues to grow, as well as the extent to which the trend of declining tolerance towards the cultural diversity of society is stable.

The study found that various forms of cultural participation (engaging in creative activities, attending events, engaging in social activities, and consuming cultural products) are positively related to various social, civic engagement and national identity factors. People who are more active in cultural consumption and cultural activities also have more social contacts, are more civically active and tend to identify more strongly with the Lithuanian state. When assessing the correlation of different forms of cultural participation with social and civic factors, it was observed that residents who participate in voluntary cultural activities are more likely to express positive civic and national attitudes. However, even less active cultural participation, such as live consumption of culture, is associated with higher social capital and a range of positive civic and national attitudes, as well as more active civic and political participation. Hence, to **build an active civil society and to promote citizens' identification with their country, it is worth encouraging not only active engagement in creative or cultural activities but also various forms of live cultural participation.**

One of the aspects of national identity included in the study was attitudes towards the Lithuanian language. It was found that the majority of the population expresses positive attitudes in this respect: 94% of the population find it attractive to use the Lithuanian language (R10), 83% find it personally important to use the correct Lithuanian language, as it helps to preserve their national identity (R11). Compared to the previous survey, the share of the population who are comfortable and see no barriers to speaking the correct Lithuanian language (R12) has increased (from 79% in 2020 to 86% in 2023). On the other hand, the analysis of the data showed almost **no correlation between attitudes towards the Lithuanian language and the indicators of cultural participation.** Cultural participation may be not only (or not so much) related to the traditional understanding of nationality based on a language-defined understanding of community. The state may also be defined by other attributes that allow people from other linguistic communities to identify with it, and cultural participation may be linked to a European or even cosmopolitan identity, for which knowledge of languages other than the mother tongue is important.

SOCIAL DIFFERENCES IN CULTURAL PARTICIPATION

The results of the survey showed that, with a few exceptions, some sociodemographic groups are **more involved in culture and are more positive about all aspects of cultural services:** those with a high per capita household income (over €1000), those working in an office (civil servants, professionals), those involved in the cultural sector (whose present or

previous studies or activities has been related with the production of cultural content or art, or the provision of cultural services) have a better perception of most aspects. They are more likely to be involved in cultural activities and consume more cultural products and also have a better appreciation of the quality and accessibility of culture in all fields. On the other hand,

people with low household income (up to €600 per household member per month), people of retirement age (60 years or more), and people in manual jobs rate many of these aspects lower and are less likely or willing to engage in cultural activities.

The study found that **cultural engagement depends on childhood exposure to culture**: 36% of people with an unfavourable cultural context (parents with other than higher education, no exposure to concerts, theatres, museums and cultural activities in childhood) consume cultural products, compared to 56% of the general population. In terms of unfavourable cultural context, there is a similar social divide as in the case of engagement with and appreciation of culture: unfavourable cultural context is also common among people with lower educational levels, those in manual jobs, retired, and those who live alone. This suggests that the tendency to engage in cultural participation is often passed from generation to generation and highlights the importance of a more distant environment than the family – for example, **involving children in cultural activities and the live consumption of culture through school**, introducing them to museums and the theatre, and discussing what the children saw. This could encourage children and adolescents who grow up in unfavourable cultural contexts to become more active cultural consumers and participants in the future than their parents were.

Moreover, as in different areas of social life, it is noticed that sharing information about a subject to the public does not raise awareness in the same way among

different groups, as people of lower socio-economic status are less likely to be exposed to information and retain it. Similarly, in the field of culture, the availability and sharing of information about culture does not mean that it will reach all groups in society equally and encourage them to increase their cultural consumption or engagement in cultural activities, as more culturally active groups tend to be better able to find and use information. A good example of this trend is the **use of free access to museums**. While it would seem that this should be used by socially disadvantaged groups who have fewer financial means to visit museums (e.g. retired people, people with low incomes and people living in small towns), the most active users of this option (as was also found in the previous study) are those who are already the most active consumers of culture – those with higher incomes and higher education. This would suggest that increasing the availability of a service does not in itself increase the motivation to use it if there is no intrinsic interest and engagement. Countering these trends therefore requires **targeted efforts by cultural and public institutions to reach out to socially disadvantaged groups**, for example through targeted programmes to engage these groups. However, the free museum admission option is also used by a certain proportion of socially disadvantaged groups and of the less culturally active population in the regions, so it still makes sense.

Some forms of cultural engagement also show **differences between Lithuanians and people of other ethnic groups**. There is a tendency for non-Lithuanians to participate less actively in and to use less

cultural products or services than ethnic Lithuanians. The tendency to engage in cultural activities is higher among Poles, while it is often lower than average among other national minorities. People of other nationalities may find it difficult to find their cultural identity in Lithuania, feel that the activities available are not for them, and may also be affected by the language barrier. It is also possible that some people of other nationalities feel a stigma to demonstrate their nationality or to participate publicly in, for example, Russian or Belarusian cultural activities. It is likely that a change in the attitude of people from other ethnicities towards themselves requires (even more) attention from the state, demonstration that national minorities are an important part of Lithuanian culture, and help in publicising good examples and stories of famous non-Lithuanians living in Lithuania.

The differences in cultural engagement are not only related to socio-economic status. The 2023 survey confirmed the previously observed trend that **women in Lithuania are significantly more involved in cultural life than men**. They are more likely to read books, visit exhibitions and engage in creative or cultural activities themselves. They are also more likely than men to express their willingness to get involved in cultural activities and to volunteer in various cultural fields. Women's openness to culture makes it easier to involve them in these activities, and they are and could be the ones who invite and suggest other people to participate in cultural activities. At the same time, this suggests that **more intensive work needs to be done with this target audience in order to involve men**. This aspect has been discussed in more detail in the conclusions of the 2020 study report.

SUMMARY OF COMPARISONS OF FINAL INDICATORS BETWEEN REGIONS

In summarising the comparison of the final indicators between regions, estimates were based on how many indicators in specific regions or otherwise defined locations are higher than the national average and how many are lower. This includes large cities, counties of large cities without county centres, and other counties with county centres, as well as medium-sized cities (with over 3 000 inhabitants, but smaller than large cities) and towns and villages (under 3 000 inhabitants).

Among the regions, **the largest cities, excluding Vilnius, stand out positively** (with statistically significantly higher indicators compared to the Lithuanian average). They have a higher proportion of people who are satisfied with the accessibility of culture, are more likely to consume 4 or more cultural products or services, are more likely to engage in creative and/or cultural activities themselves or would like to engage in them, are more likely to engage in philanthropy, volunteering, etc., and are more likely to visit places displaying cultural heritage (such as museums and galleries, physical archives) and events to commemorate history. On the other hand, they are less supportive of cultural diversity than the Lithuanian average (the idea that society benefits from being made up of people from different cultures).

Looking at city-specific data, the higher performance of the group of large cities is

mainly driven by the high performance of Kaunas and Klaipėda. Both Kaunas and Klaipėda each have 6 indicators higher than the Lithuanian average and only one or two lower. **Kaunas has** a higher score for accessibility of cultural products and services, its inhabitants are more likely to use at least 4 cultural products or services, engage in creative and/or cultural activities themselves, visit cultural heritage objects and events to commemorate the historical memory, and have a higher number of inhabitants who attend such events and uphold civic and national identity as their value. However, fewer people in Kaunas support cultural diversity.

In the case of Kaunas, it is interesting to assess whether the city's performance has been influenced by the city's status as the European Capital of Culture in 2022 and the events related to it. In 2020, Kaunas did not have the same scores for all of these indicators – as in the current year, Kaunas differed from the Lithuanian average in terms of live consumption of at least 4 cultural products, attendance of cultural heritage sites and commemoration events, and a lower score for cultural diversity, but evaluation of accessibility of culture and engagement in creative activities did not differ from the average. Compared to 2020, in 2023 the assessment of cultural accessibility in Kaunas increased by 14%, while the indicator of engagement and willingness to engage in creative activities increased by 7%, exceeding the national

average in 2023. At the same time, it should be noted that the assessment of the quality of cultural products and services in Kaunas did not show a statistically significant change. It can be concluded that the European Capital of Culture activities have had an impact on better evaluation of cultural accessibility and cultural activity, but this impact has not affected all areas of evaluation of culture.

Klaipėda's residents are more likely than Lithuanian residents on average to consume at least 4 cultural products or services, to engage in creative and/or cultural activities themselves or to be willing to engage in them, to engage in philanthropy, volunteering, etc., and to visit heritage sites and events commemorating history. Klaipėda has a lower than the Lithuanian average share of non-Lithuanian residents who say that their identity is strongly connected to Lithuanian culture (however, this indicator is based on a very small sample and should be considered only as a possible indicator). Also, Klaipėda has less residents who say they feel comfortable speaking the correct Lithuanian language. **Vilnius** has three higher indicators: residents of Vilnius are more likely to rate the availability and quality of cultural products or services highly (Vilnius is not distinguished by its higher frequency of cultural consumption), and its residents are more likely to endorse cultural diversity. Vilnius residents are less likely than the Lithuanian average to think that it is important to speak the correct Lithuanian language to preserve their national identity, and less likely to attend events to commemorate history. These indicators of Vilnius are most likely

explained by its highly diverse national composition. **Panevėžys stands out among the larger cities with lower indicators** (five indicators rated below, none rated above). It has a lower perception of the accessibility of cultural products and services, and a smaller number of inhabitants who consume at least 4 cultural products or services. Panevėžys residents are less likely to visit places displaying cultural heritage, as well as events commemorating history, and it has fewer residents attending such events and upholding civic and national identity as a value. **Alytus city** stands out with three higher indicators: the number of inhabitants consuming at least 4 cultural products or services, the proportion of inhabitants who find it attractive to speak Lithuanian, and the importance of speaking the correct Lithuanian language as a way to preserve national identity. In 2023, Alytus showed a significant improvement in the indicator of live consumption of culture (in 2020 it was below the national average), which can be explained by Alytus' status as the Lithuanian Capital of Culture in 2022 and the related events. However, other indicators, such as access to culture, quality assessment or engagement in creative activities, remain in line with the Lithuanian average. **Šiauliai city** does not differ from the Lithuanian average in any of the indicators.

In the largest **Vilnius county, the lower scores outweigh the higher scores** (six lower and two higher indicators). Compared to the Lithuanian average, Vilnius County residents think worse of the accessibility and of the quality of cultural products/services; they are less likely to

engage in philanthropy, volunteering, etc., less likely to say that it is attractive to them to use the Lithuanian language and important to speak the correct Lithuanian language, and less likely to attend events to commemorate history. However, residents of Vilnius County are more likely to agree with the attitudes of cultural diversity, and its residents of other than Lithuanian ethnic origin are more likely to say that their identity is strongly connected to the Lithuanian culture. These results likely are related to the large Polish minority in Vilnius County (57% of the surveyed Polish population lives in this county, another 39% in Vilnius, and the rest in other areas of Lithuania).

Among the other counties, excluding county centres, **Kaunas County and especially Alytus County have the highest ratings.** Residents of Kaunas County (four higher and one lower indicators than the Lithuanian average) give a better evaluation of the accessibility of cultural products and services, are more likely to attend events to commemorate history, also to attend such events and to value civic and national identity, and are more likely to say that it is important for them to be able to speak in the correct Lithuanian language. There are fewer people in this county who are or would be likely to be involved in creative or cultural activities. **Alytus County** (nine higher and no lower indicators) has a higher proportion of inhabitants who consume at least 4 cultural products or services, a higher perception of the accessibility and quality of cultural products and services, a higher frequency of engaging in creative and/or cultural activities, as well as higher

involvement in philanthropy, volunteering, etc. They are more likely to visit sites displaying cultural heritage objects and engage in the adaptation of cultural heritage for cultural purposes, more likely to attend events for commemorating history, also more likely to attend such events and cherish civic and national identity as a value, and more likely to believe that it is important to speak the correct Lithuanian language to preserve national identity. **Klaipėda County** is not very different from the Lithuanian average: it has lower satisfaction with the quality of cultural products or services and less frequent attendance at events to commemorate history, but higher acceptance of cultural diversity. **Šiauliai County** was distinguished by two lower indicators – accessibility and quality of cultural services, also **Panevėžys County was distinguished by** one lower indicator – lower satisfaction with the accessibility of cultural products or services.

Counties clustered around smaller cities (their data include county centres) tend to have lower rates. Marijampolė has five lower and no higher indicators; Telšiai has three lower and one higher; Utena has three lower and no higher; Tauragė has one lower and one higher. **Tauragė** is worth mentioning because in the 2020 report, it had relatively low indicators for cultural activities, and it was the Lithuanian Capital of Culture in 2023. This year's data shows that the indicator for engagement in creative activities is, as in the previous survey, lower than the national average, but it should be borne in mind that the survey was carried out in July–August

2023, thus before the end of the event year.

Residents of smaller towns and villages also have lower scores (six below, none above). It is important that they scored lower on the indicators of cultural consumption and evaluation of culture: they have fewer inhabitants who consumed at least 4 live cultural products or services per year, they are more likely to have a lower evaluation of the accessibility and quality of cultural products and services, they are less likely to engage in creative or cultural activities themselves, and they are less likely to visit places displaying cultural heritage, as well as events to commemorate historical memory. Interestingly, **medium-sized cities** (larger than 3 000 inhabitants, but smaller than 6 large cities) stood out only in terms of positive attitudes towards the Lithuanian

language, while all the other indicators did not differ from the Lithuanian average.

When looking at the differences between regions, it should be noted that the regional breakdowns in the previous survey and this year's survey do not always coincide, especially in the case of smaller towns and counties, which have fewer respondents in the survey. It cannot be ruled out that the different years' data reflect changes in the cultural situation of the regions concerned, in the events or cultural initiatives that have taken place over the three years. However, it should be borne in mind that the regional assessment is based on relatively small samples, which means that the differences found should not be taken as an absolute value and that evaluation should be based on long-term trends.

05

RESEARCH METHODOLOGY
AND SOCIODEMOGRAPHIC
CHARACTERISTICS OF
RESPONDENTS

Study methodology

In 2023, the sampling methodology from the 2020 study was maintained. The population surveys were carried out in two ways: in person at the residents' homes and online. In 2014 and 2017, the surveys were carried out only in person at residents' homes. The 2020 survey methodology, which included the online survey method, allowed to reach a more active part of the population, i.e. young people, higher income, more employed population. The results of the survey therefore better reflect the real situation of cultural engagement and satisfaction of the Lithuanian population.

Survey method

The survey of the Lithuanian population over 15 years of age was carried out using **a face-to-face interview** at the respondent's home using a computer. A pre-programmed questionnaire was prepared on the computer, which the interviewer read out to the respondent in sequence and marked his/her answers. This way of interviewing allowed for automatic quota control, logical relationships between questions and sequencing of questions. The interviewers could not change the order of the questions. The data were automatically stored in an electronic medium, thus avoiding human error during data entry.

The online survey also used a pre-programmed questionnaire, where the respondent cannot change the sequence of the questions or skip questions. As in the case of the home interviews, the quotas and the collection of data on electronic media were controlled and organised from a central computer under the supervision of the survey organisers.

The target group for the survey

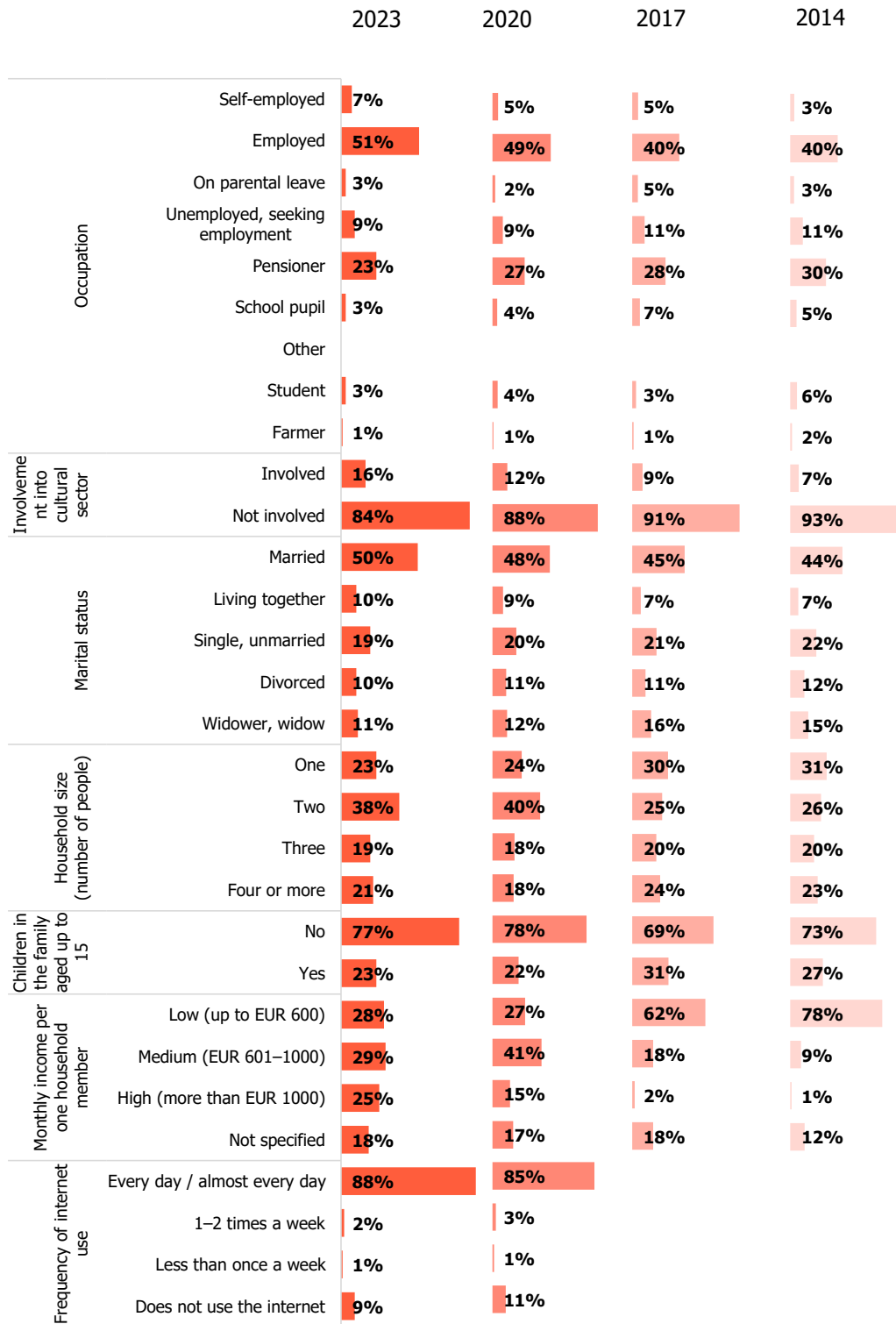
The target group of the survey is the Lithuanian population aged 15 and older. Although all residents of the country are consumers of existing or potential cultural products and services, the youngest residents of the country are not yet invited to participate in the survey. The *ESS-net Culture Methodology Description* states that ideally, the target group of the survey should include the population aged 6 years and over, although this is not common practice.

The general population is 2 430 152 inhabitants¹². Residents in institutional homes (long-term care facilities, children's homes, old people's homes, hostels, special schools, prisons, monasteries) are not surveyed.

¹² Number of permanent residents at the beginning of the year (aged 15 and over), State Data Agency, 2023.

Sociodemographic characteristics of respondents

		2023	2020	2017	2014
Gender	Male	46%	46%	44%	44%
	Female	54%	54%	56%	56%
Age groups	15–19	5%	6%	8%	8%
	20–29	13%	14%	16%	16%
	30–39	16%	15%	15%	15%
	40–49	15%	16%	17%	17%
	50–59	18%	18%	16%	16%
	60–69	16%	15%	12%	12%
	70+	17%	17%	16%	16%
Education	Primary	1%	2%	5%	5%
	Lower-secondary	8%	12%	12%	12%
	Upper-secondary	27%	33%	32%	32%
	Post-secondary	20%	23%	24%	24%
	Higher non-university	10%	6%	6%	6%
	Higher university	34%	25%	21%	21%
Nationality	Lithuanian	92%	90%	90%	90%
	Russian	3%	4%	4%	4%
	Polish	4%	4%	4%	4%
	Other nationality	1%	2%	2%	2%
Size of residential area	Vilnius, Kaunas, Klaipėda	35%	35%	40%	40%
	Other cities (over 3 000 residents)	32%	33%	22%	22%
	Towns and villages (up to 3 000 r.)	32%	32%	38%	38%
Place of residence	Vilnius	19%	20%	18%	18%
	Kaunas	11%	10%	10%	10%
	Klaipėda	5%	5%	5%	5%
	Šiauliai	4%	4%	4%	4%
	Panevėžys	3%	3%	3%	3%
	Vilnius County	9%	9%	9%	9%
	Utena County	5%	5%	5%	5%
	Kaunas County	10%	10%	10%	10%
	Alytus County	5%	5%	5%	5%
	Marijampolė County	5%	5%	5%	5%
	Panevėžys County	5%	5%	5%	5%
	Šiauliai County	6%	6%	7%	7%
	Tauragė County	3%	3%	3%	3%
	Telšiai County	5%	5%	5%	5%
	Klaipėda County	6%	6%	6%	6%





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