

**CULTURAL DIPLOMACY:
THE CASE ANALYSIS OF LITHUANIAN PRESIDENCY OF
THE COUNCIL OF THE EUROPEAN UNION IN 2013**

Master's Thesis
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Social and Public Policy
Cultural Policy
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Autumn 2015

ABSTRACT

Cultural Diplomacy: The Case Analysis of Lithuanian Presidency of the Council of the European Union in 2013.

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Pages: 80 pages + 1 appendix

A great range of various cultural events was presented in all member states of the European Union and overseas during the Presidency of the Council of the European Union in 2013. The greatest part of the cultural programme was implemented with the help of Lithuanian cultural attachés. The present Thesis focuses on cultural actors and projects involved in such particular term.

Qualitative research through expert interviews (i.e. with Lithuanian cultural attachés in the United Kingdom, Sweden, Germany, Italy, Poland and the Permanent Representation of The Republic of Lithuania in the European Union in Belgium) was the research method used for this Master's Thesis.

The source material in this Master's Thesis consists largely of recent books and articles about cultural diplomacy written by significant authors and scholars who greatly contributed to this issue. Also, some Lithuanian authors are presented in this paper when analysing the meaning of cultural diplomacy at Lithuanian level. In addition, some of the legal documents of the Republic of Lithuania must be interpreted when talking about the organizational structure of cultural diplomacy in Lithuania.

Results indicate that a cultural attaché as individual institution abroad significantly contributes to various dynamic cultural processes. Lithuanian cultural attachés were strongly involved in processes of the Presidency regarding planning, organization and implementation in various level of the cultural programme. From the results of the thesis it can be concluded that cultural attachés are active, open and cooperating participants in cultural field that attract attention of Lithuanian organizations and artists as well as international cultural actors. Also, they are noticeable cultural disseminators outside Lithuanian borders. An attaché throughout cultural projects and activities introduces both international community and Lithuanian diaspora abroad with Lithuanian culture, arts and heritage.

Key Words: cultural diplomacy, cultural attaché, cultural programme, Presidency, Council of the EU.

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INTRODUCTION

The name of Lithuania was for the first time mentioned in a written source more than one thousand years ago, namely, in the Annals of Quedlinburg in 1009. The name appeared as the place where the archbishop Brunonus was struck on the head by pagans during his mission to the lands of the Yatvingians, and was found dead near the border of Lithuania and Prussia (Baranauskas, 2009). Unfortunately, Lithuania was highlighted in the above-mentioned source not in a very reassuring way. Although, Lithuania celebrated its one thousand years symbolic celebration in 2009, The Republic of Lithuania is a relatively young state counting 25 years of regained independence in 1990. The past quarter of century has been full of significant challenges and important decisions, the country undergoing simultaneous economic, political and social transitions, involving also an external image transformation and identity change. In 2004, The Republic of Lithuania together with other nine countries became a full-fledged member of the European Union. In 2009, Vilnius – the capital of Lithuania - was *the European Capital of Culture*. Moreover, Lithuania had the honour to hold the Presidency of the Council of the European Union for six months in the second half of 2013. Later in 2015, the state finally became a member of the Eurozone. During the 25 years of independence Lithuania has gained its recognition and credibility in Europe and other countries all over the world as a young but reliable partner. The country is seen as a competent member, which is active and involved in significant activities and events at various levels of the European Union.

One thousand years passed since that miserable appearance when Lithuania's name spread in Europe for the first time. Despite, even today we occasionally can hear discreditable stories about Lithuanians abroad, more and more talented Lithuanians spread a reputable message about their country and its culture. Culture has many different significances and meanings. In this paper, the stress will be addressed on cultural diplomacy and the context is the context of the Republic of Lithuania. Cultural diplomacy describes the use and transfer of cultural ideas between different group to achieve rapport and understanding. It reveals itself in a great range of practices and policies in many fields. Although, there is no specific number of adherents involved in cultural diplomacy, the latter is mostly conducted by governments and rulers of nations that have the greatest effect on the lives of ordinary citizens and current events, and provide the most comprehensive records of its use (McBrewster, Miller & Vandome 2009, 2).

1.1. RESEARCH QUESTION

This Master's Thesis paper aims to analyse the condition of cultural diplomacy of Lithuania during the Presidency of the Council of the European Union in the second half of 2013. The Republic of Lithuania was the first of three Baltic States to hold the Presidency of the Council of the European Union. A great range of various cultural events was presented in all member states of the European Union as well as Canada, The U.S., Russia and so on. The greatest part of the cultural programme abroad was implemented with the help of Lithuanian Embassies and Lithuanian cultural attachés. Due to the fact that the Presidency was seen as one of the most significant stages of Lithuania's presence in the European Union, it inspired me to analyse Lithuanian cultural programme during such period, focusing on cultural actors and projects involved in this particular process.

In order to achieve the goal of this Thesis it was important to determine the meaning of cultural diplomacy in the level of the EU and Lithuania, and to define the role of cultural attachés in cultural diplomacy; to identify the institutions involved in the processes of Lithuanian cultural diplomacy; and to ascertain the interaction between Lithuanian cultural attachés and the main cultural projects presented during the Presidency of the Council of the EU in 2013. All of these aspects reflect in the main three parts of this Master's Thesis. The first part will provide theoretical and conceptual information related with the meaning of cultural diplomacy in the European Union and Lithuania. Also, the role of cultural attaché will be discussed. The second part will focus on the organizational structure of cultural diplomacy actors in the Republic of Lithuania. Finally, the third part refers to the research, its methodology, discussion and main findings.

The research problem of this Master's Thesis can be described by the following question: "How cultural attachés influenced and contributed to Lithuanian Cultural Diplomacy, when implementing a cultural programme during Lithuanian Presidency of the Council of the European Union in 2013?" In order to achieve the main goal of this research these tasks were formed:

1. To find out the specific cultural events that can be distinguished as the most significant in the interviewed countries during the Presidency of the Council of the EU, and whether cultural attachés contributed to any processes of planning, organization and implementation of those events.
2. To identify the sources of funding for cultural projects as well as cultural partners during Lithuanian Presidency of the Council of the EU.

3. To find out the main problems that Lithuanian cultural attachés faced in the cultural project management process during Lithuanian Presidency of the Council of the EU.
4. To assess the future prospects of the cultural program and potential type of cultural events that could present Lithuania and its culture in the upcoming Presidency term.

A qualitative research method through expert interviews was chosen to answer the research question. Eight interviews were sent via electronic mail to cultural attachés in Lithuanian Embassies in the United Kingdom, Sweden, Germany, France, Austria, Italy, Poland and the Permanent Representation of The Republic of Lithuania in the European Union in Belgium. The choice of the selected method can be determined by the specificity of the topic and the aim to analyse the interaction of particular cultural actors and the process of cultural diplomacy of Lithuania. The selected experts were Lithuanian cultural attachés working in Lithuanian Embassies in the EU countries. The status of expert for a particular person was given by the researcher according to the chosen field and topic of this research.

Several main approaches and perspectives to interpret the results were carried out due to the aim of this Master's Thesis paper. Firstly, the idea that cultural attaché is seen as a significant and necessary actor to cope with Lithuanian cultural diplomacy issues. Secondly, cultural projects implemented by cultural attachés are seen as the main cultural activities to maintain Cultural Policy of Lithuania in foreign countries. Thirdly, cultural attachés are considered as individual cultural institutes abroad to implement and maintain cultural relations and partnerships between Lithuanian and international cultural actors.

1.2.SOURCE MATERIAL

The source material in this Master's Thesis consists largely of recent books and articles about cultural diplomacy written by significant authors and scholars who greatly contributed to this issue: Nicolas K. Laos *Foundations of Cultural Diplomacy: Politics Among Cultures and the Moral Autonomy of Man* (2011); Martina Topic and Sinisa Rodin *Cultural Diplomacy and Cultural Imperialism: European Perspective(s)* (2012); Joseph S. Nye Jr. *Soft Power* (1990). Also, some Lithuanian authors are presented in this paper when analysing the meaning of cultural diplomacy in Lithuanian level. In addition, some of the legal documents of the Republic of Lithuania must be interpreted when talking about the organizational structure of cultural diplomacy in Lithuania. The discussion part of the research is based on particular empirical sources: interviews with Lithuanian cultural

attachés. The research data was collected by the author. It must be highlighted that all interviews have been conducted over a year and a half after Lithuanian Presidency of the Council of the European Union. Also, a large part of empirical material represents a personal opinion and individual insights presented by Lithuanian cultural attachés that undoubtedly influenced the results presented in the Thesis.

For the sake of clarity, comprehensibility and proper interpretation of Master's Thesis, the following key terms are presented, which will be widely used in the paper:

Cultural Diplomacy describes the use, communication and transfer of cultural ideas between different countries to achieve mutual understanding and sympathy. Also, it deals with processes which aim at influencing and shaping the value system of decision makers. The purpose of cultural diplomacy is determined by parties that actively inter-act together (Chapter 2.1 and 2.2).

The Cultural Attaché holds a special position with a particular responsibility to promote culture of a specific country. Usually, cultural attaché is a part of the diplomatic body residing in a foreign country (Chapter 2.3).

A Cultural Project is an interrelated complex of work that seeks for a specific and unique goal. There is an indicated interval of time, concrete budget and other resources in order to implement a specific idea. The important aspects are quality, customers' satisfaction, and inclusion of particular cultural objects and/ or phenomenon. In this paper, various cultural events are seen as cultural projects in the field of music (e.g. a concert), visual arts (e.g. an exhibition), theatre, cinema, etc.

2. THEORY & CONCEPTS

Traditionally, diplomacy represents government-to-government and diplomat-to-diplomat exchange. Public diplomacy can be explained as “people diplomacy” because of the term “public” that draws itself to the level of people. It indicates government to people of another country, as well as in the most general level, people of one country to people of another country. Public diplomacy covers a wide range of shifting processes and activities that include government actors, media, culture, education, etc. According to Topic and Sinisa (2012), there are two main functions of public diplomacy. Firstly, public diplomacy is seen as government’s communication process with foreign publics. The main concern is to motivate understanding of nation’s ideas, values, culture, as well as its national goals, its institutions and present policies. Secondly, referring to the goal of public diplomacy, the focus is on influencing the behaviour of a foreign government by influencing the attitudes of citizens (Topic & Sinisa 2012, 10).

Leonard (2002) introduced a significant three-tiered conceptualization of public diplomacy. The first tier is short-term and refers to communication management on day-to-day issues. The second tier is medium-term strategic communication that may take months. The third tier is tied to the long-term relationship and may take years to build (Leonard, 2002, 12). The last tier can be considered as the interests’ field of cultural diplomacy, and the process of building the long-term relationship distinguishes cultural diplomacy in comparison to public diplomacy. Cultural diplomacy is seen as an inevitable part of cultural dynamics such as art, beliefs, exchange of ideas, information, lifestyle, values system, traditions, and other aspects of various cultures all over the world. And as a matter of fact, the primary recommendation regarding cultural diplomacy issues claims for recognition of each party, to declare the distinct cultural dynamics of other parties (McBrewster, Miller & Vandome 2009, 1).

2.1.CULTURAL DIPLOMACY OF THE EUROPEAN UNION

Generally, cultural diplomacy is viewed as a subset of public diplomacy. Despite the fact that both terms sometimes are used interchangeably, cultural diplomacy is not synonymous with public diplomacy. Nowadays, the placement of cultural diplomacy within the field of public diplomacy reflects a tremendous change in the way cultural

diplomacy is being viewed and applied. Historically cultural diplomacy was associated with implementing cultural agreements, rather than with the practice of public diplomacy (Topic & Sinisa 2012, 9). A great range of terms can be found defining cultural diplomacy and what exactly the practice of cultural diplomacy entails. It does not have one particular definition because of its variation and continuation to change over the time. Unsurprisingly, it varies from country to country in Europe and in other continents all over the world. Some countries understand cultural diplomacy as international cultural policy. For instance, the French term ‘diplomatie culturelle’ designates international cultural policy in Austria, the Netherlands, and Sweden. Differently other countries understand it as the development of cultural relations, as it is in Australia, Canada, Singapore, and the UK (Topic & Sinisa 2012, 10).

After two World Wars in Europe, European countries started to unite again, in what today we call, the European Union. The European Union policy makers clearly understand cultural diplomacy in both ways, as developing cultural relations through policies implemented abroad as well as inside the EU, and as international cultural policy enforced towards outside of the EU (Topic & Sinisa 2012, 34). Unfortunately, it is still a case of ongoing struggle in the European Union when it comes to culture diplomacy and cultural policy. The fact is that cultural policies of various states in the EU differ as well as practises of cultural diplomacy of each member country. As a matter of fact, cultural diplomacy of the EU member states are often strongly related with roots of each country’s national cultural policy.

The attention to joint cultural policy of the EU appeared when the Treaty of Maastricht was sign in 1992. Here in article 151 the culture is listed as subject of “European competence” that regulates the following cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore” (Treaty of Maastricht, 1992, Article 151, Clause 1). The existence of distinctive cultural policies in the EU countries brings the complexity of the issue when it comes to the understanding of Europe and its civilisation, culture and heritage that affect present distorted cultural policy and cultural diplomacy of the EU.

However, diversity is one of the key elements that make Europe attractive. It is hard to imagine that Europe can be presented as a one cultural brand, and beside the lack of intention in doing for now. Moreover, it should be born in mind that the relevance of cultural diplomacy is directly affected by cultural erosion. According to McBrewster, the foundation of widespread culture would remove the need for cultural understanding and

recognition, if all people identified with a common culture (McBrewster, Miller & Vandome 2009, 3). In point of fact, diversity, in this case, is seen as an image that makes Europe strong. Unity in diversity is a well-known effort of the EU, and fostering for intercultural dialogue is seen as one of the primary objectives of the EU's cultural policy, together with plenty of projects ranging from language initiatives to cross-border mobility for artists, cultural sector workers, students, teachers, journalists etc., that can be seen as part of processes of cultural diplomacy as well. Culture is recognized as an important part of the EU's main cooperation programmes and instruments. It is also a key element of the cooperation developed with the Council of Europe as well as in the EU's bilateral agreements with third countries.

The idea of European identity involves a reference to culture, but a diverse culture and not common European culture. The main elements of European identity can be seen in actions like yearly selected cities to participate in the European Capital of Culture, Europe day celebration, or other cultural events and practices, such as the EU's anthem, flag and common currency Euro. These activities are comprehended as The EU's efforts to foster a feeling of European citizenship and strengthen Europe's international position. (Sassatelli 2005, 44) As stated in the Declaration on European Identity (1973, I/3): "The diversity of cultures within the framework of a common European civilization, the attachment to common values and principles, the increasing convergence of attitudes to life, the awareness of having specific interests in common and the determination to take part in the construction of a United Europe, all give the European Identity its originality and its own dynamism". However, as criticized by Topic and Sinisa (2012), the EU's cultural diplomacy continues in a sense that the same value of diversity is being promoted inside as well as outside the EU (Topic & Sinisa 2012, 34).

The foreign policy has been the EU's priority since its beginning. Cultural aspects of the European Union's foreign policy are focused on cultural actions which are increasingly seen as a vehicle to accomplish more value oriented goals. Nowadays, the objective of culture, from the local and global perspective, is no longer only to create a piece of art, literature or any other kind of cultural product. The art has grown to become a global industry with legal foundations and a comprehensive set of conventions. Cultural diplomacy involves many aspects such as art, media, externally oriented cultural policy, tourism, etc. Moreover, as stated by Marietje Schaake, Dutch Liberal member of the European Parliament, cultural diplomacy is increasingly being used to promote liberal

democratic values and participation, development and education, human rights and freedom of expression (European Parliament News 07. 12 2007).

Due to the fact that present cultural diplomacy is practiced within the context of general diplomacy, the former reveals itself in a great range of practices and policies in many fields. It is relatively complicated to specify a concrete number of adherents involved in cultural diplomacy. Though, mostly it is managed by governments, presidents and rulers of nations because of having the greatest effect on the lives of citizens and present events, as well as providing the most comprehensive information of its use. Usually, the responsibility of the individual person, whose beliefs, ideas and values set come into play during a ruling process, is responsible for those decisions that follow from cultural diplomacy (McBrewster, Miller & Vandome 2009, 3). In consonance with Laos (2011), the relationship between cultural diplomacy and international cultural relations is inevitably intimate, as well as the close connection between cultural diplomacy and foreign policy goals within the framework of contemporary international relations (Laos 2011, 207). Public Diplomacy is in the interest zone of the ministry of foreign affairs that is at the top of foreign policy making together with a foreign minister to lead its implementation. The foreign minister is normally supported by a network of ambassadors and full body of diplomatic staff (McBrewster, Miller & Vandome 2009, 3). On the other hand, cultural diplomacy may be free to operate apart from the pressures of foreign policy. There is a range of structural mechanisms through which cultural diplomacy is administered, for example, government institutions and the international departments of the ministries, independent or partly autonomous culture and education institutes abroad (e.g. the British Council, the German Goethe Institute, the Adam Mickiewicz Institute, etc.), private agencies, not-for-profit foundations and so on (Topic & Sinisa 2012, 12). As it has been mentioned already, the mutual collaboration is relevant to processes of the EU's cultural diplomacy, and in this case, to the interest is constructing a European identity in terms of a state or nation's diversity.

As concept in political science, cultural diplomacy describes the use and transfer of cultural ideas between different group to achieve rapport and understanding (McBrewster, Miller & Vandome 2009, 4). As it has been pointed by Laos (2011), cultural diplomacy deals with processes which aim at influencing and shaping the value system of decision makers (Laos 2011, 158). Analysing cultural diplomacy at the most fundamental level, the influence of manner in which other international members make moral and normative judgments and, the manner in which they behave as social-political beings, is

seen as an attempt of the practitioner of cultural diplomacy (Laos 2011, 8). The influence used as part of cultural diplomacy, also can be comprehend as soft power.

The term of soft power has been closely linked with Joseph Nye Jr. (1990), who first introduced the term, and has drawn the attention to the relationship between cultural diplomacy and soft power. Cultural diplomacy, as an instrument of soft power, deals with communication via the conduit of culture, ideas and values that is in contrast to hard power. Fundamentally, soft power is the ability to attract and entice. Soft power is viewed as a matter of persuasion or the ability to convince through argument, and it is in behavioural language – the power of attraction. In the political arena, soft power is mobilized as an instrument by governments to communicate and attract a public of other countries. The power of attraction can be implemented through various strategies such as cultural exports, exchanges, broadcasting and so on (Topic & Sinisa 2012, 16).

Nevertheless, soft power has the power to attract as much as it repels. It should be mentioned that soft power may resonate in one country and have the opposite effect in another. This is especially evident if one looks closely at the presumptions of primacy of certain European countries and their values. The Europe, as one body, is a diverse environment full of various cultures, values and ideas. Although, conjunctive concept of common European values is often promoted, there are no aspirational and forced processes to transform Europe towards non-diverse approach. So, cultural diplomacy as a prime example of soft power, or the ability to persuade through culture, ideas and values, is opposite to ‘hard power’ which mostly related with military affairs. The use of violence has been the ultimate sanction of power politics for many years. The consideration of soft power in politics, offers a potentially life-saving alternative. The implementation of international relations, through such processes as negotiating treaties or shaping policies, are the vital parts of cultural diplomacy (McBrewster, Miller & Vandome 2009, 4).

It should be born in mind that cultural diplomacy includes the process of unequivocal recognition and understanding of foreign cultural dynamics as well as observance of the tenets that govern basic dialogue. These recommendations are essential to its effectual practise (McBrewster, Miller & Vandome 2009, 1). The purpose of cultural diplomacy is determined by the indrawn parties that actively interact together. The European Union cultural diplomacy plays an essential role in its operational integrity. It is often used to influence voting decisions that cover matters such as trade, military action, etc., and determines a cause of action. On the other hand, individual states frequently use cultural diplomacy to improve international relations and ensure agreements that cover

issues like immigration, investment, trade and security. Public organizations as well as private enterprises commonly employ cultural diplomacy to assure mergers and acquisitions, or to resolve customer complaints. The epitome of institutional cultural dynamics is brought about by corporate ethos, practices and conventions. Lastly, single individuals frequently use cultural diplomacy in discussions to influence the opinion about a particular subject and to build friendship relationships. In this case, the cultural dynamics are represented by individual's personal beliefs, ideas and values (McBrewster, Miller & Vandome 2009, 2). Inevitably, all those presented actors are in active interaction between each other and daily contribute to cultural diplomacy through various dynamic processes.

In addition, as people develop new mediums for interactions, better understanding and communication with each other, the continued evolution of cultural diplomacy is reliant on the behavioural economics of its followers. Globalisation has increased the exposure to more diverse cultures from across the world, as well as demand for cultural activities and cultural goods are on the increase due to the new communication tools. Globalization has a strong impact and a bearing on the integrity of cultural diplomacy. Development of information and communication technologies (ICT) and daily spread of cultural information in the internet arguably have the most profound effect on the conduct of cultural diplomacy. Nowadays, to prepare a cultural programme there is no need of travelling to places and visiting potential spaces, new technologies have made it possible for adherents to conduct cultural diplomacy without ever meeting in a physical sense by using telecommunications, e-mails, audio video conferences (e.g. Skype), social communication platforms (e.g. Facebook, Twitter, Instagram), etc. People interact increasingly over the internet and media takes a significant role in cultural diplomacy. Social media is seen as a tool to develop and foster values such as access to information, democratic participation and freedom of expression. The new age of ICT in the field of cultural diplomacy changes in relation to how it engages new audiences, new media, and new kinds of disseminators of information (Topic & Sinisa 2012, 14). Also, there is no doubt that ICT contributes to unification with countries that has attracted our curiosity. Nowadays, people are able to exchange with, and benefit from, other cultures, and contributing to the diversity of our societies (Topic & Sinisa 2012, 28).

Lastly, cultural diplomacy, sometimes, contributes to stereotyping, that addresses both the domestic and international audience. The issue of stereotyping is widespread, due to a strong diversity in Europe. Especially, quite significant exclusion still can be seen when comparing Western and Eastern European states or new and old member

states of the EU. As noted by Topic and Sinisa (2012, 24), a division between Eastern and Western Europe, today is seen in a division to the so-called old and new Europe. The changes in general divisions between East and West, and also the enlargement process of the EU into the former Communist bloc in 1990's have influenced the feelings toward the European identity. Due to this, the enlargement processes caused a new separation between old and new Europe. The issue of "west and east" as well as "old and new" Europe respectively represents the case of the Republic of Lithuania that is still sometimes seen as "east and new" state. The country restored its independence from the Soviet Union in 1990 and faced economic, political and social transitions that involved also an external image transformation and identity change. However, since its independence, Lithuania has been actively involved in significant activities and events at the various levels of the European Union in order to be seen as a reliable part of the EU and forget a severe past in the Soviet Union. To achieve this goal, attention to cultural diplomacy has been also paid.

2.2. CULTURAL DIPLOMACY OF THE REPUBLIC OF LITHUANIA

Usually, major scholarly studies focus on case analyses of cultural diplomacy in influential countries such as the United States, Britain, China, etc., and still less is known about the various forms of cultural diplomacy of smaller European countries. The first analysis of Lithuanian cultural diplomacy can be found in the first half of XXth century, namely, during the interwar period from 1918 to 1940, when the country was independent. The new era of Lithuanian cultural policy has started with *Sąjūdis* – the Lithuanian Reform Movement, established in June 3, 1988. *Sąjūdis*, as the main political organization, united many leading Lithuanian intellectuals, cultural professionals, artists, and led to the fight for Lithuanian independence (Seimas of The Republic of Lithuania 23.5.2008). The Republic of Lithuania is still relatively young state counting 25 years of regained independence from the Soviet Union on 11 March 1990.

A researcher, who has the aim to analyse the issue of European cultural identity, primarily focuses on the process related with a formation of a common cultural space in the EU, comparing an administrative issues of the cultural sector in various European countries, evaluating the impact upon it of various social and economic aspects, looking into the role of NGOs, analysing the practises of planning and implementation of cultural policy, searching for a way to harmonize the ongoing processes in the cultural sector. All of these tasks were progressively implemented after Lithuania re-gained its

independence. When, the legal base for the cultural sector was formed, the role of culture was re-considered and administration of cultural activities was decentralized. Since 1990, a great range of cultural institutions has been established as well as the role of non-governmental sector strengthened.

The term "culture" has a rather broad meaning in Lithuania. Traditionally, it covers all fields of artistic expression including creation and presentation of art, architecture, music, literature, cinema, theatre etc., as well as cultural heritage, amateur arts, participation in cultural life, created cultural products, etc (Compendium 28.11.2014, 2.3.). Twenty-five years past and even if it is still not a lot of systematic information about the implementation of Lithuanian cultural diplomacy and its development after regained independence, there is no doubt that during these years the country is bravely accepting challenges and implementing important decisions in various international fields. According to Pranaityte (2010), the term "cultural diplomacy" has never been very popular in Lithuania, although, promoters of Lithuanian culture in the member-states of the European Union and the United States have always been quite active. The members of Lithuanian political elite often seek to make important cultural processes to be well known abroad, due to the fact that the spread of positive messages about Lithuanian culture might be highly useful for co-operation with other countries (Pranaityte 2010, 8). Of course in order to achieve a significant goal in Lithuanian culture promotion abroad, the main traditions and values play an important role. As pointed by Topic and Sinisa (2012), cultural policies in a state have two components. The first is given by the internal policies approach, while the second regards external aspects of culture. In this case, cultural diplomacy focuses mostly on international relations of culture between states, nevertheless, the internally promoted values are of vital importance to cultural diplomacy too (Topic & Sinisa 2012, 137). Also, as it was already presented, cultural diplomacy, in general terms, is not only an effective instrument of soft power, but also a very beneficial means to forge mutual understanding between different societies.

The main actors of cultural diplomacy in Lithuania are the Ministry of Culture, the Ministry of Foreign Affairs, Lithuanian embassies, Lithuanian cultural attachés, the Lithuanian Culture Institute. The Ministry of Foreign Affairs plays the first role in public diplomacy policy and seeks to introduce the country to foreign audiences by concentrating on the organization of large-scale exhibitions, concerts and special events devoted to the commemoration and celebration of significant historical dates. On the other hand, the Ministry of Culture shares with the above-mentioned the responsibility for cultural

agreements and bilateral treaties, and the entire network of Lithuanian cultural attachés operates under the Ministry of Culture.

The position of Lithuanian cultural attaché was established in 2001 by the Ministry of Culture and the Ministry of Foreign Affairs, taking into consideration the importance of Lithuania to have a jointly developed and more systemic approach towards the representation of Lithuania and its culture abroad. Cultural attachés are expected to ensure promotion of Lithuanian culture and arts, to implement continuous projects, to support the participation of Lithuanian artists at well-known international events, to promote cultural exchanges between countries, and to maintain personal contacts with the members of the cultural and intellectual elite of hosting countries in order to encourage various forms of cooperation. Quite frequently, both of these ministries agree to collaborate very closely in order to achieve the best possible results as far as the formation of the image of Lithuania is concerned (Pranaityte 2010, 10). At the moment twelve Lithuanians hold a position as cultural attachés in various countries all over the world: Austria (appointed for Slovakia and Croatia too)¹, The Permanent Representation of Lithuania for the EU in Belgium, France, Germany, Israel, Italy, Poland, Russia, Sweden (appointed for Finland too), Ukraine, The United Kingdom, The U.S. (The Ministry of Culture of the Republic of Lithuania 3.9.2015). In addition, the significant impact flows from UNESCO: Lithuania has the representation office in Vilnius as well as Lithuanian ambassador is appointed to the UNESCO Headquarters in Paris. As a full member of this reputable institution Lithuania participates in many activities of various levels of this organization. In addition, Lithuanian cultural art institutions, centres, non-governmental organisations, artists' associations, higher art schools, and local self-governments are the members of well-known European or international culture and art networks such as ICOM, European Council of Arts, European Theatre Union, IFACCA, etc. Moreover, recently focus has been mostly placed on Lithuania's participation in the Council of Europe, the European Union, the Nordic Council, UNESCO cultural programmes and other international organisations and foundations.

Lithuanian Institute was established in 2001, and later was transformed into International Cultural Programme Centre "k-operator" in 2008. Since 26 November 2014, it is reorganized to Lithuanian Culture Institute (LCI), a budgetary institution established

¹ During the research process of this Master's Thesis the Lithuanian cultural attaché in Austria was canceled and the new cultural attaché position was established in The People's Republic of China in Autumn 2015 (The Ministry of Culture of the Republic of Lithuania 16.9.2015).

by the Ministry of Culture of the Republic of Lithuania. The LCI plays an important role in promoting Lithuanian culture abroad and coordinates Lithuania's participation in the EU programs „Creative Europe" and „Europe for Citizens“. The LCI actively communicates and cooperates with Lithuanian Culture Attachés in order to organize and coordinate Lithuanian cultural and art presentation programs abroad and in Lithuania. Certainly, the great part of Lithuanian cultural diplomacy focuses on literature, through participation in one of the best events such as Frankfurt, Leipzig and Göteborg Book Fairs, V in Germany, London Book Fair in the UK, Bologna Children's Book Fair in Italy, etc. Exactly, Lithuanian Culture Institute can be considered as the main cultural institution to promote Lithuanian literature. The history of the country as well as its literature and cultural heritage are introduced to such literature events by employing innovative means of artistic expression. International cultural cooperation projects are financed by the Lithuanian Culture Council. The main budget are concentrated on export of Lithuanian culture and creative industries, promoting artists' residencies, support for cultural projects and participation in EU programmes, etc. In addition, participation in major European cultural events such as Venice Biennale or Berlin Film Festival has become yearly occasion to represent Lithuanian culture abroad (Dr. Irena Alperytė, K-operator, 2015).

The role of public diplomacy after regained independency in the post-Cold War stage in Central and Eastern Europe was quite complicated, and slightly different from public diplomacy, as we know it nowadays. The countries in the region were undergoing simultaneous political, economic and social transitions that involved also an external image transformation and identity change. The situation provoked Lithuania as well as other Central and Eastern European countries to seek for a long-lasting dialogue. In the State's Long-term Development Strategy (2002, I/2) the role of national culture was defined "to preserve and promote common European cultural values and national identity, to ensure openness and competitiveness in contemporary cultural context in Lithuania, Europe and the World." Also, the Guidelines of Alteration of Lithuanian Culture Policy (2010, I) focus on culture and creativity as fundamental resources for the state's development. In addition, a few important culture policy objectives and development directions are underlined in the document as strategic, and one of them is "to spread Lithuanian culture abroad." Nonetheless, as underlined in the Principles of Lithuanian Cultural Policy (2001) and the Guidelines for Alteration of Lithuanian Culture Policy (2010), the significant aspect is to promote the openness of Lithuanian national culture and to improve access to culture for society. According to Viktoras Liutkus, this is to be achieved through programmes to

promote Lithuania's culture abroad as well as those to familiarise the local population with the culture of other nations (Compendium 28.11.2014, 3.2.).

Progressively people have been acquainted with many new discoveries about the various creative processes taking place in this region. Up to these days, the major emphasis is often placed on the necessity to demonstrate various modern perspectives related to Lithuania, in order to avoid being still seen as a part of Russia or being appointed as a third world country. However, most countries all over the world quite often tended to perceive all three Baltic countries as a single entity. Therefore it is frequently necessary, although challenging, to set a clear line of distinction in order to demonstrate that Lithuania, Latvia and Estonia are different in many respects. On the other hand, countries willingly organize various cultural projects together and constantly perform with a trilateral programme in the various fields of culture.

In agreement with Pranaityte (2010), the significant contribution of the artists and their works, regarding the representation of Lithuania abroad, is visible in a way that there are different 'prophets' of our culture in each country and for this simple reason the image of the state cannot remain identical in different contexts (Pranaityte 2010, 10). There are some extremely great examples of Lithuanian artists working in many European countries. For instance, the case of the opera prima donna Violeta Urmanavičiūtė-Urmana, who is well-known in the best opera houses in Germany, Italy, etc. (Violeta Urbonavičiūtė-Urmana 06.2015) because of her magnificent voice. The second successful example could be Martynas Levickis - a young master of accordion. He is already prominent in the UK, Germany, etc. for his well preformed melodies ranging from pop to classical masterpieces (Martynas Levickis 2015). Then, Stasys Eidrigevičius can be mentioned as one of the best painter, graphic artist and book illustrator in contemporary art of Lithuania. He has been working in Warsaw for more than thirty years, and is popular in various European countries, the United States and Japan (Stasys Eidrigevicius 2015). Also, Šarūnas Bartas, one of the most prominent Lithuanian film directors, is very well recognized in the international level. As well as Oskaras Koršunovas – an excellent Lithuanian theatre director, who established his theatre in Vilnius and built numerous extraordinary theatrical performances. His work has been shown in various theatre stages all over the world, and won a great number of significant awards (Oskaras Koršunovas 2015). Finally, Jonas Mekas – a filmmaker and poet– is a well-known Lithuanian-American artist because of his pioneering production in American avant-garde cinema and Fluxus art movement (Jonas Mekas 2015).

Unfortunately, it is hard to expect that Lithuanian artists will be immediately highlighted after the events but a big step forward has already been made with the help of quite many professional cultural actors that are involved in the present cultural diplomacy of Lithuania. Lithuania, despite being a competent member of the European Union, still needs to go a long way forward in order to become sufficiently recognizable and known in different parts of the world. At this point, the aspects of nation-branding and the nation's image production and management have to be mentioned, which are seen as the synonyms of cultural diplomacy. Both of them serve as a stage where national identity is constructed, contested and maintained by various parties involved. In order to construct a positive image of the state, a major emphasis has often been placed on nation branding and the development of a new identity which would not only inspire Lithuanian people to set new goals for the future but would simultaneously help the entire country to meet the challenges of globalization more effectively (Pranaityte, 16). In recent decades, Lithuania has been largely investing to the brand image of geographic labels, moving from "Eastern Europe" towards "Northern Europe". Lithuania has been seeking to adapt examples of good experiences from most of Nordic countries in various levels: economic, social, political as well as cultural.

The breaking point, regarding many cultural aspects, was country's entrance to the EU in 2004. Being a part of the Union already more than ten years has helped to implement various projects that contributed to the promotion of Lithuanian culture abroad. 2009 was an exceptional year for Lithuanian culture: Vilnius was appointed as *the European Capital of Culture 2009*. It coincided with the Millennium celebration since the first historical mention of Lithuania. Cultural professionals, international experts, business representatives, culture and arts managers and organizers from various institutions and social groups in Lithuania as well as from other various countries were united to exchange their experience and to spread the message about Lithuanian culture abroad. Participation in this project has opened a way for cultural communication and cooperation with other European countries. According to Rolandas Kvietkauskas, Director of Vilnius 2009, artists were provided with a possibility to implement cultural projects with international partners. Moreover, new spaces emerged for culture as well as new traditional events were introduced for the local and global audience. As a matter of fact, Vilnius became a more internationally known destination that helped to keep tourists flow from different countries (European Communities 2009, 66). Approximately 100 projects and more than 1 500 culture

and art events were organized that attracted 1.5 million visitors, journalists and tourists from Lithuania and foreign countries (Dr. Irena Alperytė, K-operator, 2015).

In the second half of 2013, The Republic of Lithuania was the first of three Baltic States having the honour to hold the Presidency of the Council of the European Union. A great range of various cultural projects were presented in all member states of the European Union as well as Canada, The U.S., Russia and so on. The greater part of cultural programme was implemented with the help of Lithuanian Embassies and cultural attachés. As a matter of fact, at the moment only eight cultural attaché positions are working under Lithuanian diplomatic body in eight Lithuanian Embassies in the EU states. Later in this paper (Chapter 4), I will analyse a concrete contribution and influence of cultural attachés to the cultural programme presented during Lithuanian Presidency of the Council of the European Union.

2. 3. THE ROLE OF CULTURAL ATTACHÉ IN CULTURAL DIPLOMACY

“...I had no clear vision of what a “cultural attaché” actually did for a living. If anything, I pictured an urbane character, (...), who lived a relatively luxurious life at a series of receptions, dinners, cocktails parties, and museum openings” (Jablonski 2002, 153).

When reading the memories of John Jablonski about his reflections on being a culture attaché of the U.S. in Hungary back in 1984, from the first sight it can be seen that the image of such an officer may appear quite similar even up to these days. However, there is more to discuss when analysing the daily tasks of a cultural attaché.

Around the world, culture takes greatly different forms. That means at the same time it can be a joy and sometimes a challenge to introduce a person from one culture into the environment of another. Notwithstanding, culture is dynamic, moving from one group of people to another, and it is always involved in the study of foreign cultural dynamics in order to understand the general way of life, language, history and traditions of the engagement party. Therefore, a permanent diplomatic mission from one country is sent to another country to represent the sending state in the receiving state. In practice, a diplomatic mission typically consists of diplomatic representatives and an ambassador – the person in charge of the mission – nominated by one state and accepted by another, and established in the diplomatic capital of the state. An ambassador is sent to another country

by a head of state with an accreditation letter to another head of state. According to McBrewster (2009), the main goal of such a mission is to protect in the receiving country the interests of the sending country and of its citizens, within the limits permitted by international law. Also, it promotes friendly relations between the countries, and developing their governmental, academic, cultural, economic and scientific relations (McBrewster, Miller & Vandome 2009, 45).

The members of the diplomatic representatives are not only members of a diplomatic service such as ministers, counsellors, secretary staff etc., but also advisers, attachés and members of other ministries, provided that they hold diplomatic rank (Feltham 2004, 13). There are a number of diplomatic ranks below ambassador in modern diplomatic practise (Figure 1). Each country has its own structure, ranks and positions. Some positions may not occur in smaller diplomatic missions, while the bigger embassies, e.g. the Embassy of the United States may have a wide range of divisions and positions.



Figure 1. *Diplomatic Hierarchy* (McBrewster, Miller & Vandome 2009, 71).

The main focus in this Master’s Thesis is directed to the role of the cultural attaché in the present cultural diplomacy, the former covering a fundamental role in the latter. The term attaché is used for a diplomatic agent who does not fit in the fixed diplomatic ranks, traditionally because they are not members of the sending state’s diplomatic service or foreign ministry, and for that reason has been exclusively “attached” to the diplomatic mission. Usually, it regards for military attachés, but the diplomatic title

may be used for any specific individual or position as required. Since administrative and technical staff benefit from only finite diplomatic immunity, it is commonly encountered that some countries may regularly appoint support staff as attachés. It is important to note that many traditional functionary roles, such as press attaché or cultural attaché, are not formal titles in diplomatic practice, although they may be used as a matter of custom (McBrewster, Miller & Vandome 2009, 71). Some cultural attachés obtain diplomatic status, others do not, depending on the country and its regulations. Their posts usually last between 2 and 4 years, though sometimes these may be extended.

H. B. Ryan raised the question “What Does Culture Attaché Really Do?” in his essay written in 1989. The focus in this article was on cultural officers from the U.S. According to Ryan (1989), cultural attachés are generally referred to within the ranks as “cultural affair officers”. Their most general, and perhaps most idealistic intentions and objectives deal with hope to help people in the hosting country, to which they are assigned, to know more about the sending country. Everything that they undertake in the line of duty is, or should be, geared to achieve that end (Ryan 1989, 2). Up to these days, Ms. Ryan’s insights regarding the main tasks of cultural officers not really differ. A cultural attaché is seen as a person who holds a position as cultural administrator at the state’s representation office which usually is an embassy or consulate abroad. The main role of this person is the coordination of cultural relations and the management of cultural projects in the agreement with the ambassador. Due to this fact, an attaché’s interests are often limited to a particular field, and it is essential that his or her work is closely coordinated with the mission as a whole.

The cultural attaché serves in a host country on the basis of a framework that has been worked out for the home country’s cultural policy. Moreover, together with the ambassador, the cultural attaché holds partially the responsibility of state’s issues related with cultural diplomacy. Cultural diplomacy entails many aspects such as art, externally oriented cultural policies, media, tourism, etc. Also, sometimes, it contributes to stereotyping and national branding that address both the domestic and international audience. Because of that, their practices become part of cultural diplomacy. Cultural diplomacy is often comprehended as a means that has various shapes to present the country, and can be pointed towards both the inside, and outside of it. The role of cultural diplomacy is understood via promoting ideas and encouraging a dialogue. It is a long-term process, which is why public diplomacy unlikely uses culture and the so-called slow media (art, cinema, language, etc.) as a means for achieving its goals (Topic & Sinisa 2012, 34).

As it was mentioned earlier in this paper, cultural diplomacy can be managed by governmental and non-governmental sector with the first appearing more often than the second.

Also, cultural attachés accept challenges to promote their country abroad because this diplomatic position gives them an opportunity to promote culture of their homeland while living abroad. According to John Jablonski (2002), a cultural attaché is seen as a cultural officer who represents and seeks to transmit the “deeper values”, the less transient values, of a nation, a society and a culture (Jablonski 2002, 153). The long-term goal of any embassy’s public relations work is to promote cultural exchanges in order to contribute positively to the communication between nations and to develop friendly relations (Kleiner, 2010, 65). As stated by Feltham (2004), currently it is seen that the work of the cultural attaché can have a great value in fostering understanding and goodwill between states. It is visible through arrangement of exchange visits of cultural professionals or visits of world-known artists (Feltham 2004, 19). The promotion of cultural relations is a field where the policies of countries differ. A lot of states see a potential in promoting cultural ties. Focusing on smaller countries, it is important to note that in this case, a try to support cultural exchanges goes together with the limited resources available for the cultural purpose, and they usually cooperate together with embassies. Differently, some bigger countries leave the translation of parts of their cultural policy into practice to institutions outside (e.g. the British Council, the Goethe Institutes, Italian Culture institutes, Fulbright Commissions) and independent of embassies. However, in most cases management of cultural relations exists under foreign ministries and embassies, but to varying degrees (Kleiner 2010, 64).

Within the limits of its finance and human resources, an embassy’s cultural activities are intended to pursue various goals, with the main task to present its country’s culture in the host country. Cultural attachés initiate a lot of events such as concerts, expositions of visual art, film screenings, literature readings, theatre performances, various cultural seminars and meetings etc., in cooperation with various cultural institutions and cultural professionals. Cultural attachés, in some cases, can also promote cultural exchanges by awarding scholarships and initiating joint artistic projects. So, as it can be seen, a cultural attaché has to coordinate a great range of various activities. An attaché is also seen as an observer of cultural life in the host country. The main observations must be reported to the embassy and foreign ministry to decide on potential framework conditions and the future budget, as well as analyse the image of the nation in a hosting country. In

order to do their job properly, cultural attachés must keep in touch with some of the most interesting people in their host countries. They should have contacts in the cultural and art community to establish connections with artists and cultural managers (e.g. gallery owners, museum staff, festival directors, etc.), be familiar with professionals in cultural, academic, political field as well as be able to keep in touch with journalists or other officials (Ryan 1989, 4). Moreover, cultural attachés cooperate with artists in helping them to meet their counterparts or professionals for future partnership. Due to this, during their stay abroad they are expected to work effectively on establishing close contacts with the representatives in cultural field in a receiving country as well as in their home country too. In addition, a cultural attaché usually contributes to the participation of national artists and cultural professionals at the major cultural events such as festivals, biennales, exhibitions and fairs in a host country. As stated by Kleiner (2010), “the cultural attaché is basically a coordinator, but particularly in the absence of cultural institutions of his own country he has the chance to demonstrate his creativity” (Kleiner 2010, 219). Here it is important to note that in most cases creativity can be shown through plotting out a course of strategy. It could either take an action path less travelled or the easier one, or the path full of meetings, trips, events and new contacts. Culture attachés are officers who should demonstrate their talent in cultural programming. As incoming officers they have relatively short time (due to rotation processes) but at the same time they have to focus on the long range objectives that regard issues of cultural diplomacy too.

Cultural attachés promote their country's culture while working abroad. In the ideal case, countries would be happy if they could afford to present their culture in every single country worldwide. Unfortunately, this is too expensive, so countries end up focusing on their cultural diplomacy in the most significant cultural capitals (Kleiner 2010, 64). For instance, as such capitals in the European level, London, Paris, Berlin or Rome are great stages for many cultural initiatives and host many cultural centres sponsored by foreign countries. Over time, a cultural attaché is acquainted with the cultural environment and locally available resources. As stated by Keith (2010), they can make contacts, overcome customs glitches, find the occasional sound system, and help with negotiations along the way. Additionally, they learn to raise money locally and take maximum advantage of artists travelling independently. In order to keep a cultural program alive they have to be creative (Keith 2010, 289). It might be sometimes the practice to appoint as attaché a person who is significant in a field of a particular cultural activity (Feltham 2004, 19). However, in such case it is a necessity to appoint a good cultural administrator as well.

For instance, as an officer who works under the EU's policies, a culture attaché is responsible to inform about various programs and common activities in the cultural field that the EU has launched, and introduce them to citizens of the EU.

Cultural attachés are not "typical diplomats" but they have extraordinary possibilities to spend their time exclusively among other diplomats, governmental officers and artistic professionals. According to John Jablonski (2002), they have the privilege "to meet people" and "get among them". And the exceptional part of those meetings is that very often they are held in quite informal places like cafes, parks, galleries, etc. – mainly in places outside the Embassy (Jablonski 2002, 156).

Moreover, due to the growing field of ICT, it is also expected that culture attachés bring enthusiasm and a fluency in the use of new technologies. Nowadays, it supports the exchanges between artists, structure planning of cultural programs, and it sustains cultural engagement between particular country and the host country's institutions and people.

To conclude, it can be seen that countries that have interests to promote cultural relations with foreign countries engage in various activities through their cultural institutions and organizations abroad rather than their embassies. Smaller countries have great importance to promote cultural relations in foreign countries too. However, they cannot afford cultural institutes and centres abroad. Therefore, they focus on cultural position which basically works as an individual cultural institution abroad under the embassy of sending country. For instance, analysing the information presented in the websites of the EU state members' embassies based in London (the UK), it can be seen that only few countries (Lithuania, Denmark, The Netherlands) have a position that is named as "Culture/Cultural Attaché". In other cases, it can be found "Cultural Counsellor" (Estonia, Sweden, Hungary, Greece), "Cultural Affairs Officer" (Finland, Spain) or "Head of Cultural Affairs" (Italy, Germany) and so on. Some countries do not state any cultural position in their diplomatic missions (e.g. Belgium, Poland, Czech Republic, Portugal, Romania, Croatia). Often, cultural affairs are under the press section, cultural and public diplomacy agenda and so on. As it was presented, the daily tasks of a cultural attaché include: following local news on cultural events (local and international), writing reports and sending them to the Ministry of Foreign Affairs, Ministry of Culture, etc. Also, getting requests from the sending country about possible cooperation programmes, which means contacting many various local institutions, trying to find all important cultural biennales, exhibitions, fairs and festivals, at which the country could participate in. Additionally, a

part of cultural attaché job is to make arrangements for visiting artists, speakers, performers, writers and other cultural figures coming from a homeland to a host country, and that includes scheduling events, dealing with transportation, making introductions, and dealing with other various tasks. In order to understand a host country's cultural life, cultural attachés attend many cultural events, and they are always on the lookout for ways to make connections, focus on a better understanding regarding the needs of community, and promote one of the best aspects of their home country's artistic and intellectual culture.

3. ORGANIZATIONAL STRUCTURE OF CULTURAL DIPLOMACY IN THE REPUBLIC OF LITHUANIA

A new phase of Lithuanian cultural policy has started on 11 March 1990 when the country regained its independence from the Soviet Union. The role of cultural diplomacy in the Eastern Europe after the Cold War period and was quite complicated and slightly different from how we understand cultural diplomacy today. The countries in the region were undergoing simultaneous political, economic and social transitions that included formation of new institutions and involvement of other actors that started to play a significant role in various issues regarding Lithuanian cultural diplomacy. The situation provoked Lithuania to seek for a long-lasting dialogue, reliable partners, good administrators, managers and cultural professionals. Due to this, progressively people have been acquainted with many new discoveries about the various creative processes that are taking place in the country.

Although twenty-five years have passed, there is still not a lot of systematic analysis about the implementation and development of Lithuanian cultural diplomacy. Parallely, during these years the country has bravely accepted challenges and implemented important decisions regarding the field of cultural diplomacy. As it was stated in Chapter 2.2., the term “cultural diplomacy” has never been very popular in Lithuania, although promoters of Lithuanian culture and the members of Lithuanian political elite have always been quite active and seeking to support important cultural processes for Lithuania to be well known abroad, as well as spreading positive messages about Lithuanian culture, because of a high possibility to start new initiatives with other countries.

In the present section of this Master’s Thesis, the organizational structure of Lithuanian cultural diplomacy will be analysed. To the author’s knowledge, four main bodies can be recognised as the main institutions and actors in Lithuanian cultural diplomacy: the Ministry of Foreign Affairs, the Ministry of Culture, the Lithuanian Culture Institute and Lithuanian cultural attachés. As it was mentioned earlier, Lithuanian embassies strongly contribute to Lithuanian cultural diplomacy too. However, they will not be distinguished as a separate section in this paper, though it will be slightly analysed in the following chapters onwards due to their link to a position of cultural attaché. A great part of the literature used in this chapter consists of articles written by Lithuanian authors or published in Lithuanian media, as well as some legal documents of the Republic of

Lithuania, whose interpretation is fundamental when talking about organizational structure of cultural diplomacy in Lithuania.

3. 1. THE MINISTRY OF FOREIGN AFFAIRS OF THE REPUBLIC OF LITHUANIA

The governments of all countries have people who are responsible for relations with other states and various international organisations. Current foreign ministries are one of the most impressive bureaucracies with hundreds officials. The extent of responsibility as well as title varies from country to country, the constitutional and political situation of a country having an impact on the importance and influence of a foreign affairs minister and ministry. Soon after Lithuania regained its independence in 1990, the Ministry of Foreign Affairs opened and the Minister for Foreign Affairs together with his personnel started their duties. Today, the main role of the Ministry of Foreign Affairs of the Republic of Lithuania is to form and implement Lithuanian foreign affairs policy, to contribute to export promotion and attract investment, to ensure sovereignty and security of the state by diplomatic means and long-term sustainable development of the country, to represent interests of the state and well-being of its citizens and protection of their rights by protecting legitimate interests of Lithuanians abroad. Lithuania's government system is Semi-presidential, where the president exists along with the prime minister (with both parts being responsible for the legislature of the state), and the foreign affairs minister is a member of the Parliament and counts among the influential leader of the coalition parties.

Public diplomacy is seen as an integral part of Lithuanian foreign policy. In order to maintain understanding, visibility and audibility of Lithuanian foreign policy the important attention is put on public diplomacy. In addition, inevitably, the Ministry of Foreign Affairs and Lithuanian embassies abroad play the significant role in cultural diplomacy and seek to introduce the country to foreign audiences by focusing on the implementation of large-scale concerts, exhibitions and special events devoted to the commemoration and celebration of significant historical dates. Each year a great range of symbolic cultural events are introduced for international audiences as well as Lithuanian people, who live, study and work in foreign countries all over the world.

According to Feltham (2004), at the fundamental level, the executive function of a minister is to implement the foreign policy of the government and to manage its international relations. It can be done with the help of assistant ministers and the permanent

staff of a ministry. In addition, ambassadors – the heads of missions abroad and the intermediary of the heads of foreign missions accredited to the state - play an extremely important role for international relations (Feltham 2004, 9). The composition of ministries varies greatly from country to country. Some departments, under the organizational chart of the Ministry of Foreign Affairs of Lithuania (Figure 2), on the basis of the functions that they perform regarding Lithuanian cultural diplomacy may be: Information and Public Relations Department, European Union Department, European Countries Department, United Nations, International Organizations and Human Rights Department, Department of Lithuanians Living Abroad, Development Cooperation Department and so on. As it is stated in a website of the Ministry of Foreign Affairs, over the 25 years of independence, Lithuania has established diplomatic relations with 180 countries (178 of them are United Nations member states). The current Lithuanian diplomatic network includes 56 diplomatic representations of Lithuania in the world: 38 embassies, 7 consulates general, 3 consulates, an office of the embassy of Lithuania and 7 missions to national organizations (The Ministry of Foreign Affairs of The Republic of Lithuania 30.7.2015). The missions abroad carry out the instructions of the Ministry of Foreign Affairs of Lithuania and report back all information that has an impact on bilateral relations as well as the information that ambassadors are asked to provide for the Minister. The ICT now helps ministries and missions to keep in almost instant contact (Feltham 2009, 10). However, missions do not act and report upon instructions only. Most of reporting is done on their own initiative. As it is observed, on political developments they report continuously, on the host country's economic or cultural developments they might report periodically. The foreign ministry distributes these reports to those government agencies that have interests in the particular subjects (Kleiner 2009, 36).

The strategic action plan of the Ministry of Foreign Affairs for 2014-2016 (2014, III; IV) regarding the issues of public and cultural diplomacy includes such objectives as an active participation in the EU, strengthening cooperation with neighbouring countries, expansion of ties with Eastern Partnership countries, strengthening links between Lithuanians living abroad and their homeland, due to the high rates of emigration, and so on. The main acts of law that regulate activities of the Ministry and diplomatic service of Lithuania include some key documents. Firstly, *the Law on the Diplomatic Service* (official gazette 1999, as last amended on 7 May 2013)

The Ministry of Foreign Affairs of Lithuania

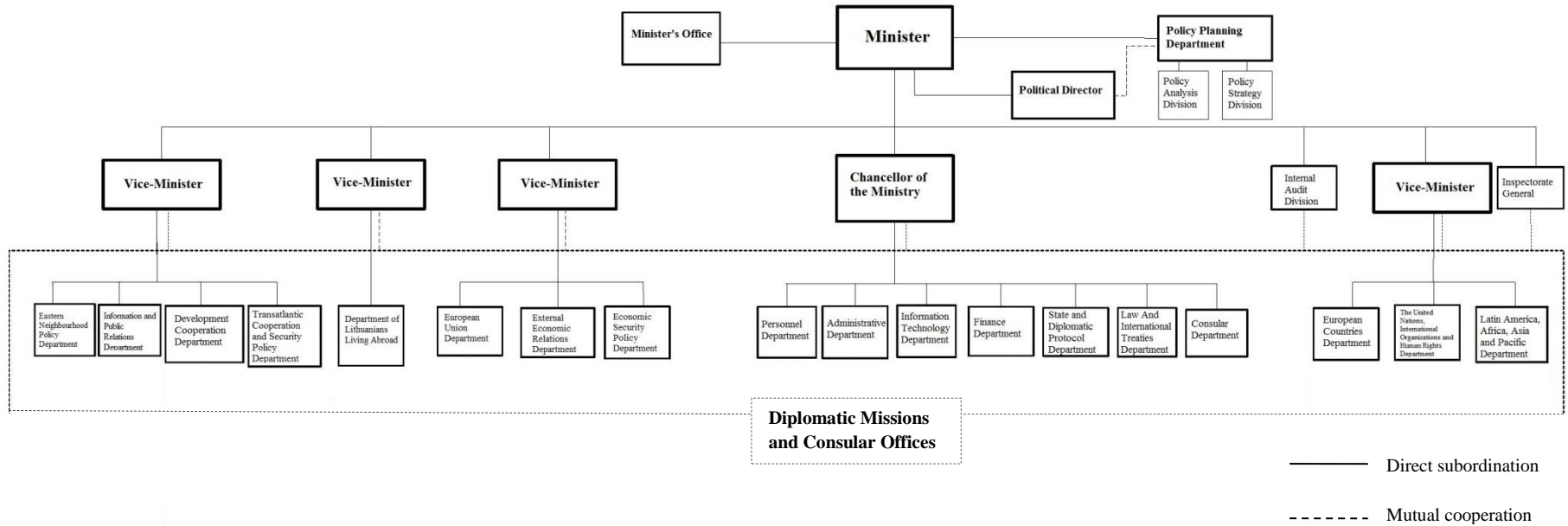


Figure 2. The organizational chart of the Ministry of Foreign Affairs of Lithuania (The Ministry of Foreign Affairs of The Republic of Lithuania 30.3.2015).

establishes the legal foundations of formation and functioning of Lithuanian diplomatic service, legal status and social guarantees of diplomats and their family members. The second document is the *Law Concerning Implementation of Law on the Diplomatic Service* (official gazette 1999, as last amended on 11 April 2000). The other act is the *Consular Statute* (official gazette 1992). Finally, *the Act of the Government on the Enactment of the Regulations on Special Attachés* (official gazette 1997, as last amended on 26 February 2014) must be mentioned when analysing this issue. This document establishes the legal foundations of the position of culture, defence, commercial and other attachés in the Lithuanian diplomatic service.

The personnel of foreign services in embassies, permanent missions to international governmental organizations and consulates abroad play an important role too. As it was mentioned earlier, increasingly officials from other ministries are assigned to missions abroad. For instance, the Ministry of Defence or the Ministry of Culture sends military attachés or cultural attachés abroad. These officials rotary seconded to serve abroad and then return to their ministries. As long as they work in a mission they belong to a foreign service. According to Kleiner (2009), “rotation is also useful since it provides the chance that such officers enhance their experiences” (Kleiner 2009, 45). On the other hand, it is a pity that because of rotation, officers of diplomatic services who have served for many years at the same post and made use of their contacts in and knowledge of the host country have to leave their positions. The most common term abroad is approximately three years for Lithuanian diplomat personnel.

The Minister of Foreign Affairs coordinates the external activities of other ministries and agencies and is an important mediator for Lithuanian heads of missions abroad as well as for the foreign diplomatic missions and international organisation that are usually based in the capital city Vilnius. The Minister is a significant figure when it comes to participation in various public debates or important foreign policy decisions are about to be made, for example, in the bodies of the EU or the United Nations. As stated by Kleiner (2009), usually, foreign ministers are overloaded with various issues, are obliged to attend a great number of national and international meetings and events, to meet people and to receive visitors. They are under the pressure of time, often reacting to unexpected situations, forced to answer public demands and pursued by the media (Kleiner 2009, 34). However, a great part of the activities of a foreign ministry’s officials does not require the need of minister’s prior approval. The daily tasks are managed in the various levels of the ministry. Because of a great

number of involved actors that participate in the process of foreign relations, the Ministry's task is often reduced to coordinate various activities. According to Kleiner (2009), "the diffusion of responsibilities for foreign affairs has often resulted in confusion". However, a task of the foreign ministry is to make sure that the many activities of the other ministries, agencies, organizations and foreign states' institutions follow the same strategy and are based upon the country's foreign policy (Kleiner 2009, 35).

Moreover, the Ministry of Foreign Affairs, in a partnership with Lithuanian non-governmental organizations implements various projects that are designated to inform Lithuanian citizens about state's foreign policy, its aims and priorities, and about Lithuanian diplomatic service and its role in ensuring the country's security. Moreover, every year the Ministry of Foreign Affairs announces a selection contest for projects introduced by associations and public institutions in order to educate and develop a civil society, to raise the awareness and the sense of community as well as to involve citizens in processes of foreign policy implementation. The foreign ministry as a body of a member state of the EU is responsible for European integration, including institutional issues and the common foreign and security policy, and the matters of the EU jurisdiction regarding domestic conflicts (Kleiner 2009, 41).

As it was already presented in the previous chapter, quite frequently, both ministries – the Ministry of Foreign Affairs and the Ministry of Culture – agree to collaborate very closely in order to achieve the best possible results in Lithuanian cultural diplomacy. The following section will analyse the organizational structure of the Ministry of Culture of the Republic of Lithuania.

3.2. THE MINISTRY OF CULTURE OF THE REPUBLIC OF LITHUANIA

The first significant event in the democratic history of Lithuanian cultural policy was Lithuanian Culture Congress held in 1990 (Lithuanian Culture Congress 2015). The Congress set the guidelines for national culture, formulated strategic trends for cultural life and started intensive debates on state's principles in cultural policy. The adoption of the document *The Principles for Lithuanian Cultural Policy* took a lot of time and discussions. The two versions of the document were presented to consider in 1996, unfortunately, both of them being rejected. The final version of *The Principles for Lithuanian Cultural Policy* was adopted by Lithuanian government in 2001. The main institution responsible of continuous

formation and implementation of those principles is the Ministry of Culture of the Republic of Lithuania. The main mission of the Ministry is to create the conditions for the succession, development and dissemination of national culture, freedom of cultural expression, participation in cultural activities, protection of cultural values, support for social groups and ethnic communities, development and education of democracy, free and open society. The implementation of Lithuanian cultural policy is based on principles of democracy, openness, decentralization and identity.

The *Guidelines of Alteration of Lithuanian Culture Policy* (2010, I) focus on important culture policy objectives and development directions. One of the most strategic tasks underlined in the document regards “the spread of Lithuanian culture abroad”. The Ministry follows the established and verified rules for partial funding for international cultural activities, in order to promote development of international cultural exchanges, projects, programmes, distribution and presentation of national culture and professional art in foreign countries (Compendium 28.11.2014, 3.4.2).

The division of International Relations and European Affairs of the Department of Strategic Planning and Control (Figure 3) is in charge of the implementation of the policies and promotion of national culture abroad. The department is responsible for bilateral and multilateral cultural cooperation and membership in international organisations such as UNESCO, the European Council, the Nordic Council of Ministers and so on. Also, the division of the EU support is responsible for the analysis and coordination of projects of cultural cooperation in order to coordinate a financial support from the EU and European Economic Area (EEA) for culture and cultural heritage. As decided by the Government in 2013, the Ministry of Culture became responsible for the supervision of EU financial structural support for culture for the years 2014-2020.

The Ministry of Culture cooperates with other ministries regarding issues such as international cultural cooperation and representation of Lithuanian culture abroad, cultural diplomacy, heritage protection, tourism, copyright, as well as matters of education in arts, culture, media, etc., or economic and social affairs. The Ministry of Culture shares with the Ministry of Foreign Affairs the responsibility for cultural agreements and bilateral treaties (Compendium 28.11.2014, 3.3). Although, the Ministry of Culture is the main coordinator and financial supporter of international cultural cooperation, the additional share of the budget for international cultural collaboration is allocated from other ministries such as the Ministry of Foreign Affairs or the Ministry of Education.

The Ministry of Culture of Lithuania

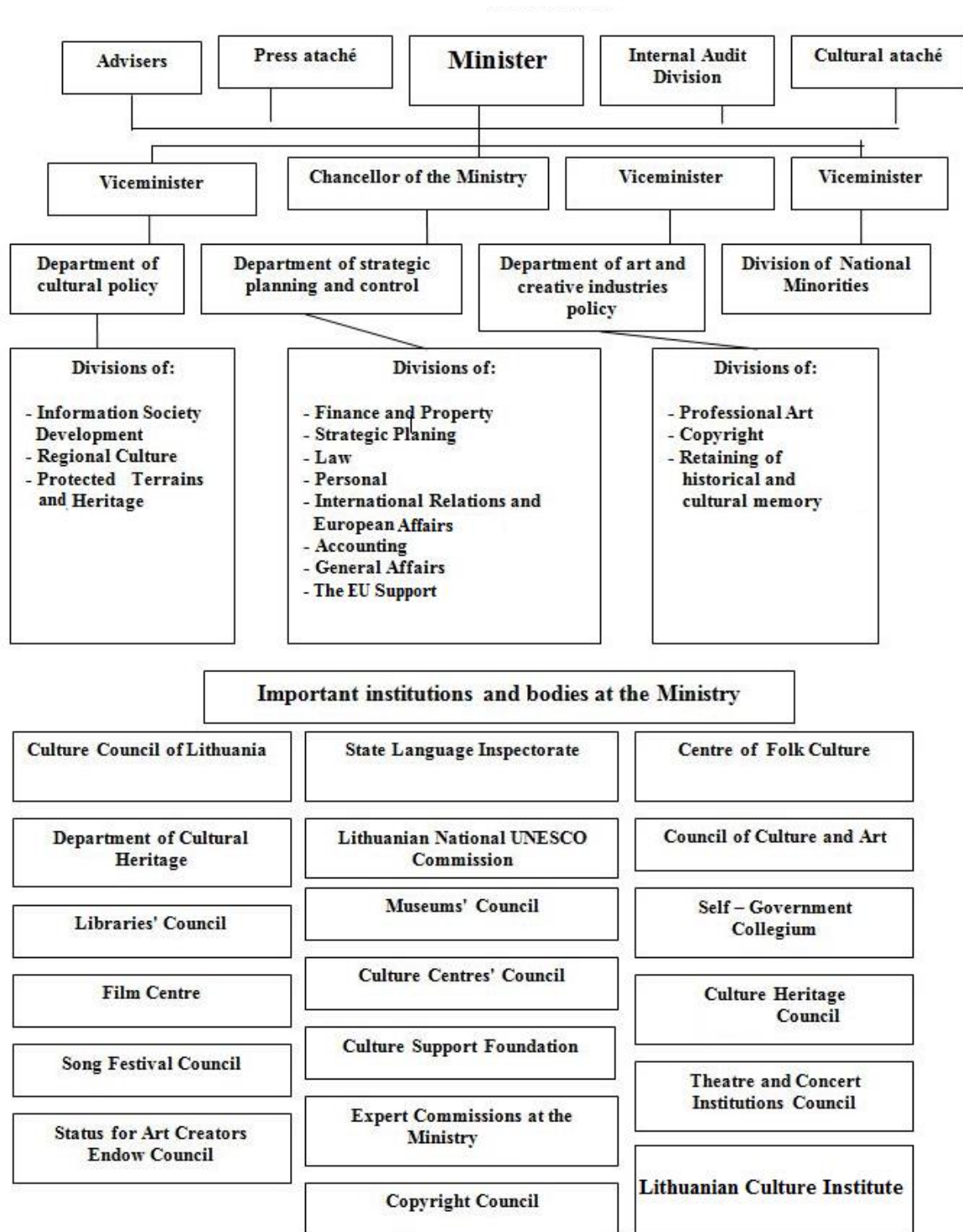


Figure 3. The organizational chart of the Ministry of Culture of Lithuania (Compendium 9.7.2013, 3.1).

There is a great range of important institutions, bodies and actors under the Ministry of Culture. The entire network of Lithuanian cultural attachés operates under the Ministry of Culture. The Minister appoints to and dismisses from the position all 12 Lithuanian culture attachés based in 12 countries inside and outside the EU. In addition, the Lithuanian Culture Institute (LCI) is a budgetary institution established by the Ministry of Culture of the Republic of Lithuania. The LCI works closely with entire network of Lithuanian culture attachés in the most significant issues regarding the promotion of Lithuanian culture. The Ministry is in charge of implementing and monitoring the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (ratified in 2006). Lithuania has the UNESCO representation office in Vilnius as well as Lithuanian ambassador appointed to the UNESCO Headquarters in Paris. In addition, Lithuanian cultural art institutions, centres, non-governmental organisations, artists' associations, higher art schools, and local self-governments are the members of well-known European and international culture and art networks.

All cultural institutions besides their administrative structure, namely governmental, budgetary, NGO and other cultural actors play a significant role in spreading Lithuanian culture abroad. In order to finance such organizations and continue their activities and practices, it is expected to focus on quality and effectiveness when implementing cultural projects. Through various funds of the Ministry of Culture those organizations are able to function and implement various programmes and projects. However, the main issue that always remains is financial resources. One of the main decision bodies is Lithuanian Council for Culture which plays a significant role in Lithuanian cultural policy implementation. This administrative and decision making institution was established in 2012, as a budgetary institution under the Ministry of Culture. It was a new and very important step towards an "arm's-length principle" in Lithuanian cultural policy in order to reform country's cultural governance and to develop self-realisation of culture. It separated the role of the Ministry of Culture as a cultural policy forming institution from the cultural policy implementation functions that now are under the Lithuanian Council for Culture. This modification has shaped the new implementation instruments for the state's cultural policy. Also, it renewed the way of using state's foreign policy priorities and cultural diplomacy regarding a network of international cultural cooperation aspects. The body is in charge of providing co-financing to culture and arts projects and programmes. The core tasks of the Council include organising culture and art research and the administration of the Culture Support Fund,

namely awarding grants, scholarships and providing other partial financial support for artists' participation in international cultural cooperation projects. Also, the body is in charge of participation and implementation of the EU and other countries' financial support programmes and administration of the financial support funds provided for the culture sector (Compendium 9.7.2013, 2.1). There are some main financial programmes in order to support Lithuanian artists as well as cultural organizations. For instance, one of the financing programmes distributes funding for big and extraordinary projects that are designed for specific Lithuanian cultural events abroad. In this case, a support is focused on the organizations that are working with a particular niche of events such as tremendous exhibitions, presentations or tours to represent Lithuanian culture abroad. It is especially significant for organizations which show initiative and have connections and recourses to implement such projects. The other important financing programme deals with artists residencies. Due to that Lithuania can invite foreign artists to live and work for a certain period of time and develop their knowledge about Lithuanian culture, history and establish new connections. Also, it opens the new ways for Lithuanian artists to go abroad and participate in artistic residencies outside their homeland. As a matter of fact, it is an example of mutually useful exchanges for both sides. Other important financing programme that is implemented through Lithuanian Council for Culture, is the fosterage for Lithuanian organizations to participate more in international level, e.g. the EU programme "Creative Europe" (coordinated by LCI) or the Nordic-Baltic Mobility Programme for Culture (coordinated by the Nordic Council of Ministers). Since 2009, Lithuania participates in Nordic and Baltic States cultural mobility and residency programme, which provides funding for network building in the long and the short term, artistic residencies and mobility for professional artists and in all areas of art and culture.

A great part of the budget is concentrated on the export of Lithuanian culture and creative industries, promotions of artists' residencies, support for cultural projects, participation in EU programmes, etc. As it was mentioned earlier, culture is quite wide term as well as export of culture involves various fields. According to Birutis (Lrytas.lt 24.4.2015), the Minister of Culture, Lithuanian culture is economically viable and creative processes in the country generate about 5 percent of Lithuanian GDP, with a great part in the creative export. Nowadays, the constant promotion of cultural and creative sectors, as well as a necessity of export, increases the visibility of Lithuania. Recently focus has been mostly placed on Lithuania's participation in the Council of Europe, the European Union, the Nordic Council, UNESCO cultural programmes and other international organisations

and foundations. Since 2008, the cultural expenditure has decreased due to the world economic crisis and recession. It caused the budget decline of the Ministry of Culture: many programmes were closed or had limited financial resources, and determined the rise in prices of cultural goods and services. Despite the crisis, the capital of Lithuania was appointed as European Capital of Culture 2009. Vilnius attracted a great number of people from all over world, and various cultural performances were implemented and presented to local citizens and tourists (European Communities (2009, 66).

In most cases, cultural professionals in fields such as literature, theatre or contemporary art, certainly have private contacts with colleagues abroad that are in the same interests' area. However, very often the question "What is in the hands of governmental institutions (e.g. Ministries of Culture) or various cultural institutes all over the world?" is risen, when talking about the successful representation of the state and its culture in other foreign countries. The following section will present the activities of the Lithuanian Culture Institute and its contribution to Lithuanian cultural diplomacy.

3.3. THE LITHUANIAN CULTURE INSTITUTE

Cultural dissemination can be summarized in dualism. On one hand, the dynamic processes regarding cultural activities inside the country are often discussed. On the other hand, cultural dissemination out of the country represents a likewise important issue too. In the case of the Republic of Lithuania, the Lithuanian Institute was established in 2001, and later was transformed into International Cultural Programme Centre "k-operator" (ICPC) in 2008. The ICPC has started a successful development of the programme "*Europe for Citizens*", and has been officially invited to take part in the activities of the EUNIC association.

In order to be more recognizable as an institution representing Lithuanian culture abroad, the ICPC was reorganized as Lithuanian Culture Institute (LCI) on the 26 November 2014. As a matter of fact, the main function of this cultural institution has remained almost the same. The LCI has taken over all the functions from ICPC and continues to work as implementing body in cooperation with the Ministry of Culture (as it is a budgetary institution established by the Ministry), Lithuanian Council for Culture, Lithuanian cultural attachés and other important cultural institutions and actors in Lithuania and abroad. The establishment of LCI has provided the basis for expanding professional dissemination of Lithuanian culture, and promotes cultural exchanges and

international enhancement of Lithuanian cultural and creative sectors. Also, as stated by Žilinskienė, the head of LCI, the new name allows LCI standing together with cultural institutes from the other countries and highlights the name of Lithuania and the importance of its culture (Delfi 10.12.2014). The change intrigues foreign countries, their organizations and artists to get more information about cooperation possibilities with Lithuania.

The LCI coordinates activities of culture attachés, and it is seen as a mediator between ongoing cultural processes inside and outside the country. Moreover, it helps to maintain active communication and cooperation with Lithuanian Embassies and other institutions abroad in order to promote Lithuanian culture and to organize and coordinate international culture and art projects. In addition, with a great help of cultural attachés LCI takes care of strengthening the awareness of Lithuanian artists among cultural experts and professionals from foreign countries, as they are regularly invited to visit Lithuania and to know more about the spectrum of Lithuanian culture (Dr. Irena Alperytė, K-operator, 2015).

The administrative structure was also reorganized after the ICPC changed its name into LCI. Current organizational structure (Figure 4) of LCI includes four divisions: Administration division, Programmes and Projects division, and two divisions for the EU programmes in Lithuania: “Europe for Citizens” and “Creative Europe”.

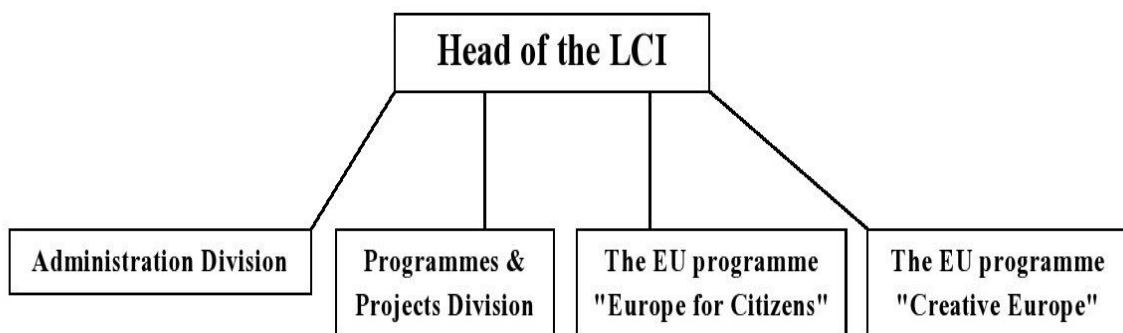


Figure 4. *The organizational chart of the Lithuanian Culture Institute.*

Yearly, LCI focuses on purposeful orientation of markets in the specific countries. Inevitably, it plays a significant role regarding Lithuanian cultural diplomacy as well. For instance, LCI focuses on literature, through participation in one of the best fairs such as Frankfurt, Leipzig and Göteborg Book Fairs in Germany, London Book Fair in the UK, Bologna Children’s Book Fair in Italy, etc. The other important programme under the

LCI is the promotion of Lithuanian literature translations into foreign languages. Since 2001, books written by Lithuanian authors have been translated into more than 20 foreign languages such as English, Italian, Russian, German, Polish, French, Finnish, etc. The history of the country as well as its literature and cultural heritage are introduced at such literature events by employing innovative means of artistic expression. The participation in international book fairs is closely related with the growing number of translations of Lithuanian literature. Due to that LCI can be considered as the main cultural institution to promote Lithuanian literature.

It is certainly important for country to introduce itself in various cultural programmes. The participation in major European cultural events such as Venice Biennale or Berlin Film Festival has become the annual activities in order to represent Lithuanian culture abroad. For instance, for the next few years the main attention will be paid to events such as “Lithuanian Culture Season in Krakow” (Autumn 2015); a project regarding development cooperation with Ukraine, which will seek to involve non-governmental cultural sector in 2016; Lithuania will be the focus country in Leipzig Book Fair in 2017, as well as, the guest of honour together with Latvia and Estonia in London book fair in 2018 (Lithuanian Culture Institute 23.4.2015). In order to mobilize finance and human resources for bigger cultural projects, and to promote cooperation in various fields, all these projects are implemented in a tight relationship with Lithuanian Embassies, Culture Attachés and other cultural institutions presenting Lithuanian culture abroad

An important task for ICPC, which continues to play a significant role under the functions of LCI, has been strengthening the awareness of Lithuanian artists among cultural experts and professionals from foreign countries by inviting them to visit Lithuania and get more information about Lithuanian culture. Each visit is very important, though, it may not be immediately visible as a contribution to the dissemination of Lithuanian culture overseas. The LCI has organized many visits for representatives of publishing, textile industry, professors in art and culture, curators, experts in the fields of theatre, literature, contemporary art, etc. Those cultural actors come from countries such as the UK, Germany, France, Portugal, Russia and others. After the introduction about Lithuanian local artists, they continue to spread the word about them as well as sharing their experience and insights about Lithuanian culture by writing articles in the media of their home country (Bernardinai.lt 23.4.2015).

Also, LCI coordinates state's participation in the EU programmes „Creative Europe" and „Europe for Citizens“. A successful participation in these programs tends to

enhance the visibility of cultural and creative sectors in the international arena. Moreover, it initiates great partnerships with other cultural organizations and institutions abroad.

It is important to note that LCI (at that time ICPC) was one of the main partners while implementing cultural programme of Lithuania during the Presidency of the Council of the EU in 2013. In cooperation with cultural attachés and Lithuanian Embassies a great range of cultural projects were presented for this important occasion. Numerous concerts, exhibitions, conferences, film screenings and other significant events took place in many countries in Europe as well as the U.S., Russia, Japan, etc.

However, as representing a rather small country, the main concern of LCI often remains in aspects such as how Lithuanian culture is presented, whether it is in a field of interests and what are the main principles in order to successfully represent a state and its culture. It is inevitably important to maintain good relationship with other countries, especially neighbour countries, and the promotion of common aim in fostering cultural partnership between each other.

To conclude, it is important to say that the ambitious challenge of LCI – the “import” of cultural experts and the “export” of knowledge about Lithuanian culture – plays certainly a huge role in the formation and implementation of Lithuanian cultural diplomacy. A mutual partnership between Lithuanian cultural attachés abroad and LCI works for Lithuanian artists both living and working in Lithuania as well as in foreign countries all over the world, and contributes to Lithuanian culture dissemination. Considering the future perspectives, it would be important to analyse the growing interest of Asian cultural market, and a need of Lithuanian culture attaché in countries such as China or Japan.² This step is seen as a potentially huge investment. Yet, already up to these days there are some great implemented projects by the Lithuania National Philharmonic, National Opera and Ballet Theatre and so on. Due to the fact that Lithuania does not have a mass cultural production that could be offered for a relatively big audience, and it is more known for its cultural products in the specific niches, the main focus should be paid to the “good art” in “good places”. It is important to invest in order to create great stories about Lithuanian culture by choosing a good representation option, a format of content, and to work with specific organizations, artists, curators who can generate good ideas and to gather cultural actors for common activities, in order to prove that Lithuania has very interesting things to offer.

² During the research process of this Master’s Thesis, the cultural attaché position has been established in China in Autumn 2015 (Delfi 29.4.2015).

3. 4. LITHUANIAN CULTURAL ATTACHÉS

Lithuania, as previously unfamiliar part of Europe, has been discovered relatively recently as a great destination point. The first big turn to Lithuanian culture was made after the independence in 1990, and the second time after joining the EU in 2004. Culture is often seen as a cornerstone of state's representation through which people can get more information about the specific country. So the intensive development of bilateral cultural cooperation requires additional human resources. Recently, Lithuanian cultural export has become more active, the state participates in various international exhibitions and festivals, and the so-called cultural ambassadors - cultural attachés – are highly contributing to these processes. Lithuania got a lot of attention when Vilnius was European Capital of Culture in 2009, and during the state's Presidency of the Council of the EU in 2013 when interest in Lithuania has increased regarding both political and cultural aspects.

The position of Lithuanian cultural attaché was established in 2001 by the Ministry of Culture and the Ministry of Foreign Affairs, taking into consideration the importance of Lithuania to have a jointly developed and a more systemic approach towards the representation of Lithuania, its culture abroad, and Lithuanian cultural diplomacy. The cultural attaché is appointed by the head of the Ministry of Culture under the current law, but since he or she becomes a part of diplomatic service abroad, it has to be approved by the Ministry of Foreign Affairs too. Both institutions work at some levels in a quite close collaboration in order to achieve the best possible results. The position of culture attaché is seen as a quite huge investment in promotion of Lithuanian culture and implementation of Lithuanian cultural diplomacy. Bearing in mind that a small country as Lithuania cannot invest a lot to have cultural institutes abroad such as Italian Culture Institute or Goethe Institute, it is a welcoming decision to have at least one cultural agent who is in charge to focus on Lithuanian culture promotion in a foreign country. As cultural agents inside and outside the Europe, cultural attachés know very well the countries where they reside during their stay, the specific aspects of those countries and contribute to the bigger presentation of culture in order to consolidate Lithuanian artists in one of the biggest cities of Europe and other significant places all over the world.

The establishment of cultural attaché position under the Lithuanian diplomatic mission helps to implement the strategic foreign policy objectives through culture, contributes to raise the awareness of the name of Lithuania and the country's positive image overall. It is a significant investment, knowing that cultural attaché will initiate and

implement larger complex programs and projects regarding Lithuanian culture and art, as well as will open up the cultural markets for the progressively growing Lithuanian cultural and creative sector representatives. The focus is concentrated to the cross-border cultural exchange programs, and due to that, the additional funding opportunities increase for Lithuanian artists and their cultural projects to ensure mobility.

At the moment, twelve Lithuanians hold a position as Cultural attaché in various places of the world: Sweden (accredited for Finland too), The United Kingdom, France, Italy, Poland, Germany, The Permanent Representation of Lithuania for the EU in Belgium, The U.S, Israel, Russia, Ukraine and China, as it was mentioned earlier the cultural attaché in Austria was cancelled in Summer 2015 and new position was established in Asian region in Autumn 2015. As provided in the Act of the Lithuanian Government "*On the Enactment of the Regulations on Special Attachés*", a special attaché (in this case cultural attaché) may be appointed to a diplomatic mission no longer than three years. This period may be extended by up to one year, or a person may be appointed for a second term, but it can hold this position for no more than six consecutive years (1997/17). On one side, this kind of rotation allows more people to be involved in Lithuanian culture promotion abroad, but on the other hand, constant changes cause the loss of valuable contacts and cultivation of good management relations regarding cultural issues abroad. Staff distribution policy will also determine the length of time that diplomats serve in foreign countries compared with the time that they spend at home, and there is a notable inverse not only between the policies of different countries but also between types of officers: for example, a commercial, press or in this case cultural attachés for whom wide local contacts are essential might be of greatest value if his or her stay in a country would be for example five years or longer, while for an embassy secretary the standard period could be three years or so. According to Feltham (2009, 10), the major barrier is that a person may become emotionally involved in the problems of the hosting country in which he or she is living and serving, and so be unable to act and advise for a government in an objective and realistic manner. Also, he is liable to find himself out of touch with sentiment and events in his home country. A cultural attaché as well as various other diplomats are subjects to a wide variety of pressures in different posts abroad. Some of them can cope with particular circumstances better than others: a posting that suits his temperament and personality is in many ways as important as one that suits his ability.

Cultural attachés are expected to maintain personal contacts with the members of the cultural and intellectual elite as well as local authorities of the country of residence

in order to encourage various forms of cooperation. Cultural attachés as state's representatives see ongoing cultural processes from a relatively close distance and can faster analyse the specific cultural situation in a host country. Also, they can provide more detailed assessments for their home country in order to represent the most unique Lithuanian culture in various countries in Europe as well as other parts of the world. It helps systematically to shape the image of Lithuania as reliable and friendly partner, and create a multiple and interesting message about Lithuania, which can be seen as contribution to country's reputation in order to increase competitiveness in the international context. Culture contains many dimensions, and each of them always represents several aspects of the particular country.

Furthermore, the cultural market is dynamic and variable. The interest in various countries and their cultures provokes cultural attachés to seek for new possibilities, forms and ways to attract attention. The personality of the cultural representative plays a major role too. As it was stated earlier, it is important to appoint a good manager and leader as well as in some cases even a well-known artist that in some countries he or she could win more contacts just because of his/her recognized talent in a particular cultural field like theatre or music. Also, a strategic vision - how to present Lithuanian culture – is very important. The individual strategy of each cultural attaché can be recognized by his or her managing style of the various cultural processes. It is important to analyse the cultural market of the hosting country and to assess historical and cultural ties between the countries. There are a great variety of models in order to represent state's culture, but some main factors should be especially carefully taken into consideration by Lithuanian cultural attachés when organizing various events abroad. One main aspect is “quality” that can be relatively measured by paying attention to the size of the attracted audience and the interests of local media. Another significant factor always regards financial resources. Also, good relations with cultural partners and institutions abroad tend to open possibilities and initiate new contacts with local media representatives. The latter is a very important aspect, as even by hiring the best public relation companies at the home country, it will hardly create the same effect as knowing the local media professionals in the hosting country. A reliable partner in a foreign country is an important element, and a long-term relation in most cases cause successful projects and other future possibilities in cooperation. However, it is always a difficult process to find it, to introduce a specific cultural product or project, and to persuade the collaborator abroad in order to attract attention and to be visible among a wide international audience. Due to these factors,

during the communication processes with cultural institutions abroad Lithuanian culture attachés often must find common points and connections between countries, which in other words may be called as “the elements of recognition”, in order to develop a successful mutual future cooperation. Cultural attachés have to figure out what is already known about Lithuania, with whom the hosting country has they already worked, and what has already been seen in exhibitions, concerts or other events regarding Lithuanian culture and art. Also, the selection of the artists plays a great role in both long and short-term strategies when talking about presentation of Lithuanian culture abroad. As it was mentioned earlier, there are some artists that are seen as “prophets” of Lithuanian culture in foreign countries. It is important to connect specific artists with the name of Lithuania because some of them are very well-known abroad and usually their names speak for themselves in a multiple international audience. For this reason, the image of the state cannot remain identical in different contexts. On the other hand, there is no need to ignore perspective and young Lithuanian artists, as the younger generation is often more willing to participate in various international projects. So artists' own initiatives also play a very important role.

Since the autumn 2015, due to the initiative of Lithuanian cultural attaché in France and the Lithuanian Embassy in Paris, Lithuania was officially accepted into FICEP - Forum des instituts culturels étrangers à Paris (the Forum of foreign cultural institutes in Paris). The forum is one of the largest in the world which connects 51 Cultural Centre in Paris. This international association involves cultural actors from the EU, Asia, Japan, Latin America, the Mediterranean region, Russia, etc. The honour to be part of this forum opens access to the joint cultural projects in order to present Lithuanian artists and their work, as well as to the great possibility of Lithuanian culture dissemination in international cultural sites and participation in active international cultural diplomacy activities (The Embassy of The Republic of Lithuania in France 17.11.2014).

Most of Lithuanian cultural attachés are based in Europe. The specific areas of Lithuanian culture such as contemporary art or theatre are slowly approaching to get the "brand" status in this region. Unfortunately, to get this reputation, for instance, in the North America is more difficult and complicated, although, Lithuania has a cultural attaché accredited to the U.S. On the other hand, it must be noted that productive cultural cooperation is possible without a permanent representative of the Ministry too. For instance, Asian cultural market is progressively growing, and according to Kong and O'Connor (2009), the cultural and creative industries have become key drivers for urban regeneration and global repositioning of cities across Europe and Asia. Annually,

Lithuania has been representing various cultural events without having any cultural attachés in this region till 2015. It was stated in Lithuanian media in October 2014 that the new position of culture attaché is expected to be introduced in China (the same person will be accredited for South Korea too) in July 2015 (Gbtimes 29.20.2014). After the cancellation of Lithuanian cultural attaché in Austria, the new position of attaché was established in China in Autumn 2015 (Delfi 29.4.2015). Purposeful exchanges between Lithuania and China have been already implemented for several years by the National Philharmonic, Academy of Fine Arts, National Opera and Ballet Theatre, Lithuanian Design Association and so on. Unfortunately, due to this change and the lack of financial resources, the cultural attaché in Austria will be abolished. Further cooperation between Lithuania and Austria (Slovakia and Croatia) and its cultural organizations will be continued with the assistance of Lithuanian Council for Culture.

However, it is hard to expect that Lithuanian artists will be immediately highlighted after the events, but a big step forward has already been made with a help of quite many cultural actors that are involved in the present cultural diplomacy of Lithuania. Despite being a competent member of the European Union, Lithuania still needs to go a long way forward in order to become sufficiently recognizable and known in different parts of the world. The Republic of Lithuania was the first of three Baltic States having an honour to hold the Presidency of the Council of the European Union in the second half of 2013. A great range of various cultural projects were presented in all member states of the European Union as well as Canada, The U.S., Russia and so on. The greater part of cultural programme was implemented with the help of Lithuanian Embassies and cultural attachés. As a matter of fact, only eight cultural attaché positions are working under Lithuanian diplomatic body in eight Lithuanian Embassies in the EU states. According to Parulskiene, the head of the division of International Relations and European Affairs of the Ministry of Culture, the example of cultural programme, which was presented during Lithuanian Presidency of the Council of the EU in 2013, can be seen as a successful project that involved various organization and institutions. However, it has also shown that it is still a necessity to work more in order to improve coordination struggles and utilization of financial issues, although, during the Presidency it was rather well applied and used. The Lithuanian cultural attachés played a significant role before, during and after the Presidency by initiating many and very valuable projects which were funded and implemented by many Lithuanian institutions e.g. the Ministry of Foreign Affairs, the Ministry of Culture, the former ICPC (now Lithuanian Culture Institute). The presented

programme was visible abroad by twice as many visitors, and media attention increased by one-third time than usual (Lithuanian National Television 14.10.2014). Having cultural attachés as "cultural islands" in European countries during such level events like the Presidency is a huge success and investment for Lithuania and a possibility for other countries to discover the people of Lithuania not only through tourism or advertising, but also through art and culture. This particular period of time inspired me to analyse the present condition of the existing system of Lithuanian cultural diplomacy as well as Lithuanian culture promotion abroad.

The cultural attaché plays an important role in ensuring a coordinated and focused Lithuanian cultural and artistic dispersion in a hosting country abroad. A promotion of direct communication between people and organizations extends mutual understanding and trust between two countries. The next chapter of this thesis will present the case analysis of five European countries: the UK, Sweden, Belgium, Poland and Italy during Lithuanian presidency of the Council of the EU, and contribution of Lithuanian cultural attachés working in the capitals of those countries during the Lithuanian Presidency of the council of the EU in 2013.

4. RESEARCH

In the fourth part of this Master's Thesis I will analyse the case of Lithuanian cultural attachés' contribution to the cultural programme during the Lithuanian Presidency of the Council of the EU in 2013, by discussing the collected data for my research. The case analysis presents the situation of Lithuanian cultural diplomacy during this specific occasion in a limited period of time, and it focuses on particular cultural actors involved in various cultural processes and their interaction with institutions, organizations and artists from Lithuania and other countries. The following subchapters will introduce the selected research methodology and processes. It will lead to the discussion part and later to the main findings of this research.

4.1. RESEARCH METHODOLOGY

The first part of this Master's thesis paper was focused on literature review and the second part presented the organizational structure of cultural diplomacy in Lithuania. After those two steps, the methodological approach type-research was implemented in order to find out more about the condition of cultural diplomacy of Lithuania, and the contribution of Lithuanian cultural attachés during the Presidency of the Council of the EU in 2013. The Republic of Lithuania was the first of three Baltic States having the honour to hold the Presidency. A great range of various cultural projects was presented in all member states of the European Union as well as Canada, The U.S., Russia and so on. The greater part of cultural program was implemented in the EU countries with the help of Lithuanian Embassies and Lithuanian cultural attachés. Due to the fact that the Presidency was seen as one of the most significant stages for Lithuania during its time in the EU, it inspired me to analyse the cultural programme, with special regard to projects and actors involved in that process.

The following hypotheses were initiated before the research:

- Lithuanian cultural attachés are seen as significant and necessary cultural actors to cope with Lithuanian cultural diplomacy issues in foreign countries.
- The cultural projects that have been implemented by Lithuanian cultural attachés can be seen as the main actions to maintain Cultural Policy of Lithuania in foreign countries.

- Lithuanian cultural attachés are seen as individual cultural institutes abroad to implement and maintain cultural relations and partnerships between Lithuanian artists, organizations, cultural professionals and international cultural actors.

The aim of this research is to find out whether the raised hypotheses are satisfied in Lithuanian cultural diplomacy processes, in particular during Lithuanian Presidency of the Council of the EU in 2013. Therefore, the present Master's thesis research problem can be described by the following question: How cultural attachés influenced and contributed to Lithuanian Cultural Diplomacy when implementing a cultural programme for Lithuanian Presidency of the Council of the European Union in 2013? In order to achieve the main goal of this research these tasks were formed:

1. To find out the specific cultural events that can be distinguished as the most significant in the interviewed countries during the Presidency of the Council of the EU, and whether cultural attachés contributed to any processes of planning, organization and implementation of those events.
2. To identify the sources of funding for cultural projects as well as cultural partners during Lithuanian Presidency of the Council of the EU.
3. To find out the main problems that Lithuanian cultural attachés faced in the cultural project management process during Lithuanian Presidency of the Council of the EU.
4. To assess the future prospects of the cultural program and potential type of cultural events that could present Lithuania and its culture in the upcoming Presidency term.

A qualitative research method, which according to Flick (2007) is used as an umbrella term for a series of approaches to research in the social sciences, has been chosen to answer the research question and find out the “experts” opinion, attitude and assessment of former situation during Lithuanian Presidency of the Council of the EU. As noted by Barbour (2008), researchers are not seeking to measure attitudes or specify the exact nature of relationships between variables in qualitative research, but are more concerned in eliciting in-depth accounts from people with room for them to select which aspects they wish to emphasize. Eight interviews were sent via electronic mail to Lithuanian cultural attachés in Lithuanian Embassies in the United Kingdom, Sweden, Germany, France, Austria, Italy, Poland and the Permanent Representation of The Republic of Lithuania in the European Union in Belgium. Interviews were prepared both in English and Lithuanian so that respondents could choose their preferable way to answer. In case they chose the Lithuanian questionnaire, the researcher translated it to English language in order to present data in the discussion part. Unfortunately, three cultural attachés did not agree to

answer the given questions, due to either their personal reasons or lack of time, so the cases of Lithuanian cultural attachés in France, Germany and Austria regarding cultural programme of Lithuanian Presidency of the Council of the EU in 2013 will not be presented. Among the respondents, three Lithuanian culture attachés (from Sweden, Belgium and Poland) requested to conduct an interview via phone, whereas the other two attachés (from the UK and Italy) answered the given questions via e-mail. Overall, in order to analyse Lithuanian cultural attachés contribution to the Presidency, five cases will be discussed in this research, which represent diverse insights of north (Sweden), west (The U.K., Belgium), south (Italy) and central (Poland) states of European Union.

According to May (2002), the interview methodology begins from the assumption that it is possible to investigate elements of the social by asking people to talk, and to gather or construct knowledge by listening to and interpreting what they say and to how they say it. Also, interviews are used to view the social world in different ways, and to see things we are not looking for, as well as those we are (May, 2002). To implement a research I chose one of the interview methods – the expert interview. This kind of interview is considered as one of the most effective qualitative research methods, thereby increasing the received information reliability and completeness in order to accurately reveal the prevailing opinion and situation in a specific field (Bogner, Litting, Menz (eds.) 2009, 2). According to authors, the method of expert interviews is used to reconstruct a structure of complex knowledge and focus on existing practices. The choice of the selected method was determined by the specificity of the topic of this Master's Thesis and the aim to analyse the interaction of particular cultural actors and the process of cultural diplomacy of Lithuania. The most objective information can only be provided by individuals who have the largest, the most reliable and sufficiently detailed inside information about the specific field, because of their professional or life experience. Also, an expert might be interested in a research project because of its social relevance as well as other reasons that motivate to be involved, such as the professionalism of people familiar with being in the public eye; silent awareness of the scientific and/or political relevance of field of activity or personal achievements; the desire to help “make a difference”; professional curiosity about the topic and field of research; an interest in sharing one's thoughts and ideas with an external expert (Bogner, Litting, Menz (eds.) 2009, 2).

The selected experts were Lithuanian cultural attachés working in Lithuanian Embassies in the EU countries. In order to ensure the competence of respondents, it is advised to rely on the preferable selection criteria. However, in this case, there was no need

of elaborated selection process and respondents were selected relatively easy because of the concrete investigated object of this Thesis. It is important to mention that the status of expert for a particular person is given by the researcher according to the chosen field and topic of research. Experts may be every person with such expertise that is not easily accessible in a research field.

The research was carried out from the 13th February to the 3rd June 2015. The research procedure was divided into the following phases: the analysis of the cultural program that was implemented during Lithuanian Presidency of the EU Council in 2013; preparation of the questionnaire; selection of respondents; search of contact information; realization of interviews; transcription of interviews; data analysis; summary of the results. The average duration of each interview (carried out via mobile phone) was around 15-25 minutes. Respondents were acquainted with information about the researcher, university, Master's program, the topic, main goals and other information regarding the current Master's Thesis. Some cultural attachés requested not to publicize their names and surnames. Due to this, interviews are kept relatively anonymous. Cultural attachés were chosen responsibly from the EU countries because of the focus in this Master's Thesis to European cultural diplomacy and its actors. The chosen experts will be presented by countries they are still working in or used to work during the Lithuanian Presidency in 2013: cultural attaché in the UK, cultural attaché in Sweden (accredited to Finland too), cultural attaché in Poland, the former cultural attaché in the Permanent Representation of The Republic of Lithuania in the European Union in Belgium, the former cultural attaché in Italy. Also, selected individuals represent Lithuanian Embassies in specified countries and cooperate with various institutions and organizations both at the state and international level. It is worth mentioning that the selected respondents showed their willingness to cooperate and to contribute to the project of my Master's Thesis research and due to this fact, a mutual cooperation with professionals led me to go deeper into this specific subject.

The main goal was to present relatively compact and "easy to answer" questions for cultural attaché, who is most of the time a very busy person. Due to that factor, the initial phase of this research began from the analysis of the cultural programme implemented during the Lithuania Presidency of the Council of the EU in 2013. In the interview, the interviewer interacted directly with the respondent and had the opportunity to probe or ask questions. The conducted interviews, by their technique and form, can be identified as semi-standardized, open-ended interviews. One-to-one semi-structured interviews with the same open-ended questions were asked to all interviewees. This

approach facilitates faster interviews that can be more easily analysed and compared, and it is possibly the most commonly used qualitative method, becoming almost the 'gold standard' approach (Barbour, 2008). However, additional questions, which emerged during the interview process, were also included in the overall respondent's answers. It is worth mentioning that, although this type of interview does not require pre-formulated answer options, some of the given questions had selection option in order to fasten the process of interview. Yet, in most questions, respondents were given the opportunity to formulate their own answers.

The aim of the interview was to get data presenting the situation of ongoing processes in the analysed environment, and to be able to interpret the meanings of the phenomenon. In this case, the carried out interviews were assigned to a general interview guide approach – in order to get an overall picture of all matters in any way related to the research problem. The guided approach is intended to ensure that the same general areas of information are collected from each respondent, however, still allowing a degree of freedom and adaptability in getting the information from the interviewees. This method provided a possibility to obtain not only the actual data, but also to ascertain a subjective approach of interviewee; to communicate with the respondent using the usual manner of speech and relevant concepts; to figure out how the interviewee understands a research problem from her point of view; to capture not only responses but also direct personal and professional observations; to receive significant information without special conditions and funding. However, this method has some major disadvantages: it requires a lot of time for stage-management; a researcher needs some qualifications for the interviewing processes (to know how to get in touch, to be able to express interest, understanding, acceptance and if necessary be able to improvise, etc.); the quality of received information often depends on the researcher qualification, readiness, honesty, subjectivity.

During the interview, the form and content of respondent's answers to the given questions were not limited. Because of the geographical range of the selected respondents, interviews were conducted selecting one of the preferable options which suited the best for interviewees: via mobile phone (using recorder to capture answers), e-mail or Skype, the latter option not being chosen by any cultural attachés. Questions were formulated to disclose the approach of respondents in order to analyse the cultural process and actors during the Lithuania Presidency of the Council of the EU in 2013. The first question was important to determine the contribution of cultural attachés to the processes of planning, organization and implementation of cultural events during the Presidency. The

answer to this question provided a primary impression about contribution of cultural attachés to the Presidency cultural programme in each country. The second question was relevant in order to find out the most common type of cultural events (music, visual arts, cinema, etc.) that can be distinguished as the most significant in the particular countries during Lithuanian Presidency. The third question asked to reveal the particular event that represented Lithuania and its culture the best in terms of number of audience or highlight in hosting state's local media. The fourth question sought to present the main success factors of the previously mentioned events. The fifth question was relevant in order to find out the origin of funding regarding the cultural programme. The sixth question was important to identify which were the main cultural partners while implementing the cultural programme for Lithuanian Presidency. The seventh question aimed to reveal whether the presented cultural programme attracted any new financial or cultural partners for future cooperation after the Presidency term. The eighth question covered the topic of media, and analysed the usage of ICT to inform about cultural events during the Presidency of the Council of the EU. The ninth question dealt with the issue of cultural events that were rather unused having potential to be used more during the Presidency of the Council of the EU. The tenth question presented the main problems related with planning, organization and implementation of the cultural programme during the Presidency in 2013. Finally, the eleventh question introduced the most personal point of view regarding the main factors that may be taken into consideration when preparing the cultural programme for the next term of Lithuanian Presidency of the Council of the EU.

The interview questionnaires with answers and event lists (transcription and translation of interviews) are provided in Appendix 1, which can be found in the end of this Master's Thesis. The research data is actual and applicable into practice. It was analysed and summarized in accordance with a logical sequence in order to link it to other parts of the current Master's Thesis paper.

4.2. DISCUSSION: THE CASE ANALYSIS OF LITHUANIAN PRESIDENCY OF THE COUNCIL OF THE EUROPEAN UNION IN 2013

Five Lithuanian culture attachés were interviewed for the Master's Thesis research part. In order to present Lithuanian culture abroad, cultural attachés have various activities that are related to the Lithuanian cultural policy, cultural diplomacy and cultural

project management. Respondents represent their activities in different countries which are various in their size, geographically distant or present aspects regarding policies, economic and social situation. It should be noted that, according to the selected cultural attachés, the main aim was not quantitative, seeking to interview all twelve Lithuanian cultural attachés, or to specify the exact number of cultural projects and events that were implemented during the Presidency. The intention was to analyse the specificities of cultural attachés' work in order to see their contribution to Lithuanian cultural diplomacy.

The research includes insights of Lithuanian cultural attachés in the U.K., Sweden, Belgium, Poland and Italy. Four of them are part of Lithuanian diplomatic mission and work at the Lithuanian Embassies while the culture attaché in Belgium works at The Permanent Representation of Lithuania to the European Union and is responsible for Audiovisual Affairs and Copyright too. Also, cultural attaché in Sweden is accredited to cultural issues in Finland. All five cultural attachés reside in the capital cities of the accredited countries: London, Stockholm, Brussels, Warsaw, Rome.

To find out respondents' attitudes and practices, eleven questions were asked related with cultural project management during Lithuanian presidency of the Council of the EU in 2013. Due to the fact that it was some open questions, and some questions with several possible responses, the respondents were relatively free to formulate their answers without any content and format restrictions. The discussion and interpretation of data is based on the logical sequence of questions, where the most important and most frequently repeated assertions are distinguished, and later highlighted in the final findings of the research. The statements are based on respondents' quotes in order to find out interviewees personal experience and the specific situation regarding cultural attachés activities in countries where they operated. It is important to mention that the interviews' questionnaire was formed in advance by researching all events related with the Lithuanian Presidency in 2013. The main focus was paid to analyse information in the internet: Lithuanian Presidency website, social media platforms, press releases written by cultural attachés and other publications regarding the Presidency.

4.2.1. THE MOST SIGNIFICANT CULTURAL EVENTS

The first question is important in order to find out the level of involvement of each Lithuanian cultural attaché in the processes of planning, organization and implementation of cultural events during the Presidency of the Council of the EU in 2013.

Because of various factors, some cultural attachés were more active while others more passive in those processes. However, despite this fact, they all answered this question affirmatively. Also, they were asked to highlight the particular events they contributed to, in order to find out general overview of the common situation. In the case of the cultural attaché in Belgium, which was seen as the main location regarding the Presidency of the Council of the EU, she was responsible for the entire program and all of events were initiated and organized by her together with a team. Discussions about the concept of cultural program as well as primary lay out of it began almost three years before the Presidency. Also, the program was prepared in cooperation with Lithuanian institutions and organizations (music, theatre, film, art) but the coordination and initiative functions were absolutely under cultural attaché responsibility (Lithuanian cultural attaché in Belgium).

As presented by cultural attaché in the U.K., the majority of the listed projects that were presented together with the interview questionnaire were initiated, planned and implemented by cultural attaché and the Embassy. In addition to that, the attaché appended the initiative of partners and financial help of Lithuanian Culture Ministry. As example, it was presented an event which took place in Scotland region - "Photography Season in Scotland" (Lithuanian cultural attaché in the United Kingdom).

A different ongoing situation of that time was presented by the cultural attaché in Sweden. She felt the need to separate planning, organization and implementation because all these three processes were deemed to be quite different. She started to work as cultural attaché in Sweden from 15 January 2013, so the phase of planning for the Presidency's cultural program began before she started to work in this position. Unfortunately, due to this reason she could not contribute to this phase. On the other hand, before coming to Sweden she was the head of International Cultural Programs Centre "K-operator" (now it is Lithuanian Culture Institute (see "Chapter 3.3.")), and contributed to the planning phase of many various events regarding Lithuanian Presidency while still working in Lithuania. According to the cultural attaché, "K-operator" team started to plan everything that regarded the Presidency several years in advance. Also, it is important to mention that, although the cultural attaché in Sweden is accredited to Finland too, she contributed only to the events that were held in Sweden. The contribution to cultural events in Finland was very minimal and just formal. Two events were selected to discuss the contribution of cultural attaché: L. Geniušas and M. K. Čiurlionis Quartet concert

“Musikaliska”, and Neda and V. Labutis jazz quartet concert “Jazz Meets Heritage”. Both events took place in Stockholm (Lithuanian cultural attaché in Sweden).

The answer sent by the former cultural attaché in Italy was very accurate. The attaché divided selected events into two groups: events initiated and organized by cultural attaché, and contribution to the events. A great number of various types of events were listed, and can be found in the interview transcription: Appendix 1, Nr. 4 (the former Lithuanian cultural attaché in Italy).

As in the previous case, the cultural attaché in Poland presented two groups of the main events she contributed to. Firstly she emphasized her input in the musical program of the festival “Musical Gardens of Poland”. Those events were offered to and later accepted by the music festival, and as the cultural attaché, she was the initiator that came up with the idea to organize such events in cooperation with the music festival in Warsaw. Secondly, she outlined two ballet performances that were organized in cooperation with the Lithuanian National Opera and Ballet Theatre, and Polish National Opera and Ballet Theatre. Due to the large scale of the project, a great number of partners were included. All selected events took place in Warsaw (Lithuanian cultural attaché in Poland). It is important to mention that first answers, also, prompted the basis of answers for the second and third questions.

The second question asked to distinguish the most significant type of cultural events in each particular country during Lithuanian Presidency of the Council of the EU. Cultural attachés could choose options such as music, visual art, cinema, theatre, dance, design, architecture, literature, heritage, or specify some other possible types of cultural events. All cultural attachés (except the case of Sweden) selected several options. Maximum four options were presented by the cultural attachés in the UK (music, visual art, design, architecture) and Italy (music, visual art, theatre, literature). Two options were selected by the cultural attaché in Belgium (music, visual art) and the attaché in Poland (music, theatre). Music was highlighted by all five cultural attachés. Visual art was mentioned three times, theatre – two times. The cultural attaché in Poland added that attention was paid to every type of cultural events.

The third and fourth questions were referring to the particular cultural event that either was seen as the main, which presented Lithuanian culture excellently, or was the most visited, highlighted in the state’s media, etc. Also, it was required to distinguish the main reason of its success. Generally, the analysis of information, related with cultural projects implemented by cultural attachés and under Lithuanian embassies, shows that a

great number of events: exhibitions, concerts, performances, film screenings and other cultural projects are initiated in order to commemorate anniversaries or other important dates related to the prominent Lithuanian artists, historical figures and other exclusive personalities as well as significant dates and events of the country, annual festivals and so on. According to the cultural attaché in Belgium, since it was a very special context – presentation of Lithuania for the occasion of the Presidency of the Council of the EU – the events were focused on certain groups of people, and the presentation was very specific too. She highlighted the opening event – Gala concert by V. Urmana and the Lithuanian National Symphony Orchestra – because it had huge visibility, and took place in the most prestigious concert hall BOZAR in Brussels, together with the presence of the King of Belgium and Lithuanian president, that definitely gave sort of "weight" to that event. Also, the concert was incorporated in a prestigious music festival "Klarafestival". It provided a very strong sense of visibility and artistry among the music and culture lovers. In addition, great attention was paid to Jonas Mekas and his exhibition, films and discussion. Jonas Mekas / Fluxus in the Wall "and Jonas Mekas Retrospective films was a four-day-long event which attracted particularly the international attention. Moreover, a unique event was the exhibition "Čiurlionis. Dreaming of Lithuania" at the Ghent Museum of Fine Arts. It was probably one of the most important exhibitions of his works that had ever been presented abroad. According to the aesthetic presentation, organization and exhibiting aspects, it was a historic event and visibility was enormous too. Talking about the success factors, according to the attaché, it is important to distinguish various genres while planning the program, and to focus on presenting the best aspects of country, especially those aspects that already have international recognition e.g. Oskaras Koršunovas (theatre director), Violeta Urmana (opera singer), Jonas Mekas (visual artists), Šarunas Bartas (cinema director). As it was previously mentioned in the theory part regarding cultural diplomacy of The Republic of Lithuania (see "Chapter 2.2."), and as stated by the cultural attaché in Belgium: "These are the names we are proud of, so the Presidency is a great opportunity to show the country and its cultural identity based on those names, which have already a global brand". On the basis of the cultural attaché observation, such a name as Jonas Mekas, which is internationally known and very well recognizable abroad, unfortunately, is not linked to Lithuania. For example, a lot of people are surprised, why we do associate the Fluxus movement with Lithuania. This event was indeed a good chance to show that these famous Fluxus artists' roots are in Lithuania (Attaché in Belgium).

The former cultural attaché in Italy presented in her answer a list of events that according to her were the most visited and highlighted in the state's media (see the list in Appendix 1, Nr.4). No additional comments were given, but it can be seen from the answer that once again opening and closing concerts of Lithuanian Presidency of the Council of the EU played a huge importance in this period, as well as other events in visual art and literature field. As stated by the attaché, these events attracted attention, and one of the main reasons was that those events were organized together with Italian partners. Due to this the long term planning was very important in order to find out potential needs of events and answer the question: "what could be offered to Italians and what would interest them?" (Attaché in Italy).

As reported by the cultural attaché in Poland, all events were quite well highlighted in media, radio and television. The festival "Musical Gardens of Poland" in Warsaw was marked out in terms of number of audience. Concerts of the festival took place in a very good outdoor space that could host about one thousand people. Also, all tickets were sold out when two ballets were presented by Lithuanian National Opera and Ballet Theatre at the Polish National Opera and Ballet Theatre. In these cases, collaboration with the major Polish cultural institutions led to the success. "If you are organizing an event alone, you would never get neither the attention, nor the audience, as if you are doing together in partnership, managing funds, audience, access to journalists and so on. The cooperation with the maximum number of institutions opens up more possibilities, brings more partners for a project, and it has more opportunities to be seen and attracted by a greater number of viewers and listeners." – said Lithuanian culture attaché in Poland.

Lithuanian cultural attaché in the UK distinguished one particular event: "Lithuanian Jazz Day at South Bank" with Dainius Pulauskas and the band in London. She emphasized some main factors that played an important role in this case: strong UK partners (London Jazz Festival), free entrance, and venue – South Bank Centre (Attaché in the UK).

Also, the cultural attaché in Sweden stated the main two events: L. Geniušas and M. K. Čiurlionis Quartet concert "Musikaliska" at the Stockholm Hall, and Neda & V. Labutis jazz quartet concert "Jazz Meets Heritage". Both musical events, according to attaché, attracted around 600 people per evening. The success in this case is seen as the specific focus on Lithuania during the Presidency of the Council of the EU, communication, and especially good quality of events (Attaché in Sweden).

4.2.2. FINANCIAL & CULTURAL PARTNERS

The fifth question was valid in order to understand financial aspect and the cultural attaché contribution to this issue. It is worth noting that, a cultural attaché as an individual, who works abroad, has a very limited budget, so additional financial resources are important and relevant to the implementation of cultural projects. The cultural attaché in Belgium stated that the organization process of the cultural programme for Lithuanian Presidency was guided by the principle “not to pay for concert halls and private events or presentations”. The main aim was to seek for co-financing and cooperation in order to integrate events initiated by the cultural attaché into the regular program of other festivals. That automatically ensured a certain visibility and co-financing. Absolutely all of the events were co-funded in cooperation with other institutions. The special fund program was formed by Lithuanian Government from where all the money was filtered and appointed to institutions, organizations or particular actors. Lithuanian cultural attaché in Belgium distinguished The Ministry of Culture of the Republic of Lithuania; Lithuanian cultural organizations and institutions such as Lithuanian National Philharmonic Society, Lithuanian Art Museum/ National Art Gallery; Cultural organizations and institutions in Belgium: BOZAR; Flagey; a special funding was allocated by the Ghent Museum of Fine Arts for the exhibition "Čiurlionis. Dreaming of Lithuania"; Oskaras Koršunovas theatre performance was featured in the festival program (Attaché in Belgium). Also, as noted by the attaché, a former International Cultural Programme Centre “K-operator” (now Lithuanian Culture Institute) was responsible for event coordination function, but they did not have a budget (because it is a part of the Ministry of Culture).

Lithuanian culture attaché in Poland pointed out that the input of the Ministry of Culture was bigger in comparison with the Ministry of Foreign Affairs of the Republic of Lithuania, which according to her was quite small. In addition, Lithuanian National Opera and Ballet Theatre was mentioned by the attaché, when talking about the input of Lithuanian cultural organizations. Also, some cultural organizations and institutions in Poland were presented as financial partners: Ministry of Culture and National Heritage in Poland, and Warsaw City Council as due to the Presidency the main focus was on the capital city of Poland (Attaché in Poland).

The attaché in Sweden stated that in order to simplify fund management, all distribution of money for institutions related with the cultural programme of the Presidency was linked with the Ministry of Foreign Affairs. So other institutions such as the Ministry

of Culture or the former International Cultural Programme Centre “K-operator” received money from the Ministry of Foreign Affairs. This brings a different point of view among Lithuanian cultural attachés in different countries all over the Europe, when analysing financial aspects of cultural programme for Lithuanian Presidency period. Also, Lithuanian attaché in Sweden pointed out a contribution of Lithuanian Council for Culture as a financial partner. In addition to this, many Swedish cultural organizations and institutions cooperated in order to implement various events: Berwaldhallen - a concert hall, where Lithuanian Chamber Orchestra was invited to perform for The Baltic Sea Festival, or Eskilstuna Konstmuseet (Attaché in Sweden).

The attaché in the UK selected all possible options of cultural partners except “Other”. As cultural partners in Lithuania, she selected Kaunas Photography Gallery, Music Information Centre, The Dance Theatre AURA (it was noted that these partners applied for funds from the Lithuanian Culture Council, the former Culture Support Fund). Moreover, such institutions in the UK as Europe House, ARUP, Street Level Photoworks Gallery Glasgow, Chapter in Cardiff were mentioned, presenting a significant input to implement the cultural programme in the UK (Attaché in the UK).

The former cultural attaché in Italy selected the Ministry of Foreign Affairs and the Ministry of Culture, when talking about financial issues. No additional comments were given regarding this question. We can see that both Lithuanian Culture Ministry and Ministry of Foreign Affairs are valid institutions in Lithuanian cultural diplomacy field, as it was highlighted in previously mentioned parts of this Thesis (see “Chapters 3.1. & 3.2.”).

To sum up, all respondents selected Lithuanian Culture Ministry as a financial partner. In addition, all interviewees selected the Ministry of Foreign Affairs as their financial partner, except the cultural attaché in Belgium. Although, some different points of view can be found discussing this question, it is important to highlight that financial aspect is undoubtedly one of the most valid preparing the cultural programme for Lithuanian Presidency of the Council of the EU. In addition, various Lithuanian and international partners played a significant role and made a huge input to implement the programme. Moreover, private sponsors were selected as an answer option only in Polish case.

The sixth question referred to the cultural partners during the period of the Presidency. It seeks to highlight the institutions, organizations, bodies, actors, which were mentioned by the respondents. Most of the organizations contributed to the implementation

of cultural projects not only financially but also in terms of organizational aspects in order to present particular events to the public audience. It must be noted that, answers to the previous question regarding finances strongly influenced responses of this question regarding cultural partnerships. Most of identified financial partners are also seen as cultural partners too. Respondents were asked to specify cultural partners from Lithuania and from countries where they are working in, or to identify other actors. The cultural attaché in Belgium mentioned cultural cooperation with partners from Lithuanian National Philharmonic Society, Lithuanian Art Museum/ National Art Gallery, Contemporary Art Centre, M.K. Čiurlionis museum in Kaunas, and noted that with all Lithuanian institutions cooperation and implementation the accomplishment of various projects was very successful. Also, she distinguished some main cultural organizations and institutions in Belgium: BOZAR and Flagey (Attaché in Belgium).

The former cultural attaché named these Lithuanian cultural actors as partners that contributed to the program in Italy: VšĮ „Meno fortas“, Kaunas dance theatre “Aura“, Lithuanian Culture Institute (a former International Cultural Programme Centre “K-operator”), VšĮ „Meno avilys“. In addition, some Italian cultural organizations and institutions were presented as the main partners too: National Museum of Cinema in Turin, the Art and History Library of San Giorgio in Poggiale in Bologna, The Gallery of “Angelica” Library in Rome, Conservatory of L’Aquila, Concert Hall “Auditorium“ in L’Aquila (Attaché in Italy).

The attaché in Poland as Lithuanian cultural partners specified Lithuanian National Opera and Ballet Theatre. Talking about cultural partners in Poland, the attaché highlighted Festival Musical Gardens of Poland, Ministry of Culture and National Heritage in Poland, Warsaw City Council, Polish National Opera and Ballet Theatre.

Lithuanian cultural attaché in London as the main cultural partners during Lithuanian Presidency pointed The Ministry of Culture of the Republic of Lithuania, The Ministry of Foreign Affairs of the Republic of Lithuania, Lithuanian Culture Institute (former International Cultural Programme Centre “K-operator”). Europe House was named as the cultural partner in the UK.

The culture attaché in Sweden selected the International Cultural Programs Centre “K-operator” (now Lithuanian Culture Institute), Lithuanian National Philharmonic Society, Music Information Centre Lithuania and Lithuanian Artists Association as Lithuanian cultural partners. Also, she mentioned some Swedish partners such as Berwaldhallen, Musikaliska, Södrateatern. It is important to say that, although in the first

question the cultural attaché stated that her contribution to cultural programme in Finland was relatively very minimal and just formal, she mentioned Kiasma as cultural partner in Finland.

After specifying the financial and cultural partners, it was significant to analyse the future contribution of new partners both inside and outside of particular countries. In the case of culture attaché in Belgium, it was very difficult to convince the institutions and festivals in the beginning of all preparation of the Presidency cultural programme. The attaché had to deal with intensive discussions that Lithuania deserved to participate, and artists from this country are worthy to perform in one of the best concert halls in the world. The attaché felt sorry, that it was very strong prejudice and it was quite uncomfortable trying to find a dialogue with the heads of institutions, communicate with them, because they were very sceptical about potentiality of the country, presenting offers, and really did not want to give the concert halls. According to the attaché in Belgium, only afterwards, when the whole view and quality in terms of cultural and organizational aspects was seen, it was finally believed in Lithuania, and “lots of doors were opened”. “I would say that it was success not only for us in the further cooperation in various genres, but also for the other Baltic States, for Latvia and Estonia during their Presidency events. After us they could easily open all doors of various institutions and present their culture too. For instance, now Flagey presents us as an example of state that organized an excellent program, and other countries that come to BOZAR, they are advised to organize as Lithuania did, while others [states] simply express a preference that they would like to organize the same program as Lithuania did [in 2013]. It is so great to hear that!” – said Lithuanian culture attaché in Belgium.

In addition, the former attaché in Italy said that Lithuanian cultural events, which took place in the professional quality spaces in Italy, were friendly greeted and welcomed by the audience, and according to her, all Italian partners are determined to continue cooperation in the future.

Also, the attaché in Poland agreed that the period of the Presidency provided more opportunities and funds. She has a great experience in organizing performances for Lithuanian music artists in various festivals and concerts quite frequently, so according to her, it is very common to connect with representatives of other festivals, who are seeking to meet artists in order to invite them to their upcoming festivals and events. St. Christopher Orchestra was given as an example, which was invited to perform at a festival organized after the Presidency, in the following summer of 2014 (Attaché in Poland).

The attaché in the UK was very concrete and named as new partners Birmingham International Jazz Festival and Edinburgh Jazz Festival. As it was seen from her answers, jazz took an important part in the cultural programme of the Presidency in the UK, and these events attracted a great number of audiences.

On the other hand, the case of the cultural attaché in Sweden varied from the other cases. In 2013 she had just started her position as a cultural attaché, so according to her the very first year was pretty complicated, because of not having contacts in Sweden, and the necessity to gain trust from the institutions and organizations inside the country. These processes usually take some time and efforts so the Presidency's events definitely accelerated the development by meeting a lot of partners with whom later she could communicate and collaborate regarding other cultural projects afterwards. However, the cultural attaché noted that she met more useful partners than artists for future collaboration and cooperation (Attaché in Sweden). As particular institutions she stated: Berwaldhallen and Musikaliska.

4.2.3. SOCIAL MEDIA & ICT

As it was presented in the part of literature review of this thesis, the information and communication technologies play a valid role in present processes of cultural diplomacy. The question number eight refers to the main media platforms that were used to inform about cultural events during the Presidency of the Council of the EU. Some optional answers were presented in this question: a website of Lithuanian embassy, monthly newsletters of Lithuanian embassy sent via e-mails, Facebook account of Lithuanian embassy, Facebook account of cultural attaché, Twitter account of Lithuanian embassy, Twitter account of cultural attaché, other. Also, additional comments and insights were welcomed and included too. All respondents highlighted the option "a website of Lithuanian embassy". However, the cultural attaché in Belgium noted that it was oriented to the international audience, though, not culturally but diplomatically speaking. On the other hand, Lithuanian cultural attaché in Poland stated that cultural information was not always provided in the Embassy's website. Press releases written by the attaché were sent to the secretariat of Lithuanian Embassy, where they selected what they wished to upload to the website. From embassies perspective, monthly newsletter must be mentioned too. All interviewees (except the case of Poland) answered that according to their information,

monthly newsletters of Lithuanian embassies were used to inform about cultural events too.

Three out of five respondents (the cultural attachés in Italy, The UK and Sweden) marked Facebook account as a tool to inform about the Presidency's cultural events. The attaché in Poland noted that Lithuanian embassy in Poland did not have Facebook account. Only the attaché accredited to the UK has a separate Facebook account regarding news of cultural attaché. Attachés in Belgium and Sweden commented that they have only personal Facebook accounts that are not used for work.

In addition to social media platforms, none of interviewed cultural attachés selected either Twitter account of Lithuanian embassy, or Twitter account of cultural attaché. Only one comment was made by the cultural attaché in Sweden: "It [twitter] is more used for political than cultural diplomacy". It can be stated that this type of social media platform was absolutely unused during Lithuanian Presidency of the Council of the EU regarding the issue of Lithuanian cultural diplomacy.

However, according to the cultural attaché in Belgium, the communication aspect was deemed perfectly, focusing on a specific audience, due to the fact that every event was quite targeted. Also, some other communication channels were distinguished, e.g. special publications about the cultural program for the Presidency were released. Moreover, communication was implemented within information channels of the cooperating institutions: integrating information into their seasonal programs, and in particular festivals' programs (Attaché in Belgium).

In addition, the cultural attaché in Poland and Sweden noted that the press releases (written by cultural attachés) were uploaded in the website of the Ministry of Culture as well as in the main Lithuanian media platforms. Also, in cooperation with Polish partners all information about cultural events appeared in Polish media through "awareness-raising program", press conferences, posters in the streets, distribution of leaflets and so on. Of course, all cooperating institutions uploaded information about upcoming cultural events to their websites too (Attaché in Poland). Moreover, the attaché in Sweden was willing to send a list of media representatives from Lithuania and Sweden to the researcher of this Thesis. As noted by her, all information about specific cultural events during the Presidency period was always sent to media platforms depending on the format of the specific event.

4.2.4. PROBLEMS & FUTURE PERSPECTIVES

The following question that was presented in the questionnaire sought to find out the type of cultural events that were rather unused but had potential to be used more during the Presidency of the Council of the EU. The cultural attaché in Belgium had a strong argument regarding this issue: “The program did not present what we personally would have liked to present. Perhaps we would have wanted very much and ambitions were high, but we were seeking for cooperation and we took into consideration, what kind of requests they [Belgium] had, and what they would have liked to see”. It is important to emphasize that events were organized after great discussions, negotiations and compromises with various institutions, following what the particular country would have liked to see and what Lithuania could offer. According to the attaché, visual art could have possibly been used more, besides design and literature. In addition, Lithuanian textile was mentioned as a very strong field in Lithuania that could be presented as a special area, where the country is famous for its achievements in international environment (Attaché in Belgium).

Furthermore, the cultural attaché in Poland presented her point of view regarding the present question not as a type of cultural events that was potentially unused, but as the most affected type of cultural events. According to her, it was visual arts: “If I remember well, at that moment there was no any large contemporary art exhibitions. There was a presentation of contemporary art, but it took place in Gdansk and it was not a large scale event like a whole music program of a music festival or theatre performances (mentioned previously)”. So it was used, but not as far as it could be. As a matter of fact, this problem appeared due to the lack of “working hands”. “I work alone and I cannot cover such a huge organization of a quite big program. There are always opportunities and it is possible to find financing, but the main problem is human resources.”-said Lithuanian cultural attaché in Poland.

Both cultural attachés in the UK and Sweden were specific and concrete answering to this question. Cinema and theatre in the UK and cinema, design, and architecture in Sweden were seen as unused areas, which could have had a potentiality to be used more during the Presidency of the Council of the EU.

On the other hand, the former cultural attaché in Italy stated that it was chosen to focus on those types of cultural events that are the best and can very well represent Lithuanian culture in Italy. Due to this aspect, according to her, there were no potentially

unused types of cultural events (Attaché in Italy). Also, as it can be seen from all answers, there are no certain types of cultural events that could be highlighted as the most affected in general view in the EU. Both attachés in Belgium and Poland saw visual arts as area that could be used more, as well as design, which was mentioned in the perspective of Belgium and Sweden, or cinema in the UK and Sweden. It can be said that a great range of various types of cultural events covered European countries in order to present Lithuanian culture.

The next issue of this research is significant in order to analyse the main problems that cultural attachés encountered during Lithuanian Presidency of the Council of the EU in 2013. The key statements were distinguished by respondents, when analysing the tenth question. After the identification of the main problems, some assumptions were discussed in order to find out, what might improve cultural projects for greater efficiency, quality and quantity. It can be pointed out beforehand, that these kinds of problems are relevant not only during such a specific occasion as the Presidency, but also appear in various other events. The main issue, which was commented by all five respondents is human resources. As stated by the cultural attaché in Belgium, there were only few people working with the cultural program in Brussels. “It was me (but at the same time I chaired at the EU's cultural policy working group), my deputy who was appointed to the implementation of cultural program, and we had a secretary.”- said the former attaché in Belgium. In addition, coordination was mentioned as a quite difficult process due to the big number of participating institutions. According to the attaché, it might not be distinguished as a problem but it was not easy to coordinate such aspects as funding, content and so on before the actual implementation (Attaché in Belgium).

As discussed with the cultural attaché in Poland, the financial aspect is strongly linked to human resources. Having more funding opportunities brings the need having more people in the team too. According to the attaché “it could be more [people] so we could do more, but only in a case if I am not the only one person who works in this field, but at least few more people. It used to be in the past that there were five people working exclusively cultural work. Unfortunately now I am completely alone and cultural attaché is forced to manage administrative issues, purchases, finance, project management, negotiations with partners, etc.” (Attaché in Poland) The financial problem was also mentioned by the cultural attaché in the UK, as well as the lack of partners. The presumption can be made that, as Lithuania is still seen as a small and relatively young country, and a new partner to work with, the cooperation with hosting country institutions and organizations can be quite difficult. As it was stated by the cultural attaché in

Belgium, a person who works in this position must put a lot of effort in discussion and negotiation processes in order to achieve his or her goals.

Lithuanian cultural attaché in Sweden was the only one respondent that indicated the problem of social media. As stated by the attaché, it would not be an emphatically distinguished point, but social media platforms could have been used better. Moreover, the advanced planning is seen as an important factor both in Sweden and Finland. As it was mentioned before, the cultural attaché in Sweden started her term of office when the planning phase of the cultural program for the Presidency had already began. Due to this, it was not possible to plan any eminent events. According to her knowledge, in general Sweden starts to plan approximately two and half years before the event (Attaché in Sweden).

The problems identified by the respondents can be divided into dependent and independent on the cultural attaché, and seen as internal or external factors. Issues related to human resources, lack of professionalism, time management, lack of ideas, and others depend on the staff expertise, structure of the diplomatic mission, division of labour and so on. The emergence of these problems may become apparent from the first stage - the initiation of the project - where the key aspect is teamwork in ideas generation process and presentation of them. The next stages are planning and implementation that are particularly important involving human resources, budget planning, time management, etc. These factors influence the progress of the project, and should be scheduled as vital factors of the content and timetable development in order to achieve the final result.

The funding or lack of public interest is related to the external factors, but both of them are closely linked with project implementation activities and dissemination policy that is carried out by a cultural attaché. If a cultural attaché does not tend to seek for co-funding or other additional funding possibilities to organize and implement a project, in this case a problem is seen only in the inner level. Issues of communication can cause the lack of interest of public audiences because of passive usage of social platforms and other media tools at general level. Unfortunately, as we can see from the given answers, Lithuanian cultural attachés do not strongly consider the possible power of social media in cultural process. Selection process of artists or exhibitions, and lack of suitable premises can be seen as both internal and external problems that appear due to specificity of an individual project, exposure size, logistics, and other aspects. None of respondents identified the case where there were not any problems at all during Lithuanian Presidency of the Council of the EU in 2013.

The provided tasks cannot be effectively implemented if having lack of human resources. Due to this, a problem of competence in cultural project management can appear already at the planning stage. Notably, a project includes teamwork that exists within the frame of time and limited resources. It is worth noting that the questionnaire does not include the specific question: "Did cultural attaché have any internship placements during Lithuanian Presidency of the Council of the EU?" This question was not presented to all respondents, and was only raised depending on the process of individual discussion during the interview. Only two respondents (attachés in Belgium and Sweden) commented the issue regarding interns, when talking about human resources situation during Lithuanian Presidency. The other presumptions regarding internships were made during the analysis of Lithuanian embassies activities. Lithuanian embassies in the UK, Sweden, Italy have a platform in their websites regarding the opportunity to do an internship under their diplomatic missions.

The lack of suitable premises is another discussed issue in order to implement a good cultural project and present it to the public. One respondent named this problem as relevant to discuss. However, it is often a problem because mainly exhibitions, concerts or other cultural events are carried out in the premises of Lithuanian embassy. For this reason, it is impossible to present more events to the audience, constantly change exhibitions, update them regularly, or organize voluminous events.

The final question tended to provoke a discussion regarding future goals. The Presidency of the Council rotates every six months between member states. Whichever member has the Presidency presides also over all the various Council and committee meetings and determines their agenda (Feltham 2004, 97). Since the cadence of the Presidency is taken over every six months (Council of the European Union, 2015) so that all countries of the EU would have chance to chair and participate in the ongoing processes in the EU, Lithuania again will deal with similar issues (in this case regarding cultural issues analysed in this paper) sooner or later in the near future anew (Lithuania's next Presidency of the EU Council will take place at the earliest after fourteen years – a preliminary date is 2027 (eu2013.lt 3.1.2014)). Therefore, the eleventh question sought to sum up and distinguish the main aspects that would be vital to consider while preparing for the next Lithuanian Presidency, especially focusing on cultural programme for this special occasion. As stated by the attaché in Belgium, Lithuania very often faces the problem of advance planning, although, it is mandatory aspect. "In order to get good concert halls, we should start planning at least three years in advance" - said the former attaché in Belgium.

Also, a valid argument was given regarding cultural actors, which are exceptionally responsible for Lithuanian culture dissemination abroad. Especially, when talking about their ability to look at the Lithuanian art and culture from the global perspective: what the world would be interested in, rather than vice versa. “Often we deal with such a problem that Lithuanian artists or specific cultural areas that are known, respected, recognized and valued are not necessarily valued, recognized and recognizable in the cultural context abroad, and vice versa sometimes Lithuanian audience do not value and recognize, though, highly valued abroad.” – stated the former attaché in Belgium. So the ability to see cultural phenomena from the other point of view, regarding Lithuanian cultural presentation aspects abroad, is a very significant factor. And of course it is very important to show the most interesting things that Lithuania has and can be proud of.

The case of Italy shows that human resource problem emerged during the Presidency period because of almost simultaneously timing of various cultural events that were held in several cities all around Italy. Unfortunately, only one cultural attaché was not physically able to participate in all of them at the same time. In this case, a great contribution was made by the Italian partners and representatives of Lithuanian authorities. According to the attaché, because of the major preparation activities for such an event started in advance, knowing that Lithuanian Presidency of the Council of the EU will take place in 2013, there were not any big problems or interference (attaché in Italy).

A concrete project proposal was given by the culture attaché in Poland. According to her, it is important to know as early as possible about the main priorities that the state has set before the Presidency regarding various fields. “Knowing that the Presidency starts after 4 years, a small working group should be formed that would begin to interact with partners, searching for places, and so on, because every serious institution plans their schedule at least three to four years in advance. But everything can be done.”-optimistically stated cultural attaché in Poland.

Furthermore, a specific comment regarding this issue was given by the cultural attaché in Sweden: “When I was working at the International Cultural Programs Centre “K-operator” (now Lithuanian Culture Institute), I saw a big communication problem. I was working on the project Culture Guide (a project attempted to gather and categorize the online databases, to present different fields of Lithuanian culture and to assist national and international enquirers in finding the necessary information). The main issues I had there were communication and particularity of culture representation. I initiated this project as an example of a good tool for events of the upcoming Presidency, where useful cultural

information could be gathered. Culture Guide was working only for a short term, and unfortunately it was not developed enough and was stopped running after I left the International Cultural Programs Centre”. So in this case, the cultural attaché indicated the necessity for this kind of project during the next Lithuanian Presidency, and highlighted the issue that the country has a good quality of art, so it is important to use communication, but unfortunately, very often, Lithuania still struggles with it. Also, human recourse aspect is one of the main problems too. Lithuanian cultural attaché has quite many responsibilities (e.g. logistics, speeches, communication) which are sometimes hard to manage by one person. Although, according to the cultural attaché in Sweden, she had several very excellent interns (the Embassy of Lithuania in Sweden had some very good interns too, and they were working with other events): “it is important to understand that they are students and they come to learn new things, so they are not professionals, who know how to improve a content of the event or work with crisis management during the project. These are the things they are learning during the internship” (Attaché in Sweden).

To sum up, three out of five cultural attachés (in Poland, the UK, Italy) highlighted the significant meaning of long term planning as an aspect that must be carefully considered for the upcoming cultural programme for the Presidency events in the future. Despite the fact that cultural attachés in Belgium and Sweden did not mention it in the last answers, these comments have already appeared in the previously discussed points. Likewise, the issue of human resources, which only the cultural attachés in Sweden and Italy stated in the proposals for the future planning, has been already discussed through previous questions.

4.3 FINDINGS

This section highlights the most common statements, which have been distinguished by respondents in their answers, and provides general insights that have been made during the research by the author of this Thesis. Findings were drawn from respondents' views on the cultural program of Lithuanian Presidency of the Council of EU in 2013. The following can be distinguished as the most significant findings of this research:

- Cultural attachés were responsible for the processes of planning, organization and implementation of cultural programme during Lithuanian Presidency of the Council of the EU in 2013.

- Music-related events were distinguished as the most significant in all interviewed countries during Lithuanian Presidency. Visual art was mentioned three times, theatre – two times.
- In most cases, opening and closing concerts of Lithuanian Presidency term were the most significant in each country's cultural programmes.
- The occasion of the Presidency of the Council of the EU, and focus on Lithuania contributed to success in events implementation processes.
- Cultural attachés were keen on including events in particular festivals programs in order to attract visibility.
- Attachés pointed out the importance of local partners in particular countries where they are appointed to work.
- The focus was put to present the best aspects of Lithuania. Cultural attachés were interested to involve Lithuanian artists, who already had international recognition.
- Long term planning was specified as one of the most significant aspect regarding cultural program of such an event as the Presidency. In order to get the best concert halls or other kind of venues, to manage funding, to find partner, etc. a long term planning must be considered in advance.
- The main funding was provided by The Ministry of Foreign Affairs of the Republic of Lithuania and the Ministry of Culture of the Republic of Lithuania. All cultural attachés were involved in the active search and close cooperation with international partners too.
- Most of attachés agreed that the term of Lithuanian Presidency attracted new partners and other cultural actors to develop new projects in the near future.
- Regarding the issues of ICT, unfortunately, very low usage of social media platforms was found among Lithuanian cultural attachés. Only one cultural attaché (in the UK) uses Facebook account in order to inform about cultural events and attract local and Lithuanian audiences. Also, none of the cultural attachés use Twitter.
- The main problem that was commented by all five respondents is human resources. According to Lithuanian cultural attachés, long term planning and human resources must be considered in the future perspectives regarding general development, and for the next Lithuanian Presidency of the Council of the EU.

5. CONCLUSION

The Presidency of the Council of the EU is six months of intensive work in various committees and working groups, negotiations and discussions in the Council meetings, efforts to find a consensus between Member States and EU institutions. Issues of common interest were discussed in Brussels, Luxembourg, Strasbourg and Vilnius, which attracted many high-ranking guests. Lithuanian culture and art was widely introduced in Europe and beyond, during six months of Lithuanian Presidency in 2013. Nearly 500 cultural events took place in 40 countries. This half-year showed not only Lithuania's ability to take responsibility for important decisions, but revealed the best sides of Lithuanian culture for the whole Europe. Lithuanian artists introduced their talents in the largest scenes, exhibition halls, cinemas of the continent. Certainly, cultural attachés contribution to this process was a significant factor that led to success.

The Master's Thesis literature review was based on the analysis of cultural attaché's role in cultural policy and cultural diplomacy, and its structure in Lithuania. The research revealed a particular case of five Lithuanian cultural attachés in particular countries: the UK, Sweden, Belgium, Poland, and Italy. To implement the research, eight cultural attachés were selected and five of them participated in this Thesis project. However, not all of them agreed to answer questions for personal or any other reasons. Those five respondents were working in the EU countries during Lithuanian Presidency term, and contributed to this research with the unique insights and comments regarding the cultural programme of the Presidency of the Council of the EU in 2013. The interviewed individuals represented the particular situations of countries in different geographical areas in Europe: North - Sweden, West - the UK and Belgium, Central Europe - Poland, South - Italy. It helped to compare various approaches to cultural programming, project management and specific situation of each cultural attaché in order to confirm or refute the hypothesis.

The main findings of this research suggest that a cultural attaché as individual institution abroad contributes to various dynamic cultural processes. The case analysis of Lithuanian Presidency of the Council of the EU, regarding cultural actors and projects, has shown a great input of cultural attachés while implementing cultural programme of the Presidency. Lithuanian cultural attachés were strongly involved in the processes of planning, organization and implementation of cultural programme in various level:

searching for cultural and financial partners, managing funds, encouraging long term planning in order to get the best concert halls or other kind of venues, including events in particular festivals programs in order to attract visibility, focusing on the involvement of the best Lithuanian artists that already have international recognition. There are three main things which for future perspective must be carefully considered as vital factors. Firstly, constant “hunting” for new potential partners, especially, in hosting countries. Secondly, it must be pointed out that the importance of ICT must be seriously taken into consideration by cultural attachés. Unfortunately, a very low usage of social media platforms was found among those Lithuanian cultural actors. Lastly, human resources, which remain the main problem as cultural attachés are seen as individual person institution under the diplomatic missions. Information, which has been collected from a variety of academic sources and during the research confirms the presented hypothesis statements: Lithuanian cultural attachés are seen as significant and necessary cultural actors to cope with Lithuanian cultural diplomacy issues in foreign countries; Cultural projects implemented by Lithuanian cultural attachés can be seen as the main actions to maintain Cultural Policy of Lithuania in foreign countries; Lithuanian cultural attachés are seen as individual cultural institutes abroad to implement and maintain cultural relations and partnerships between Lithuanian artists, organizations, cultural professionals and international cultural actors.

The implemented research gives an impression that cultural attachés are active, open and cooperating participants in cultural field that attract attention of Lithuanian organizations and artists as well as international cultural actors. Also, they are noticeable cultural disseminators outside Lithuanian borders. Cultural attaché throughout cultural projects and activities introduce both international community and Lithuanian diaspora abroad with Lithuanian culture, arts and heritage in order to promote a public interest in Lithuanian identity issues.

Taking into account the future possibility to develop and expand this research, it would be relevant to continue deepen content knowledge of cultural attaché’s position in the EU countries. Additionally, it requires analyses of past and present activities of Lithuanian cultural attachés and their input in the cultural field in the U.S., Israel, Ukraine, Russia. Also, it would be significant to analyse and to follow cultural attaché’s integration stages in Asia among other cultural actors, regarding the start of the newest Lithuanian cultural attaché in China, as the brand new cadence has been just launched under the diplomatic mission of Lithuania in Autumn 2015.

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Research Data

1. An interview with Lithuanian cultural attaché in the United Kingdom. Appendix 1, Nr. 1.
2. An interview with the former Lithuanian cultural attaché in the Permanent Representation of Lithuania to the European Union, Belgium. Appendix 1, Nr. 2.
3. An interview with Lithuanian cultural attaché in Poland. Appendix 1, Nr. 3.
4. An interview with the former Lithuanian cultural attaché in Italy. Appendix 1, Nr. 4.
5. An interview with Lithuanian cultural attaché in Sweden. Appendix 1, Nr. 5.

APPENDIXES

APPENDIX 1

The transcription and translation of interviews (answers are highlighted)

1. An interview with Lithuanian cultural attaché in the United Kingdom:

1. Did you contribute to the processes of planning, organization and implementation of any cultural events during Lithuanian Presidency of the Council of the EU in 2013? Could you please name the particular events? See events in the attachment.

Yes, the majority of the listed projects were initiated, planned and implemented by culture attaché and the Embassy. However some projects were initiated together or by British partners and supported by Culture Ministry financially (for ex. Photography Season in Scotland)

2. Which type of cultural events can be distinguished as the most significant in the UK during Lithuanian Presidency of the Council of the EU (several options may be marked)?

- Music
- Visual Art
- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): _____

3. Could you please name the particular cultural project(s) that either presented Lithuanian culture the best or was the most visited, highlighted in the UK media, etc.?

Lithuanian Jazz Day at South Bank – Dainius Pulauskas and the band

4. What do you deem to be the main reason why this event was exceptionally successful?

Strong UK partners (London Jazz Festival), free entrance, venue – South Bank Centre

5. Which were the main financial partners for cultural projects implementation during the Presidency of the Council of the EU?

- The Ministry of Foreign Affairs of the Republic of Lithuania
- The Ministry of Culture of the Republic of Lithuania
- Lithuanian Culture Institute (A former International Cultural Programme Centre “K-operator”)
- Lithuanian cultural organizations and institutions (please specify): Kaunas Photography Gallery, Music Information Centre, The Dance Theatre AURA (these partners applied for funds by the Lithuanian Culture Council, a former Culture Support Fund).
- Cultural organizations and institutions in the UK (please specify): Europe House, ARUP, Street Level Photoworks Gallery Glasgow, Chapter (Cardiff).
- Other (please specify): _____

6. Which were the main cultural partners when preparing and implementing the programme for the Presidency of the Council of the EU? Please specify:

- Lithuanian cultural organizations and institutions (please specify): The Ministry of Culture of the Republic of Lithuania, The Ministry of Foreign Affairs of the Republic of Lithuania, Lithuanian Culture Institute (A former International Cultural Programme Centre “K-operator”)
- Cultural organizations and institutions in the UK (please specify): Europe House.
- Other (please specify): _____

7. Has a cultural programme presented during the Presidency of the Council of the EU attracted any new cultural partners inside or outside of the UK for potential collaboration in the future? If yes, could you please specify them?

Birmingham International Jazz Festival, Edinburgh Jazz Festival.

8. Which were the main platforms in the media to inform about cultural events during the Presidency of the Council of the EU?

- Website of the Lithuanian Embassy in the UK
- Monthly newsletters sent via e-mails
- Facebook account of the Lithuanian Embassy
- Facebook account of the Culture Attaché
- Twitter account of the Lithuanian Embassy
- Twitter account of the Culture Attaché
- Other (please specify): _____

9. Which type of cultural events do you deem were rather unused and having potential to be used more during the Presidency of the Council of the EU?

- Music
- Visual Art
- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): _____

10. Which was (were) the main problem(s) related with planning, organization and implementation of the cultural programme during the Presidency of the Council of the EU?

- Finance
- Social media
- Time management
- Human Resources
- Lack of ideas
- Lack of partners
- Selection of artists/projects
- Suitable premises
- Other (please specify): _____
- Problems not identified

11. Do you deem the selected problem(s) as core factors to consider while preparing the cultural programme for the next Lithuanian Presidency of the Council of the EU?

Eventually, yes. A long term planning is very important.

Cultural events in the UK - Lithuanian Presidency of the Council of the EU in 2013

Music

- Martynas Levickis, Abe McWilliams and the Band, London.
- Sheep Got Waxed, Lithuanian Focus on Birmingham International Jazz and Blues Festival, Birmingham.
- Giedrė Kilčiauskienė and Andrej Polevikov, Lithuanian Focus on Birmingham International Jazz and Blues Festival, Birmingham.
- Euan Stevenson, Dominykas Vyšniauskas and Juozas Kuraitis, Vilnius Quintet at Edinburgh Jazz and Blues Festival, Edinburgh.
- Concert of Piano trio "Vilos Trio" in Ironmongers' Hall, London.
- Introductory events of the Lithuanian Presidency of the Council of the EU in Cardiff, G. Pyšniak, and D. Dėdinskaitė concert, Cardiff.
- Introductory events of the Lithuanian Presidency of the Council of the EU in Edinburgh. M. Levickis, G. Pyšniak, and D. Dėdinskaitė concert, Edinburgh.
- Introductory events of the Lithuanian Presidency of the Council of the EU in Belfast, concert by M. Levickis, G. Pyšniak, and D. Dėdinskaitė, Stormont, Belfast.
- Lithuanian Jazz Day in the London Jazz Festival. D. Pulauskas Band, London.
- Martynas Levickis and "Vilos Trio", London

Visual Arts

- Solo exhibition of Indrė Šerpytytė, Lithuanian Culture Season in Wales, Cardiff.
- Photographic exhibition "Poetic Documents", II Part Lithuanian Photography Season in the West of Scotland, Glasgow.
- Exhibition "Borderlands II", Lithuanian Photography Season in the West of Scotland, I Part, Glasgow.
- LT Pinhole Photography, II Part Lithuanian Photography Season in the West of Scotland, Glasgow.
- Kaunas Street Photography, II Part Lithuanian Photography Season in the West of Scotland, Glasgow.
- "Part of a Larger Whole", Exhibition of the Lithuanian Contemporary Art, London.
- Exhibition "Parallels – Lithuanian Architecture: Three Eras, Three Faces", London.
- Exhibition "Point of View"..

Cinema

- Season of Lithuanian Films, Lithuanian Culture Season in Wales, Cardiff.
- "Cinematic Inclusions", UK

Interdisciplinary Arts

- Lithuanian robots in Robots Festival at the Science Museum, London.

Theatre

- Aura Dance Theatre, Lithuanian Culture Season in Wales, Cardiff.

Design

- Lithuanian Design Exhibition at the London Design Festival, London.

Literature

- Presentation of book "The Dedalus Book of Lithuanian Literature" by Almantas Samalavičius

2. An interview with the former Lithuanian cultural attaché in the Permanent Representation of Lithuania to the European Union, Belgium

1. Did you contribute to the processes of planning, organization and implementation of any cultural events during Lithuanian Presidency of the Council of the EU in 2013? Could you please name the particular events? See events in the attachment.

Yes, the entire program was initiated and organized by me together with my team. We began to lay out the program and think about the concept almost three years before the Presidency. Also, the program was prepared in cooperation with Lithuanian institutions and organizations (music, theatre, film, art) but the coordination and initiative functions were absolutely under my responsibility.

2. Which type of cultural events can be distinguished as the most significant in Belgium during Lithuanian Presidency of the Council of the EU (several options may be marked)?

- Music
- Visual Art
- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): _____

3. Could you please name the particular cultural project(s) that either presented Lithuanian culture the best or was the most visited, highlighted in Belgian media, etc.?

Since it was a very special context – presentation of Lithuania for the occasion of the Presidency of the Council of the EU – due to that the events were focused on certain groups of people, and the visibility was very specific too. I would highlight the opening event – Gala concert by V. Urmana and the Lithuanian National Symphony Orchestra – because it was a huge visibility, it took place in the most prestigious concert hall BOZAR in Brussels, together with the presence of king and our president, and that aspect definitely gave sort of "weight" to this event. Also, we were very excited that we were able to incorporate this concert to a prestigious music festival "Klarafestival". It provided a very strong sense of visibility and artistry among the music and culture lovers. In addition, attention was paid to Jonas Mekas his exhibition, films and discussion. Jonas Mekas / Fluxus in the Wall "and Jonas Mekas Retrospective films was a four-day-long event which attracted particularly the international attention. Moreover, a unique event was the exhibition "Čiurlionis. Dreaming of Lithuania" at the Ghent Museum of Fine Arts. It was probably one of the most important exhibitions of his works that had ever been presented abroad. According to the aesthetic presentation, organization and exhibiting aspects, it was a historic event and visibility was enormous.

4. What do you deem to be the main reason why this event was exceptionally successful?

Projecting the program we tried to distinguish various genres and focusing to present basically what we have the best and what already has international recognition e.g. Koršunovas (theater), Violeta Urmana [music], Jonas Mekas [visual arts], Šarunas Bartas [cinema]. These are the names we are proud of, so the Presidency is a great opportunity to show the country and its cultural identity based on those names that already have a global brand. Such name as Mekas which is known and recognized as an artist by international audience, is absolutely not identified with Lithuania. For example, a lot of people are surprised why we do associate the Fluxus movement with Lithuania, due to this it was a good chance to show that these famous Fluxus artists' roots are in Lithuania.

5. Which were the main financial partners for cultural projects implementation during the Presidency of the Council of the EU?

The organization of this program was guided by the principle that we do not want to pay for concert halls and private events or presentations. We were seeking for co-financing and cooperation in order to integrate our events into the regular program of festivals. That automatically ensured a certain visibility and co-financing. Absolutely all of the events were co-funded in cooperation with other institutions. The special fund program was formed by the [Lithuanian] Government where all the money was filtered and appointed.

- The Ministry of Foreign Affairs of the Republic of Lithuania
- The Ministry of Culture of the Republic of Lithuania**
- Lithuanian Culture Institute (A former International Cultural Programme Centre “K-operator”). The institution was responsible for event coordination function, but they did not have a budget because it is a part of the Ministry of Culture and the money came from it.
- Lithuanian cultural organizations and institutions (please specify):** Lithuanian National Philharmonic Society; Lithuanian Art Museum/ National Art Gallery.
- Cultural organizations and institutions in Belgium (please specify):** BOZAR; Flagey; a special funding was allocated by the Ghent Museum of Fine Arts (if I am not mistaken 200-300 thousand Euros) for the exhibition "Čiurlionis. Dreaming of Lithuania"; Koršunovas theatre performance was featured in the festival program; basically most of the events were co-financed by contributing institutions.
- Other (please specify): _____

6. Which were the main cultural partners when preparing and implementing the programme for the Presidency of the Council of the EU? Please specify:

- Lithuanian cultural organizations and institutions (please specify):** Lithuanian National Philharmonic Society; Lithuanian Art Museum/ National Art Gallery; Contemporary Art Centre, M.K. Čiurlionis museum in Kaunas; with all cooperating Lithuanian institutions we implemented various successful projects.
- Cultural organizations and institutions in Belgium (please specify):** BOZAR; Flagey.
- Other (please specify): _____

7. Has a cultural programme presented during the Presidency of the Council of the EU attracted any new cultural partners inside or outside of Belgium for potential collaboration in the future? If yes, could you please specify them?

Undoubtedly, though, initially it was very difficult to convince the institutions and festivals that we deserve to participate and that our artists are worthy for one of the best concert halls of the world. I can tell you that in the beginning of all preparation of the program it was very strong prejudice and it was quite uncomfortable trying to find a dialogue with the heads of institutions, communicate with them, because they were very sceptical about our potentiality, offers, and really did not want to give us the concert halls. Afterwards, when they saw the whole view and quality in terms of cultural and organizational aspects, they finally believed in us and “opened a lot of doors”, I would say that it was success not only for us in the further cooperation in various genres, but also for the other Baltic States: Latvia and Estonia during their Presidency events. After us they could open all doors of those institutions much easier and present their culture too. For example, now Flagey presents us as an example of state that organized an excellent program, and I know that now other countries that come to BOZAR, they are advised to organize as Lithuania did, or others [states] simply express a preference that they would like to organize the same program as Lithuania. It is so great to hear that!

8. Which were the main platforms in the media to inform about cultural events during the Presidency of the Council of the EU?

Communication for every event was quite targeted, focusing on a specific audience. Communication was excellent.

- Website of the Permanent representation of Lithuania to the EU.** Oriented to the international audience, though, not culturally but diplomatic.
- Monthly newsletters sent via e-mails**
- Facebook account of the Permanent representation of Lithuania to the EU. I cannot comment.
- Facebook account of the Culture Attaché. We did not have a separate Facebook accounts, only personal.
- Twitter account of the Permanent representation of Lithuania to the EU
- Twitter account of the Culture Attaché

- Other (please specify): Special publications about the cultural program for The Presidency; within information channels of the cooperating institutions; integrating information to their seasonal programs; festival programs.

9. Which type of cultural events do you deem were rather unused and having potential to be used more during the Presidency of the Council of the EU?

The program did not present what we personally would have liked to present. Perhaps we wanted very much and ambitions were high, but we were seeking for cooperation and we took into consideration what kind of request they [Belgium] had and what they would like to see. Events were organized after the great discussions and negotiations with institutions - what they like and what we offer - and compromises.

- Music
- Visual Art. It was possible to use more.
- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): Textile. I personally think that Lithuanian textile is very strong and it can be presented as a special area where Lithuania is famous for its achievements.

10. Which was (were) the main problem(s) related with planning, organization and implementation of the cultural programme during the Presidency of the Council of the EU?

- Finance
- Social media
- Time management
- Human Resources. It was only few people working with the cultural program in Brussels. It was me (but at the same time I chaired at the EU's cultural policy working group), my deputy who was appointed to the implementation of cultural program and we had a secretary.
- Lack of ideas
- Lack of partners
- Selection of artists/projects
- Suitable premises
- Other (please specify): Coordination. It was quite difficult to coordinate due to the big number of participating institutions. I cannot say that this was a problem but it was not easy to coordinate before the actual implementation i.e. funding, content and so on. Of course, later we succeeded but it was not an easy process of coordination.
- Problems not identified

11. Do you deem the selected problem(s) as core factors to consider while preparing the cultural programme for the next Lithuanian Presidency of the Council of the EU?

Lithuania very often faces with the problem of advance planning, however it is mandatory. In order to get good concert halls we should start planning at least three years in advance. Also, the ability to look at the Lithuanian art and culture from the global perspective: what the world would be interested in, rather than vice versa. Often we face with such a problem that Lithuanian artists or specific cultural areas that are known, respected, recognized and valued is not necessarily valued, recognized and recognizable in cultural context abroad and vice versa sometimes Lithuanian audience do not value and recognize, though, it is highly valued abroad. So the ability to see cultural phenomena from the other point of view regarding Lithuanian cultural presentation aspects abroad is very important factor. And of course it is very important to show the most interesting things we have.

Cultural events in Belgium - Lithuanian Presidency of the Council of the EU in 2013

Music

- Gala concert by V. Urmana and the Lithuanian National Symphony Orchestra in BOZAR, Conductor M. Pitrenas, Brussels.
- Sandglasses by Justė Janulytė, Brussels (Music/Visual Arts).
- Čiurlionis. Sound and Colour. Introduction of M. K. Čiurlionis musical creation in Festival of Flanders. Performers: P.Geniušas (piano), Čiurlionis String Quartet, Taurus Quartet, Ghent.
- Ažuoliukas Boys' and Youth Choir, Brussels.
- Čiurlionis Quartet Concert, Antwerp.
- Lithuanian National Symphony Orchestra, Brussels.
- Euan Stevenson Vilnius Quintet Concert in Brussels.

Visual Arts

- Exhibition "M.K. Čiurlionis. Dreaming of Lithuania", the Ghent Museum of Fine Arts, Ghent.
- Exhibition "Jonas Mekas/ the Fluxus Wall", Brussels.
- Interactive Exhibition "Gardens of Europe", Brussels.
- Exhibition of Contemporary Art "The Lithuanian Landscapes of Being", Brussels.
- Exhibition of the Lithuanian works of art in the European Parliament in Brussels.
- Exhibition by Mindaugas Kavaliauskas "Travel'AIR", Brussels.

Interdisciplinary Arts

- Interactive Exhibition "Lithuania in Europe and Europe in Lithuania", Brussels.
- Interactive Exhibition "The Most Beautiful Lithuanian Books 2012", Brussels.
- Interactive Exhibition "Lithuania in the Mail Parcel", Brussels.
- Interactive Presentation of Lithuanian Business and Economy, Brussels.

Cinema

- Cinematic Inclusions. Time, People, and Places, Brussels.
- Cinematic Inclusions Le Styx, Brussels.
- J. Mekas films retrospective, CINEMATEK, Brussels.
- Šarūnas Bartas Retrospective, Brussels.

Literature

- Presentation of poetess Agnė Žagrakalytė "Per Tave II | Par ta faute II | Door jou II" in the International Poetry Festival "Transpoesie", in public spaces in Brussels.
- Lithuanian Culture Evening in Waterstones, Brussels.

Theatre

- okt | Vilnius City Theatre Hamlet, Brussels.

3. An interview with Lithuanian cultural attaché in Poland

1. Did you contribute to the processes of planning, organization and implementation of any cultural events during Lithuanian Presidency of the Council of the EU in 2013? Could you please name the particular events? See events in the attachment.

- Lukas Geniušas, piano, Festival: Musical Gardens of Poland, Warsaw.
- Sandglasses by Justė Janulytė, Festival: Musical Gardens of Poland, Warsaw.
- St Christopher Chamber Orchestra and Liora Grodnikaitė (mezzo soprano), Festival: Musical Gardens of Poland, Warsaw.
- Aidija Choir, Festival: Musical Gardens of Poland, Warsaw.

As culture attaché, I came up with the idea to organize those events in cooperation with one music festival in Warsaw. Those events were offered to and later accepted by this music festival.

- Ballet: "Barbora Radvilaitė" (chor. A. Cholina); "Čiurlionis" in the Polish National Opera and Ballet Theatre in Warsaw.

Those two ballets were organized in cooperation with the Lithuanian National Opera and Ballet Theatre and Polish National Opera and Ballet Theatre. Due to the large scale of the project, a great number of partners were included.

2. Which type of cultural events can be distinguished as the most significant in Poland during Lithuanian Presidency of the Council of the EU (several options may be marked)?

A great attention was given to every type of cultural events.

Music

Visual Art. "The most" affected type of cultural events was visual arts. If I remember well, at that moment there was not any large contemporary art exhibitions. There was a presentation of contemporary art but it took place in Gdansk and it was not a large scale event as a whole music program in the music festival or theatre performances.

Cinema

Theatre

Dance

Design

Architecture

Literature

Heritage

Other (please specify): _____

3. Could you please name the particular cultural project(s) that either presented Lithuanian culture the best or was the most visited, highlighted in Polish media, etc.?

All our events were quite well highlighted in media, radio and television. In terms of number of audience, it is hard to say but e.g. summer music concerts took place in a very good outdoor space that could host about one thousand people. So one concert attracted approximately 900-1000, sometimes over one thousand people. Also, all tickets at the Polish National Opera and Ballet Theatre were sold out when two ballets were presented by Lithuanian National Opera and Ballet Theatre.

- Lukas Geniušas, piano, Festival: Musical Gardens of Poland, Warsaw.
- Sandglasses by Justė Janulytė, Festival: Musical Gardens of Poland, Warsaw.
- St Christopher Chamber Orchestra and Liora Grodnikaitė (mezzo soprano), Festival: Musical Gardens of Poland, Warsaw.
- Aidija Choir, Festival: Musical Gardens of Poland, Warsaw.
- Ballets: "Barbora Radvilaitė" (chor. A. Cholina); "Čiurlionis" in the Polish National Opera and Ballet Theatre in Warsaw.

4. What do you deem to be the main reason why this event was exceptionally successful?

Collaboration with major Polish cultural institutions led to success. If you are organizing event alone, you would never get neither the attention nor the audience, as if you are doing together in partnership, managing funds, audience, access to journalists and so on. Cooperation with the maximum number of institutions opens up more possibilities for the project, more partners and has more opportunities to be seen and attracted by a greater number of viewers and listeners.

5. Which were the main financial partners for cultural projects implementation during the Presidency of the Council of the EU?

- The Ministry of Foreign Affairs of the Republic of Lithuania. An input by the Ministry of Foreign Affairs in comparison with the Ministry of Culture was quite small.
- The Ministry of Culture of the Republic of Lithuania. An input by the Ministry of Culture was the biggest (in my case).
- Lithuanian Culture Institute (A former International Cultural Programme Centre "K-operator")
- Lithuanian cultural organizations and institutions (please specify): Lithuanian National Opera and Ballet Theatre.
- Cultural organizations and institutions in Poland (please specify): Ministry of Culture and National Heritage in Poland; Warsaw City Council (due to the Presidency the main focus was on capital city).
- Other (please specify): Private sponsors.

6. Which were the main cultural partners when preparing and implementing the programme for the Presidency of the Council of the EU? Please specify:

- Lithuanian cultural organizations and institutions (please specify): Lithuanian National Opera and Ballet Theatre.
- Cultural organizations and institutions in Poland (please specify): Festival Musical Gardens of Poland; Ministry of Culture and National Heritage in Poland; Warsaw City Council; Polish National Opera and Ballet Theatre; other institutions.
- Other (please specify): _____

7. Has a cultural programme presented during the Presidency of the Council of the EU attracted any new cultural partners inside or outside of Poland for potential collaboration in the future? If yes, could you please specify them?

Of course, the period of Presidency provided more opportunities and funds. I very often organize performances for Lithuanian music artists in various festivals and concerts where representatives of other festivals are seeking to connect with artists in order to invite them to their upcoming festivals and events. For example, St. Christopher Orchestra was invited to perform at a festival which was organized after the Presidency, following summer 2014.

8. Which were the main platforms in the media to inform about cultural events during the Presidency of the Council of the EU?

- Website of the Lithuanian Embassy in Poland. Information was not always provided in the Embassy's website. Press releases were sent to the secretariat of Lithuanian Embassy where they selected what they would like upload to the website.
- Monthly newsletters sent via e-mails
- Facebook account of the Lithuanian Embassy. The Embassy does not have Facebook account.
- Facebook account of the Culture Attaché
- Twitter account of the Lithuanian Embassy
- Twitter account of the Culture Attaché
- Other (please specify): Press releases (written by the culture attaché) in the website of the Ministry of Culture as well as in the main Lithuanian media platforms; in cooperation with Polish partners all information about cultural events appeared in Polish media through "awareness-raising program", press conferences, posters in the streets, distribution of leaflets and so on. Of course all cooperating institutions uploaded information about upcoming cultural events to their websites.

9. Which type of cultural events do you deem were rather unused and having potential to be used more during the Presidency of the Council of the EU?

- Music
- Visual Art. [Question nr. 2] "The most" affected type of cultural events was visual arts. If I remember well, at that moment there was not any large contemporary art exhibitions. There was a presentation of contemporary art, but it took place in Gdansk and it was not a large scale event as a whole music program of the music festival or theatre performances. I do not see this type of cultural events as potentially unused. It was used, but not as far as it could be. This is due to the lack of "working hands", because I work alone and I cannot cover such a huge organization of quite big program. There are always opportunities and it is possible to find financing, but the main problem is human resources.

- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): _____

10. Which was (were) the main problem(s) related with planning, organization and implementation of the cultural programme during the Presidency of the Council of the EU?

- Finance.** It could be more so that we could do more, but only in a case if I am not the only one person who works in this field but at least few more people. It used to be in the past that there were five people working exclusively cultural work, unfortunately now I am completely alone and cultural attaché is forced to manage administrative issues, purchases, finance, project management, negotiations with partners, etc.
- Social media
- Time management
- Human Resources.**
- Lack of ideas
- Lack of partners
- Selection of artists/projects
- Suitable premises
- Other (please specify): _____
- Problems not identified

11. Do you deem the selected problem(s) as core factors to consider while preparing the cultural programme for the next Lithuanian Presidency of the Council of the EU?

To know as early as possible what is the main priorities in various fields that the state has set before the Presidency. Knowing that the Presidency starts after 4 years, it should be formed a small working group that would begin to interact with partners, look for places, and so on, because every serious institution plans their schedule at least three to four years in advance. But everything can be done.

Cultural events in Poland during Lithuanian Presidency of the Council of the EU in 2013

Music

- Lukas Geniušas, piano, Festival: Musical Gardens of Poland, Warsaw.
- Sandglasses by Justė Janulytė, Festival: Musical Gardens of Poland, Warsaw.
- St Christopher Chamber Orchestra and Liora Grodnikaitė (mezzo soprano), Festival: Musical Gardens of Poland, Warsaw.
- Aidija Choir, Festival: Musical Gardens of Poland, Warsaw.
- Event to commemorate the 70th anniversary of liquidation of Vilnius ghetto, considering the 70th anniversary of Warsaw Ghetto Uprising and cooperation of Vilnius and Warsaw ghettos. Exhibition "Jewish Theater Poster", R. Karpis and D. Mažintas concert, Warsaw.
- Lithuanian Jazz Days in Gdansk: Tree Stones Jazz Quartet, Labutis and Neda, Gdansk.
- Lithuanian Jazz at the Jazz Jamboree, Warsaw.
- Tree Stones Jazz Quartet concert in Olsztyn.
- Band "Kūlgrinda" concert in Lublin.
- Lithuanian National Symphony Orchestra and Lukas Geniušas, Byalistok.

Cinema

- Opera Production "The Bear", Festival: Musical Gardens of Poland, Warsaw.
- Ballet Production "Barbora Radvilaitė", Festival: Musical Gardens of Poland, Warsaw.
- Documentaries "The Age of Czesław Miłosz, Old Vilnius, Lithuania", Festival: Musical Gardens of Poland, Warsaw.
- Presentation of the Lithuanian cinema in Lodz in the festival for the European cinema "Cinergia".
- Lithuania documentary films program, "Cinematic Inclusions".

Visual Arts

- Photographic Exhibition "Poetic Documents", Warsaw.
- Exhibition by S. Bakas "Stations in Life" in Białystok.
- Baltic Unity Day in Warsaw: exhibition by Gaspariūnaitė-Taločkienė "My Lithuania", Warsaw.

Theatre

- Ballets: "Barbora Radvilaitė" (chor. A. Cholina); "Čiurlionis" in the Polish National Opera and Ballet Theatre in Warsaw.
- A play by "Atviras ratas" theatre "Land of Rain", Warsaw.

4. An interview with the former Lithuanian cultural attaché in Italy

1. Did you contribute to the processes of planning, organization and implementation of any cultural events during Lithuanian Presidency of the Council of the EU in 2013? Could you please name the particular events? See events in the attachment.

Yes. Events were initiated and organized by culture attaché:

- The Opening of Lithuanian Presidency of the Council of the EU: Concert "Malda", R. Karpis and D. Mažintas. Jazz improvisation by A. Gotesmanas and V. Ramoška, Rome.
- Pianist G. Alekna recital in Rome.
- Concerts of Young Lithuanian Talents in L'Aquila and Rome.
- Premio Giuseppe Acerbi for Lithuanian Authors, special awards for Icchokas Meras and Leonidas Donskis, other literature related events in Rome, Castel Goffredo and Mantua.
- Lombardy region Children's Literature Prize „Vittoria Samarelli“ for Kęstutis Kasparavičius and other literature related events such as author's meeting with the young readers in Rome and Castel Goffredo; a presentation of special art and culture publication „Quaderni del Premio Letterario Giuseppe Acerbi. Letteratura Lituana“.
- Lithuania documentary films program in Turin.
- Presentation of Lithuanian contemporary art at the VIth Florence Art Film Festival, Florence.
- Exhibition "Illustrated Inscriptions: design by Petras Repšys" at the Art and History Library of San Giorgio in Poggiale in Bologna.
- Personal exhibition of Stasys Eidrigėvičius: Pastels and Painting" at Galleria della Biblioteca Angelica, Rome.
- Play by Marius Ivaškevičius "Madagaskaras" in Milan.

Contribution to the following events:

- Contemporary Lithuanian Art at the 55th Venice Biennale, Venice.
- Play by E. Nekrošius "Book of Job", Theatre Olimpico, Vincenzo.
- Play "Medėjos" by Kaunas Dance Theatre "Aura" in the historic theatre "Teatro Sociale", Trent.

2. Which type of cultural events can be distinguished as the most significant in Italy during Lithuanian Presidency of the Council of the EU (several options may be marked)?

- Music
- Visual Art
- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): _____

3. Could you please name the particular cultural project(s) that either presented Lithuanian culture the best or was the most visited, highlighted in Italian media, etc.?

- The opening and closing concerts of Lithuanian Presidency of the Council of the EU.
- Personal exhibition of Stasys Eidrigėvičius: Pastels and Painting" at Galleria della Biblioteca Angelica, Rome.
- Exhibition "Illustrated Inscriptions: design by Petras Repšys" at the Art and History Library of San Giorgio in Poggiale in Bologna.
- Lithuania documentary films program in Turin.
- Premio Giuseppe Acerbi for Lithuanian Authors, special awards for Icchokas Meras and Leonidas Donskis, other literature related events in Rome, Castel Goffredo and Mantua.
- Lombardy region Children's Literature Prize „Vittoria Samarelli“ for Kęstutis Kasparavičius and other literature related events such as author's meeting with the young readers in Rome and Castel Goffredo; a presentation of special art and culture publication „Quaderni del Premio Letterario Giuseppe Acerbi. Letteratura Lituana“.

4. What do you deem to be the main reason why this event (s) was exceptionally successful?

All these events attracted attention. One of the main reasons that all the events were organized together with Italian partners, which means that it was planned quite well in advance. Potential needs of those kinds of events were analysed in advanced. Also, it was very well considered what could be offered to Italians and what would interest them.

5. Which were the main financial partners for cultural projects implementation during the Presidency of the Council of the EU?

- The Ministry of Foreign Affairs of the Republic of Lithuania
- The Ministry of Culture of the Republic of Lithuania
- Lithuanian Culture Institute (A former International Cultural Programme Centre “K-operator”)
- Lithuanian cultural organizations and institutions (please specify): _____
- Cultural organizations and institutions in Italy (please specify): _____
- Other (please specify): _____

6. Which were the main cultural partners when preparing and implementing the programme for the Presidency of the Council of the EU? Please specify:

- Lithuanian cultural organizations and institutions (please specify): VšĮ „Meno fortas“, Kaunas Dance Theatre “Aura“, Lithuanian Culture Institute (A former International Cultural Programme Centre “K-operator”), VšĮ „Meno avilys“.
- Cultural organizations and institutions in Italy (please specify): National Museum of Cinema in Turin, the Art and History Library of San Giorgio in Poggiale in Bologna, The Gallery of “Angelica” Library in Rome, Conservatory of L’Aquila, Concert Hall “Auditorium“ in L’Aquila.
- Other (please specify): _____

7. Has a cultural programme presented during the Presidency of the Council of the EU attracted any new cultural partners inside or outside of Italy for potential collaboration in the future? If yes, could you please specify them?

Lithuanian cultural events that took place in the professional spaces in Italy were friendly greeted and welcomed, and I think so all Italian partners are determined to continue cooperation in the future.

8. Which were the main platforms in the media to inform about cultural events during the Presidency of the Council of the EU?

- Website of the Lithuanian Embassy in Italy
- Monthly newsletters sent via e-mails
- Facebook account of the Lithuanian Embassy
- Facebook account of the Culture Attaché
- Twitter account of the Lithuanian Embassy
- Twitter account of the Culture Attaché
- Other (please specify): _____

9. Which type of cultural events do you deem were rather unused and having potential to be used more during the Presidency of the Council of the EU?

- Music
- Visual Art
- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): It was chosen to focus on those type of cultural events that are the best and can verywell represent Lithuanian culture in Italy, due to this aspect there were not potentially unused cultural group or area.

10. Which was (were) the main problem(s) related with planning, organization and implementation of the cultural programme during the Presidency of the Council of the EU?

- Finance

- Social media
- Time management
- Human Resources
- Lack of ideas
- Lack of partners
- Selection of artists/projects
- Suitable premises
- Other (please specify): _____
- Problems not identified

11. Do you deem the selected problem(s) as core factors to consider while preparing the cultural programme for the next Lithuanian Presidency of the Council of the EU?

Because the major preparation for such an event started in advance, knowing that Lithuanian Presidency of the Council of the EU will take place in 2013, there were not any big problems or interference. Human recourse problem emerged during the Presidency period, and because of almost simultaneously timing of various cultural events that were held in several cities all around Italy, one culture attaché physically was not able to participate in all of them. In this case, a great contribution was made by the Italian partners and representatives of Lithuanian authorities.

Cultural events in Italy during Lithuanian Presidency of the Council of the EU in 2013

Music

- The Opening of Lithuanian Presidency of the Council of the EU: Concert "Malda", R. Karpis and D. Mažintas. Jazz improvisation by A. Gotesmanas and V. Ramoška, Rome.
- Concert of M.K. Čiurlionis music (performer M. Alesi, piano), Ispra.
- Vaiginis Jazz Quartet concert in Torun.
- Pianist G. Alekna recital in Rome.
- N. D. Beniušytė recital in Rome.
- Concerts of Young Lithuanian Talents in Rome.
- Concerts of Young Lithuanian Talents in L'Aquila.

Visual Arts

- Contemporary Lithuanian Art at the 55th Venice Biennale, Venice.
- Event to commemorate the 70th anniversary of liquidation of Vilnius ghetto, considering the 70th anniversary of Warsaw Ghetto Uprising and cooperation of Vilnius and Warsaw ghettos. Exhibition "Jewish Theatre Poster", Rome.
- Exhibition "Illustrated Inscriptions: design by Petras Repšys at the Art and History Library of San Giorgio, Poggiale, Bologna.
- Personal exhibition of Stasys Eidrigėvičius: Pastels and Painting" Galleria della Biblioteca Angelica, Rome.
- Exhibitions in Ispra: Kaunas Photo, Vilnius Photo, Works of Ticino Architects in the Grand Duchy of Lithuania, Ispra.

Cinema

- Lithuania documentary films program "Cinematic Inclusions", "Cineteca Bologna" in Bologna.
- Lithuania documentary films program in Turin.
- Lithuania documentary films program "Cinematic Inclusions", "Clubhouse", Ispra.
- Presentation of Lithuanian contemporary art at the VIth Florence Art Film Festival, Florence

Theatre

- Play "Medėjos" by Kaunas Dance Theatre "Aura" in the historic theater "Teatro Sociale", Trent.
- Play by E. Nekrošius "Book of Job", Theatre Olimpico, Vicenza.
- Play by Marius Ivaškevičius "Madagaskaras" in Milan.

Literature

- Premio Giuseppe Acerbi for Lithuanian Authors, Rome.
- Lombardy region Children's Literature Prize „Vittoria Samarelli“ for Kęstutis Kasparavičius and other literature related events such as author's meeting with the young readers in Rome and Castel Goffredo; a presentation of special art and culture publication „Quaderni del Premio Letterario Giuseppe Acerbi. Letteratura Litwana“.

History

- Representation of Lithuania in Mediterranean Exchange of Archaeological Tourism Forum in Italy.

5. An interview with Lithuanian cultural attaché in Sweden

1. Did you contribute to the processes of planning, organization and implementation of any cultural events during Lithuanian Presidency of the Council of the EU in 2013? Could you please name the particular events? See events in the attachment.

Planning, organization and implementation are quite different things. I started to work as culture attaché in Sweden from 15 January 2013, so the phase of planning for the Presidency's cultural program had been already started before I came, and I could not contribute to this phase. Before coming to Sweden I was working as a head of International Cultural Programs Centre "K-operator" (now it is Lithuanian Culture Institute), and at that time the Centre contributed a lot to the planning of many various events regarding Lithuanian Presidency, and we started to plan it several years in advance. I contributed only to the events that were held in Sweden. My contribution to cultural events in Finland was very minimum and just formal.

Events:

- L. Geniušas and M. K. Čiurlionis Quartet concert "Musikaliska", the Stockholm Hall.
- Jazz Meets Heritage. Neda and V. Labutis jazz quartet concert in Stockholm.

2. Which type of cultural events can be distinguished as the most significant in Sweden during Lithuanian Presidency of the Council of the EU (several options may be marked)?

- Music
- Visual Art
- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): _____

3. Could you please name the particular cultural project(s) that either presented Lithuanian culture the best or was the most visited, highlighted in Swedish (Finnish) media, etc.?

- L. Geniušas and M. K. Čiurlionis Quartet concert "Musikaliska", the Stockholm Hall.
- Jazz Meets Heritage. Neda and V. Labutis jazz quartet concert in Stockholm.

Both events attracted around 600 people.

4. What do you deem to be the main reason why this event was exceptionally successful?

Focus on Lithuania during the Presidency of the Council of the EU, communication, good quality of events.

5. Which were the main financial partners for cultural projects implementation during the Presidency of the Council of the EU?

- The Ministry of Foreign Affairs of the Republic of Lithuania. In order to simplify a fund management or because of other factors, all distribution of money for the other institutions regarding cultural program for Presidency was coming from the Ministry of Foreign Affairs.
- The Ministry of Culture of the Republic of Lithuania
- Lithuanian Culture Institute (A former International Cultural Programme Centre "K-operator")
- Lithuanian cultural organizations and institutions (please specify): Lithuanian Council for Culture.
- Cultural organizations and institutions in Sweden (please specify): Berwaldhallen (a concert hall where Lithuanian Chamber Orchestra was invited to perform for The Baltic Sea Festival), Eskilstuna Konstmuseet.
- Other (please specify): _____

6. Which were the main cultural partners when preparing and implementing the programme for the Presidency of the Council of the EU? Please specify:

- Lithuanian cultural organizations and institutions (please specify): International Cultural Programs Centre "K-operator" (now it is Lithuanian Culture Institute), Lithuanian National Philharmonic Society, Music Information Centre Lithuania, Lithuanian Artists Association.
- Cultural organizations and institutions in Sweden (please specify): Berwaldhallen, Musikaliska, Sodrateatern, Kiasma.

- Other (please specify): _____

7. Has a cultural programme presented during the Presidency of the Council of the EU attracted any new cultural partners inside or outside of Sweden for potential collaboration in the future? If yes, could you please specify them?

At the time I was a new culture attaché, so the first year was pretty tough because I did not have contact in Sweden, and people did not know me too, so I had to gain trust from the institutions and organizations in the country and that usually takes quite a long time to do. So the Presidency's events definitely accelerated the process, I met a lot of partners with whom later I could already communicate and collaborate regarding next cultural projects. I met quite many good partners rather than artists for future collaboration.

Institutions/ Organizations: Berwaldhallen, Musikaliska.

8. Which were the main platforms in the media to inform about cultural events during the Presidency of the Council of the EU?

- Website of the Lithuanian Embassy in Sweden
- Website of the Lithuanian Embassy in Finland
- Monthly newsletters sent via e-mails in Sweden
- Monthly newsletters sent via e-mails in Finland
- Facebook account of the Lithuanian Embassy in Sweden
- Facebook account of the Lithuanian Embassy in Finland
- Facebook account of the Culture Attaché. I have only personal Facebook account which is not used for work.
- Twitter account of the Lithuanian Embassy in Sweden
- Twitter account of the Lithuanian Embassy in Finland It is more used for political diplomacy than culture
- Twitter account of the Culture Attaché
- Other (please specify): A website of Lithuanian Ministry of Culture, Media representatives from Lithuania and Sweden (information about the specific event was sent depending on its format).

9. Which type of cultural events do you deem were rather unused and having potential to be used more during the Presidency of the Council of the EU?

- Music
- Visual Art
- Cinema
- Theatre
- Dance
- Design
- Architecture
- Literature
- Heritage
- Other (please specify): _____

10. Which was (were) the main problem(s) related with planning, organization and implementation of the cultural programme during the Presidency of the Council of the EU?

- Finance
- Social media: I would not emphatically distinguish this point, but it could have been used better.
- Time management
- Human Resources
- Lack of ideas
- Lack of partners
- Selection of artists/projects
- Suitable premises
- Other (please specify): Both Sweden and Finland see advanced planning as an important factor. Due to the fact that I started to work as culture attaché in Sweden when planning phase of cultural program for the Presidency had been already started, I could not have planed any big events anymore. Sweden starts to plan around 2.5 years before the event.
- Problems not identified

11. Do you deem the selected problem(s) as core factors to consider while preparing the cultural programme for the next Lithuanian Presidency of the Council of the EU?

When I was working at the International Cultural Programs Centre “K-operator” (now Lithuanian Culture Institute), I saw a big communication problem. I was working on the project Culture Guide (a project attempted to gather, categorize and describe online databases presenting different fields of Lithuanian culture and to assist national and international enquirers in finding the necessary information) and the main issues I had were communication and particularity of culture representation. I initiated this project as an example of a good tool for the events of the upcoming Presidency where useful cultural information could have been gathered. Culture Guide was working for a while however, after I left the International Cultural Programs Centre it was not developed and stopped working. So I would indicate the necessity of this kind of project during the next Lithuanian Presidency. A country has a good quality of art, so it is important to use communication, unfortunately, very often Lithuania still struggle with it. Also, human recourse aspect is one of the main problems. Lithuanian culture attaché has quite many responsibilities (e.g. logistics, speeches, communication) which are sometimes hard to manage by one person. Although, I had several very excellent interns (the Embassy of Lithuania in Sweden had some very good interns too, and they were working with other events), it is important to understand that they are students and they come to learn new things, so they are not professionals who know how to improve a content of the event or work with crisis management during the project. These are the thing they learn during the internship.

Cultural events in Sweden and Finland during Lithuanian Presidency of the Council of the EU in 2013

Music

- “Baltic Unity Day” Concert, Sweden.
- Performance of the Lithuanian Chamber Orchestra (concertmaster S. Krylovas) in the Baltic Sea Festival in Stockholm.
- L. Geniušas and M. K. Čiurlionis Quartet concert “Musikaliska”, the Stockholm Hall.
- Jazz Meets Heritage. Neda and V. Labutis jazz quartet concert in Stockholm.
- Choir "Ažuoliukas" concert in Helsinki.

Visual Art

- Exhibition "Lietuvos peizažai", art works by Lithuanian artists Svajūnas Armonas, Antanas Beinaravičius, Algimantas Kliuga, Juozas Prancėvičius, Raimondas Savickas, Mindaugas Skudutis ir Aleksandras Vozbinas, Stockholm.
- Exhibition "Lithuanian Press Photography" in VIKRA Gallery, Helsinki.
- Exhibition of a painter V. Lingis works in the European Commission Representation, Helsinki.

Cinema

- "Cinematic Inclusions", Sweden.
- Film by J. Mekas “LOST LOST LOST” in programme KIASMA of Helsinki Festival "The Night of the Arts" - in the Helsinki Museum of Contemporary Art, Helsinki.
- Lithuanian Movie Nights at the cinema of Finnish Film Foundation K-13, Helsinki.