



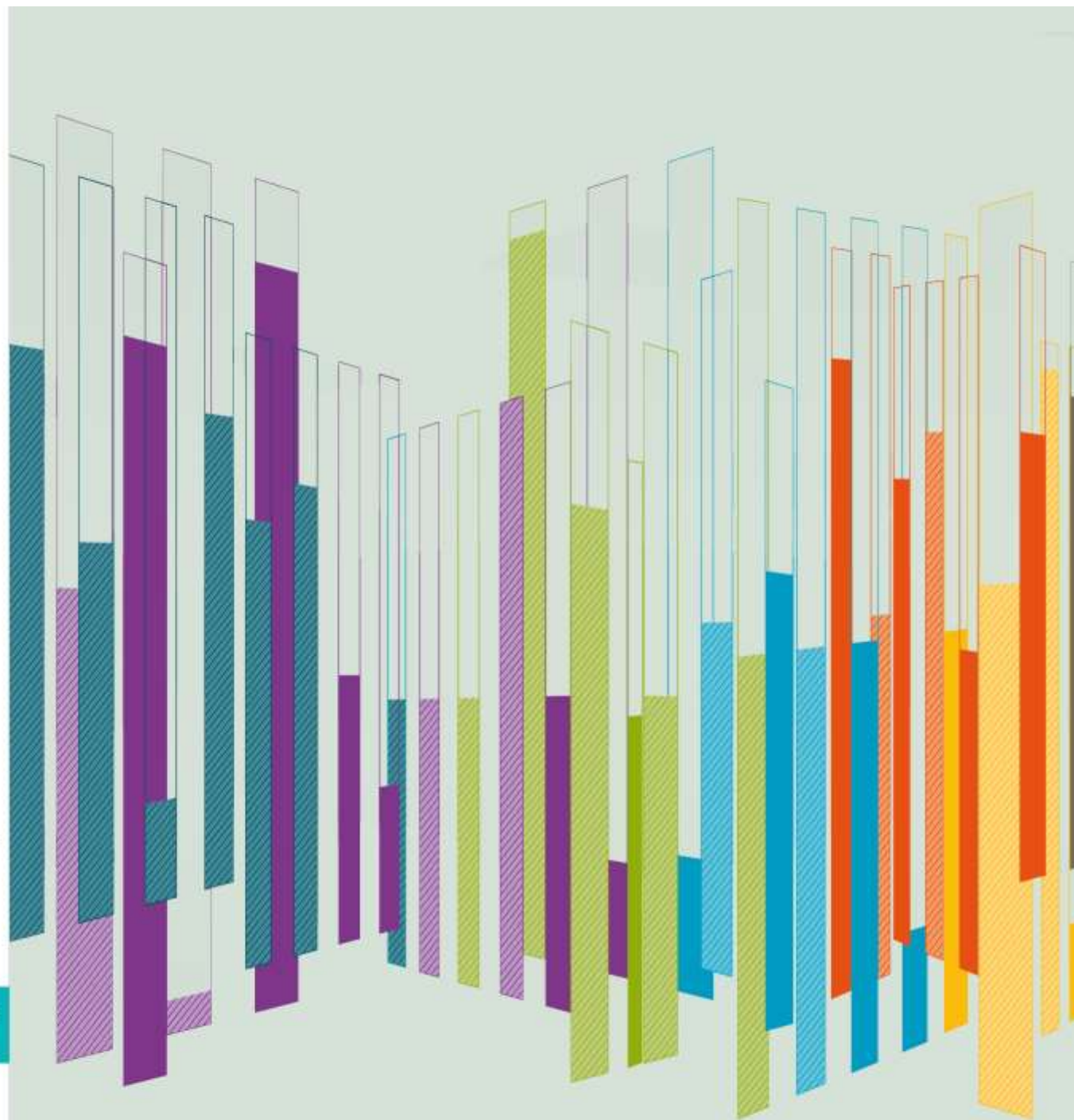
United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

UNESCO CULTURE FOR DEVELOPMENT INDICATORS

Montenegro's Analytical Brief



CULTURE FOR DEVELOPMENT INDICATORS IN MONTENEGRO

The Culture for Development Indicators (CDIS) demonstrate the enabling and driving role of culture in sustainable development. Thanks to an innovative methodology, this advocacy and policy tool examines through facts and figures the multidimensional relationship between culture and development.

The analysis of 7 key dimensions of culture and development, through the assessment of 22 core indicators, responds to the needs and circumstances of low and middle-income countries. The wealth of quantitative data produced through the implementation of the CDIS promotes better-informed cultural policies and the integration of culture in development strategies, thus contributing to the implementation of the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

The CDIS methodology is the outcome of a four year (2009-2013) applied research process. By the end of 2013, it had been tested and implemented in 11 countries around the world, demonstrating its potential for policy impact. Due to the CDIS' success and consequential demand at the country level, implementation has continued beyond the original test phases, expanding the CDIS Global Database to include additional countries.

Montenegro began implementation of the CDIS in February 2015 and completed the process in April 2015. This Brief summarizes the results, implementation details and impact the CDIS project had in Montenegro.

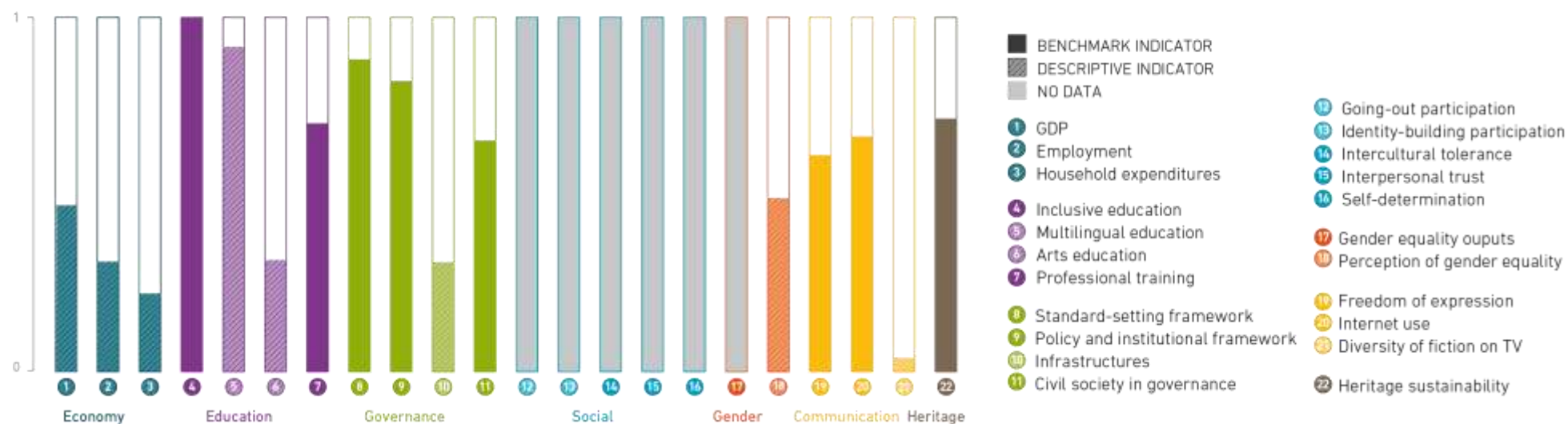
- *AT A GLANCE: SECURING CULTURE'S PLACE ON THE DEVELOPMENT AGENDA AND TAKING STEPS TOWARDS NEW STATISTICS STANDARDS*
 - *Highlights from the findings: Montenegro's Culture for Development DNA*
- *MONTENEGRO'S RESULTS IN DETAIL*
 - *Economy*
 - *Education*
 - *Governance*
 - *Social participation*
 - *Gender equality*
 - *Communication*
 - *Heritage*
- *IMPLEMENTATION PROCESS IN MONTENEGRO*
- *ADDED VALUE OF THE CDIS IN MONTENEGRO*

AT A GLANCE: SECURING CULTURE'S PLACE ON THE DEVELOPMENT AGENDA AND TAKING STEPS TOWARDS NEW STATISTICS STANDARDS

*In the context of transition and European integration, Montenegrin authorities have recognized culture's role in development in key strategy documents such as the National Strategy for Sustainable Development (2007-2012) and the Montenegro Development Directions (2013-2016). While new data generated by implementing the CDIS is not only helping to reinforce the inclusion of culture in development strategies by relying on facts and figures to illustrate the integral role culture has in broad-ranging development processes; data collection and the construction of CDIS indicators has unveiled gaps in cultural statistics and monitoring systems, pointing the way to strengthening them. As the National Programme for Development of Culture of Montenegro (2015-2020) is being prepared, new insights from the CDIS come at an opportune moment to better inform the programme, as well as present great potential to be exploited by other future strategy documents. Similarly, the time is ripe for the gaps in statistics revealed as Montenegro works towards European integration and the alignment of national statistics systems with European standards. As a tool of the 2005 UNESCO Convention, CDIS implementation is a step towards the concrete implementation of the European *acquis communautaire* and increased reporting on culture.*

HIGHLIGHTS FROM THE FINDINGS: MONTENEGRO'S CULTURE FOR DEVELOPMENT DNA

MONTENEGRO: Culture for Development DNA



Culture matters in Montenegro: CDIS indicators highlight Montenegro's culture sector's potential for economic development and wellbeing, while underlining certain obstacles in place that inhibit it from reaching its full potential.

The results suggest that **culture is an important contributor to the national economy**, illustrated by the significant contribution of the culture sector to GDP **1** (4.62% of total GDP), a high percentage of cultural employment **2** (3.12% of the total employed population) and a high percentage of employment in cultural establishments (5.13%). Enhancement of the domestic market potential of the cultural industries and the domestic consumption of cultural goods and services **3** (2.29% of total household consumption expenditures) may require further investment in the domestic production of the products with the greatest national demand, including books and publishing, cultural services, and television and radio broadcasting. While **positive results for indicators on the normative, policy and institutional frameworks, and civil society participation** **8 9 11** (0.88/1; 0.82/1; 0.65/1) **suggest that the foundation for good cultural governance is in place**, select gaps that remain parallel areas with significant potential, such as the lack of targeted sectoral policies for books and publishing, music, visual arts, performing arts, the promotion of cultural diversity, and the promotion of cultural development and creativity. The low levels of supply of domestic fiction productions on public TV **21** (4.14% of broadcasting time of fiction programmes), also indirectly reflect the need for greater strategic planning and the unexploited potential of the domestic market. Additionally, the domestic market potential, as well as the participation, consumption and enjoyment of cultural goods and services across all socio-economic groups may be further enhanced by addressing the ongoing unequal distribution of cultural infrastructures **10** (0.31/1) and increasing equitable access to facilities in all 23 municipalities of Montenegro.

Likewise, although public institutions provide a great deal of exposure to arts education in select programs in specialized schools, opportunities for arts education in standard programs at gymnasiums remains below average **6** (3.03%). Additional exposure to arts education in key formative years may facilitate the nurturing of a domestic audience for cultural goods and services, as well as foster creativity and potentially inspire individuals to pursue creative employment. Furthermore, **though public supported institutions do already offer several professional training opportunities related to culture at the TVET and tertiary levels** **7** (0.7/1), **there remain gaps in key fields** such as cultural management and technical training in heritage. Knowledge and capacity building remains an area of potential improvement for greater heritage sustainability **22** (0.71/1).

For culture to further contribute to wellbeing, focus may need to be placed on improving gender equality for development, as well as targeted actions to enhance the freedom of expression. Indicators on the objective outputs and perceptions of gender equality **18** (48.67%) suggest that while gender legislation exists and significant progress in equality can be observed in areas like education, persisting gaps in other areas such as employment and political participation indicate a need for increased advocacy and measures in key domains in order to remove obstacles to greater equality. Furthermore, while **cultural governance and public authorities are working to create an enabling political, economic, legal, social and cultural environment that favors the nurturing of a dynamic culture sector**, illustrated by the guarantee of the cultural right to an education **4** (0.99/1), multilingual education **5** (91.11%), and the percentage of Montenegrins that use the Internet **20** (66.5%); **additional support may be needed to further enhance this environment and promote creative expressions by improving the levels and perception of the freedom of expression** **19** (61/100).

ALTERNATIVE INDICATORS

In the absence of data necessary to construct the proposed core CDIS indicators, but in the presence of other relevant data sources that address similar objectives, alternative indicators have been proposed at the State level.

ADDITIONAL INDICATORS

When a country has additional data, which could add overall understanding to a dimension, additional indicators are proposed to go further.



ECONOMY

The creative and cultural industries are dynamic and rapidly expanding sectors in the global economy. These industries contribute to growth, enabling the diversification of national economies, generating income and creating employment. In addition, as they contribute to the creation, production, transmission and enjoyment of symbolic content, their effects extend to non-economic benefits. For instance, they contribute to the expansion of peoples' opportunities to participate in cultural life and to the promotion of cultural diversity.

The Economy Dimension examines the contribution of the culture sector to economic development by assessing the contribution of cultural activities to GDP, the role of culture as an employer, and how cultural goods and services are valued through commercial transactions.

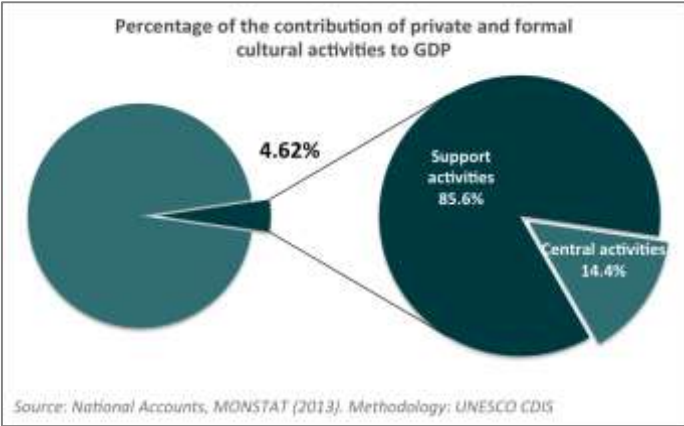
1 CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP: 4.62% (2013)

In 2013, cultural activities contributed to 4.62% of the Gross Domestic Product (GDP) in Montenegro, which indicates that culture is responsible for an important part of national production, and that it helps generate income and sustain the livelihoods of its citizens. 14.4% of this contribution can be attributed to central cultural activities and 85.6% can be attributed to equipment/supporting activities. Under the later category, the largest share of culture's contribution falls under telecommunications (81.83%), while in the category of central cultural activities the largest contribution can be attributed to publishing activities (5.04%). The significance of culture's overall contribution to the national economy is emphasized when compared to the contribution to GDP of important industrial activities such as Real estate (6.83%); Accommodation and food services (6.54%), Manufacturing (4.12%); Electricity, gas, steam and air conditioning supply (4.12%); and Transportation and storage (3.78%).

While already indicating a vibrant sector, culture's contribution to GDP is underestimated by this indicator as it only takes into consideration private and formal cultural activities and excludes the indirect and induced impacts of the culture sector. As an example of the latter, culture's contribution to related economic sectors such as tourism and hospitality services is not included in the final result. Furthermore, because the raw data in Montenegro is only available to the

Core Indicators	Description
CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP	Percentage of the contribution of private and formal cultural activities to Gross Domestic Product
CULTURAL EMPLOYMENT	Percentage of persons engaged in cultural occupations within the total employed population
HOUSEHOLD EXPENDITURES ON CULTURE	Percentage of household final consumption expenditures on cultural activities, goods and services set against total household consumption expenditures

FACTS& FIGURES



two-digit level of international standard classifications, several categories of activities are not taken into account. As such, this indicator only provides a basic snapshot of culture's contribution to the economy, which can serve to guide further research.

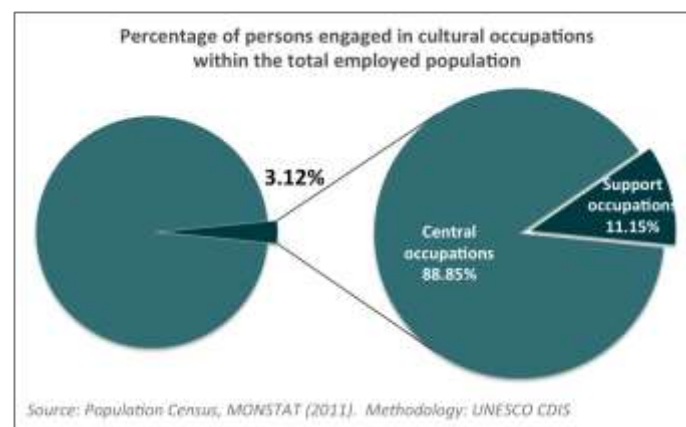
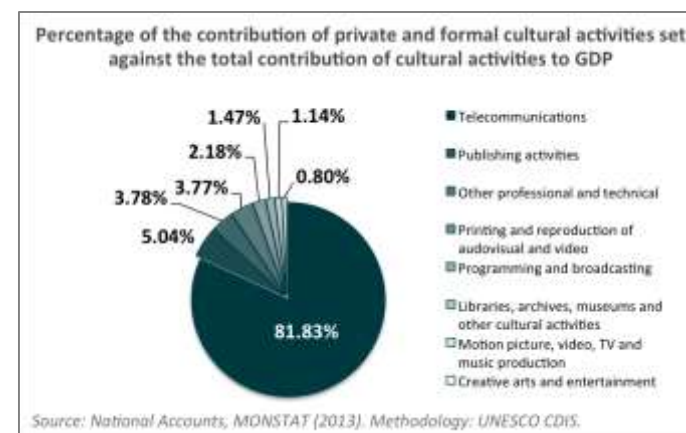
Nevertheless, this indicator offers valuable new information on the profits generated by the culture sector. Although the largest contribution to GDP is made by telecommunications activities and other equipment/supporting activities, **0.67% of GDP can be attributed to central cultural activities alone**. Apart from publishing, the central activities that contributed the most to Montenegro's GDP include specialized design and photographic activities amongst other professional, scientific and technical activities.

The Montenegro Development Directions (2013-2016) states, "we must observe culture in the context of sustainable development and promote its resources as investment-prone areas," thus recognizing culture's potential for economic growth, the latter being a priority reiterated in the National Strategy for Sustainable Development (2007-2012). The Montenegro Development Directives put particular emphasis on the importance of culture for the economy through tourism and the need for cooperation in this area to provide a unique tourism offer. Though similarly recognizing culture's role in economic growth through tourism, the National Program for the Development of Culture (2011-2015) also goes beyond tourism to recognize culture's larger role as part of a global strategy for sustainable development. However, the existing Strategy for Enhancement of Competitiveness at the Micro Level (2011-2015) recognizes neither the culture sector nor the creative industries' importance as drivers of the economy. Improved and regularly collected data could increase the understanding of the sector's significance.

2 CULTURAL EMPLOYMENT: 3.12% (2011)

In 2011, 3.12% of the employed population in Montenegro had cultural occupations (5469 people), 49.66% of which were women and 50.34% men. 88.85% of these individuals held central cultural occupations, while 11.15% held occupations in supporting or equipment related fields. In the category of central cultural occupations, the sub-sectors that contributed the most to cultural employment include journalists (17.68%); translators, interpreters, other linguists (8.56%); architects (7.9%); and library clerks (4.7%). In the category of supporting and equipment occupations, the largest contributors include pre-press technicians (4.62%) and broadcasting and audio-visual technicians and expert associates (1.87%).

Though this result already emphasizes culture's importance as a provider of employment and wellbeing in the country, the **global contribution of the culture sector to employment is underestimated** in this indicator due to the difficulty of obtaining and correlating all the relevant



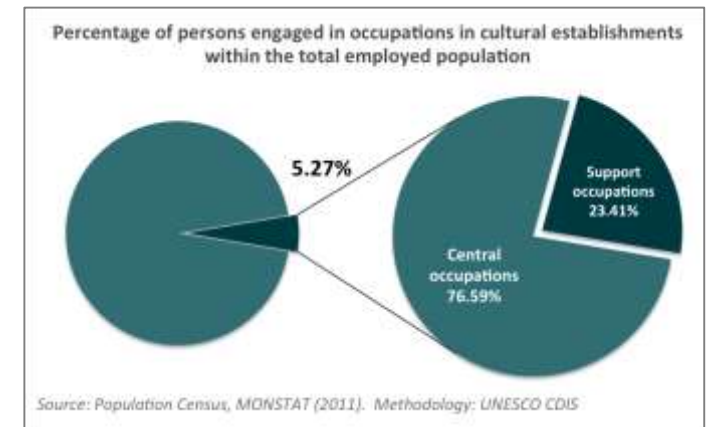
data. This figure does not cover informal employment in the culture sector, induced occupations with a strong link to culture or non-cultural occupations performed in cultural establishments.

Nevertheless, in regards to the latter constraint, an additional indicator illustrates that 5.27% of the total employed population worked in cultural establishments in 2011 (8979 people), of which 48.98% were women and 51.02% men. This result further highlights the importance of the sector as an employer, both regarding jobs related to cultural creation as well as not. When analysing culture's role in employment according to the activities of the establishments, the most significant contributing sub-sectors include television programming and broadcasting activities (13.42%); wired and wireless telecommunication (10.52% and 5.99%); the sale of newspapers and stationary (7.32%); engineering activities and related technical consultancy (6.91%); and the operation of arts facilities (6.01%).

Unemployment and job creation are key priorities in the National Strategy for Sustainable Development (2007 – 2012) and the Montenegro Development Directions (2013-2016), and particular emphasis is put on targeting vulnerable groups including across genders. Given the consideration awarded to unemployment, culture's significant role as an employer merits further recognition, as well as an employer of men and women in near equal parts. The National Program for the Development of Culture (2011-2015) pushes for the recognition of cultural industries as a provider of a growing number of jobs. The NPDC also recognizes the sector's significance for employment across Europe, as well as calls attention to the strengthening of human resources and a need for measures to improve the structure of employees in culture. However, the National Strategy for Employment and Human Resources (2012-2015) does not yet include culture as a priority sector. The systematic collection and distribution of data on cultural employment may assist to better integrate culture as a priority in key strategic documents.

3 HOUSEHOLD EXPENDITURES ON CULTURE: 2.29% (2013)

In Montenegro, **2.29% of average monthly household expenditures were devoted to cultural goods and services in the year 2013**. State-wide this represents a monthly average of 2,494,868 Euros spent on culture, out of an average of 108,837,512 Euros total monthly household consumption. An estimation based on the number of households in Montenegro suggests that this represents an average of 13 Euros per month spent on culture per household. 83.67% of expenditures on culture were spent on central cultural goods and services, and 16.33% on equipment/supporting goods and services. In the category of central cultural goods and services consumed, the consumption of newspapers and magazines was the largest contributor (32.75%), followed by the purchasing of books (29.96%). The buying of equipment for the



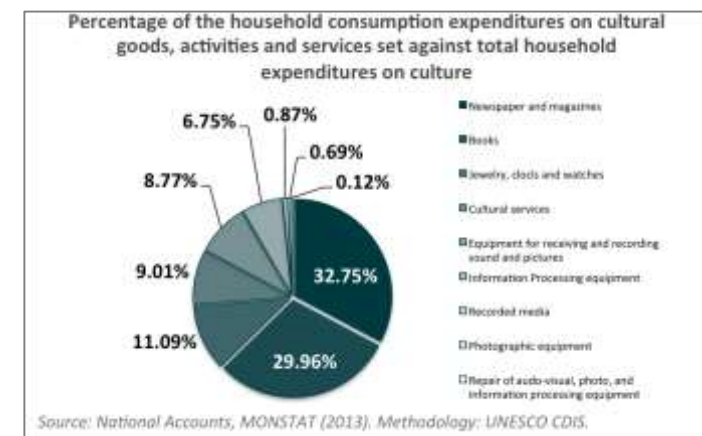
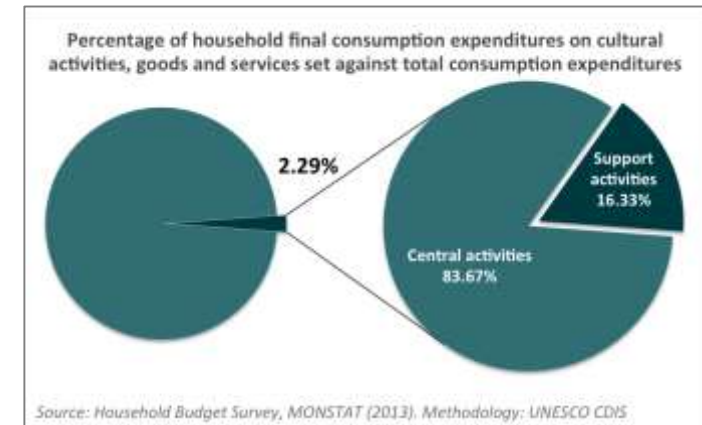
reception, recording and reproduction of sounds and pictures was the largest contributor in the category of equipment/supporting goods and services (8.77%).

Though already significant and illustrating a non-negligible demand for cultural goods, this final result of 2.29% is a sub-estimation of the total actual consumption of cultural goods and services. It does not account for the value of cultural goods and services acquired by households and provided by non-profit institutions at prices that are not economically significant (e.g. in-kind transfers). For example, it does not include museum and public library services and free public cultural events.

According to the Montenegro Development Directions (2013-2016), household consumption increased from 77% of GDP in 2006 to 91% in 2008, thanks to high household revenues from real estate sales and increases in salaries, but this was followed by a severe downfall in 2010. With an expected increase in GDP for the period 2013-2016, purchasing power may increase, potentially creating the conditions for an increase in demand for leisure goods and household expenditures on culture.

>>The Economy indicators suggest that culture is already making a significant contribution in the economy, having relatively high results that are above average for both GDP and employment compared to the average for all countries having so far participated in the CDIS (GDP- 4.08%, cultural employment- 2.41%). However, though non-negligible, Montenegro's result for household expenditures is slightly below the CDIS average of 2.50%. Combined, this may in part reflect consumption at insignificant prices, or alternatively it may suggest domestic production does not target domestic consumption of cultural goods and services, instead targeting a foreign audience. More research regarding cultural participation practices is necessary to understand more about the potential of the domestic market.

It should also be noted that cross-analysis with the governance dimension reveals that select leading contributors to the cultural economy, such as books & publishing, lack a specific sectoral policy or strategy. The National Program for the Development of Culture (2011-2015) recognized the need for new institutions, standards, policies and strategies in this sector to resolve stagnation and allow for further growth.



RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS

In order to improve the assessment of the connection between culture and the economy in Montenegro, better statistics should be made available.

CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP

In order to improve the assessment of culture's contribution to GDP in Montenegro, improving national figures to allow for greater disaggregation by code of activity would be beneficial. Data is also only available to the two-digit level. This limitation prevents certain central as well as equipment/supporting cultural activities from being taken into account, resulting in an underestimation of the sector's significance. Improving data systems to be to the four-digit level would allow for additional activities to be identified and included in the final result.

CULTURAL EMPLOYMENT

To allow for a better understanding of culture's role as an employer, it would also be beneficial to improve national figures and surveys to allow for disaggregation by socio-economic characteristics such as level of education, geographical area, etc.

HOUSEHOLD EXPENDITURES ON CULTURE

To better understand consumption practices, it would be useful to make available raw data disaggregated by socio-economic factors such as income quintile, level of education of chief of household, and geographic area, in order to inform targeted policies for equal access to cultural goods, services and activities, as well as to fully exploit the potential of the domestic market. The examination of expenditures across income, age and educational groups is similarly suggested by EUROSTAT methodologies.



EDUCATION

Education not only provides individuals with the skills and knowledge required to become empowered citizens, it is a recognized fundamental cultural right. It plays a key role in promoting knowledge societies capable of devising innovative strategies to face future challenges. The education cycle also provides a key environment for the construction, learning and transmission of cultural values and aptitudes, which may foster social inclusion and tolerance. Likewise, education is essential in the promotion and valorization of cultural diversity, and the encouragement of new talents and creativity.

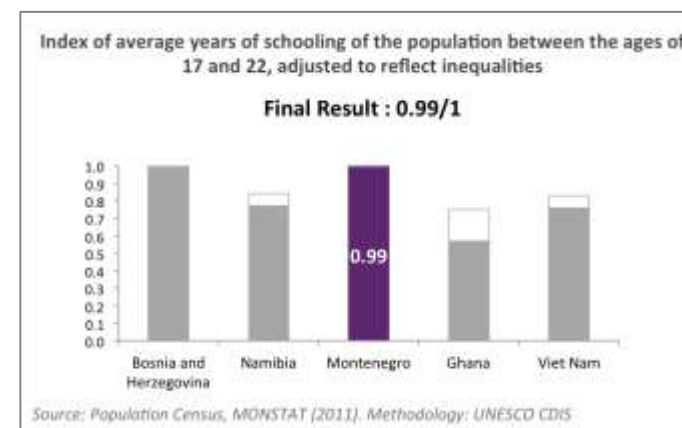
The Education Dimension examines the relationship between education, culture and human development by assessing the inclusiveness of education; the valorization of interculturality, cultural diversity and creativity; and the opportunities for acquiring professional skills in cultural fields.

4 INCLUSIVE EDUCATION: 0.99/1 (2011)

The National Strategy for Sustainable Development (2007-2012) recognizes that Montenegro inherited a relatively well-developed education system from the post 1990s crisis, which could serve as a good basis for economic recovery and development. The NSSD places quality education for all as a priority objective. Within this context, **the result of 0.99/1 reflects the success of authorities in guaranteeing this fundamental cultural right in a complete, fair and inclusive manner.** This result shows that on average, the target population aged 17-22 has 10.26 years of schooling, which is superior to the targeted 10 years. In addition, only a very small minority of 1.25% of the target population lives in education deprivation, having less than 4 years of schooling. This result shows that nearly all Montenegrins have access to and complete more than 10 years of education, which is consistent with the NSSD and the education policy and standards of the Ministry of Education of Montenegro, as well as in line with the fundamental cultural rights of every Montenegrin citizen to participate equally in the formal education system.

Core Indicators	Description
INCLUSIVE EDUCATION	▶▶▶ Index of average years of schooling of the population between the ages of 17 and 22, adjusted to reflect inequalities
MULTILINGUAL EDUCATION	▶▶▶ Percentage of instructional hours dedicated to promoting multilingualism in relation to the total number of instructional hours dedicated to languages (grades 7-8)
ARTS EDUCATION	▶▶▶ Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours (grades 7-8)
PROFESSIONAL TRAINING IN THE CULTURE SECTOR	▶▶▶ Index of coherency and coverage of technical and vocational education and training (TVET) and tertiary education in the field of culture

FACTS & FIGURES

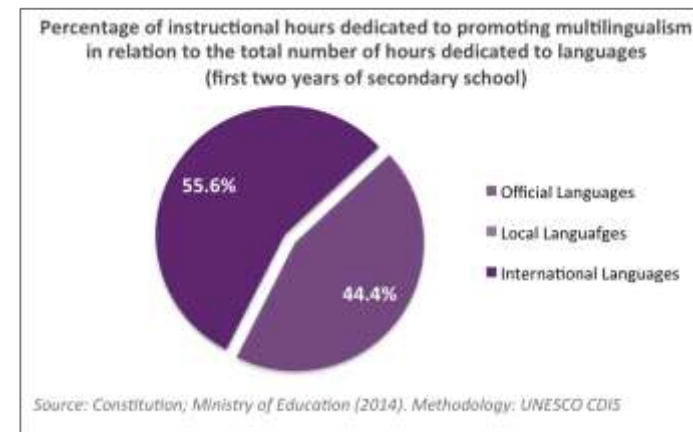


5 MULTILINGUAL EDUCATION: 91.11% (2014)

The Montenegro Development Directions (2013-2016) acknowledge the role of education in reaching long-term sustainability, as well as social inclusion of marginalized groups and social cohesion. Furthermore, the National Strategy for Sustainable Development (2007-2012) underlines the importance of cultural diversity as a contributor to development, the obstacles that persist for marginalized groups to receive an education, and calls for the implementation of new curricula and the development of new syllabi for optional courses. Language is a part of cultural diversity and intangible heritage. According to the Constitution of Montenegro (2007), “in Montenegro, Montenegrin shall be the language in official use... Serbian, Bosnian, Albanian and Croatian languages shall also be in official use” (Article 13). Culturally sensitive multilingual curricula promote diversity, as well as favor tolerance and intercultural dialogue.

According to the 2014 curricula requirements for Gymnasiums reported by the Ministry of Education, an average of 44.44% of the required time dedicated to languages in the first two years of secondary schools is to be dedicated to the teaching of one of the five officially used languages. The remaining 55.56% of the time is to be dedicated to the teaching of international languages; 33.34% is to be dedicated to teaching of a first international language, and 22.24% to a second. These results indicate that **an average of 91.11% of the total time dedicated to teaching languages is spent promoting multilingualism in the first two years of secondary school**. No local or regional languages are recognized in Montenegro or required to be taught in the first two years of secondary school. The Roma language, spoken by Roma in Montenegro, is neither a standardized language nor a native language of the country. However, the importance of the integration of Roma in the education system is recognized by the NSSD.

While curricula of Gymnasiums reflect the average standard for secondary education in Montenegro, additional indicators reflect the variation in authorities' promotion of cultural diversity and multilingualism in specialized schools. In Albanian Gymnasium, both official and international languages are equally allocated 50% of the total time spent teaching languages, indicating a lower percentage of time allotted for international languages. In contrast, in 4 Year Vocational Schools, 60% of the time spent teaching languages in the first two years of secondary education are dedicated to foreign languages, representing a relatively higher proportion of the time allotted.



6 ARTS EDUCATION: 3.03% (2014)

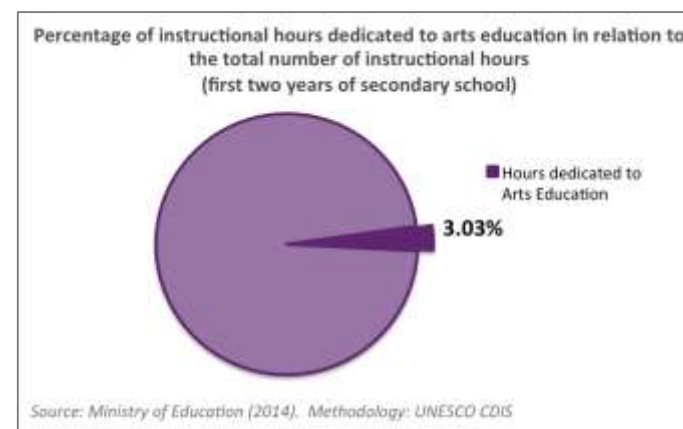
In Montenegro in 2014, an average of **3.03% of all instructional hours in the first two years of secondary school in Gymnasium are to be dedicated to arts education, reflecting a relatively low level of priority given to the arts.** The most common, often standardized, art courses offered in Gymnasiums include music, fine and visual arts. The valorization of arts education in national curricula emphasizes the need to promote and stimulate artistic and creative capacities of young people. While curricula requirements of Gymnasiums reflect the average standard for secondary education in Montenegro and thus the importance given to the arts and culture as a formative subject for all, students who already have a conviction to study the arts may opt to attend specialized schools where extensive additional opportunities are available.

Additional indicators reflect the variation in authorities' promotion of arts education at both schools specialized in Fine Arts and Music, as well as at 4 Year Vocational Schools. While the former are given significant opportunities to study the arts and culture as their specializations suggests - 64.52% of total instructional hours in the first two years of secondary school, students in their first two years of a secondary level vocational program only are required to spend 0.98% of all instructional hours on the arts according to curriculum data shared for the year 2014 by the Ministry of Education and the Center for Vocational Education and Training.

Montenegro's core result of 3.03% is below the average result across all countries having participated in the CDIS to date, which is situated at 4.69%. In contrast, the National Program for the Development of Culture (2011-2015) recognizes the necessary joint approach for education and culture. A generalized gap in education in arts and culture may obstruct the culture sector from realizing its' full development potential by not giving all students adequate opportunities to develop their creativity or an interest in a professional career in the sector during key formative years, or to develop an interest in the sector for personal consumption, enjoyment and expression.

7 PROFESSIONAL TRAINING IN THE CULTURE SECTOR: 0.7/1 (2014)

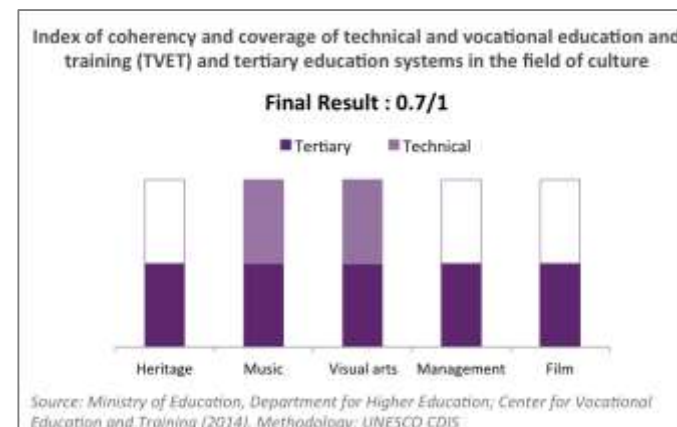
The National Program for the Development of Culture (2011-2015) not only recognizes the need for a joint approach in culture and education, but also the need for qualified individuals in all institutions of culture, making the strengthening of capacity a priority. Within this context, Montenegro's result of **0.7/1 indicates that though complete coverage of cultural fields in technical and tertiary education does not yet exist in the country, the national authorities have manifested an interest and willingness to invest in the training of cultural professionals**



Indeed, the coverage of public and government-dependent private technical and tertiary education is rather comprehensive in Montenegro, offering various types of courses and permitting cultural professionals to receive the necessary training to pursue a career in the culture sector.

The Montenegro Development Directions (2013-2016) states “in modern industrialized societies, education and science are the main drivers of development, with particular focus placed on the development of higher education, which should be a response to labor market needs.” Cross-analysis with the Economy dimension indicates the already non-negligible role of the culture sector as an employer, though culture is not yet a priority in employment strategies and policies. While the results for this indicator on professional training do suggest that the collection of culture programs on offer is fairly inclusive, it is not complete. While there are tertiary level opportunities to study all five categories of culture programs examined by this indicator – heritage; music; fine, visual and applied arts; cultural management; film and image, technical and vocational opportunities are more limited. Technical and vocational programs are only offered in the areas of music and the fine arts, and those opportunities themselves are limited. No technical training exists in film, cultural management or heritage. In contrast, the National Program for the Development of Culture (2011-2015) recognizes a need for technical staff regarding heritage, and the National Strategy for Sustainable Development (2007-2012) and the Montenegro Development Directions (2013-2016) both recognize the need for trained staff in support of the tourism offer of the country. It should also be noted that while cultural management programs do exist at the tertiary level, these opportunities are limited to architectural subjects and do not extend to more general areas of cultural management and cultural policy. While some additional non-public or government dependent opportunities are available in Montenegro, these key gaps remain notable.

Though Montenegro’s result overall positively reflects public efforts to invest in professional training in culture, the range of professional training and educational opportunities could be further improved by addressing the identified gaps. A broad and coherent framework for technical and tertiary educational in the field of culture is one of the key factors for a productive, rich and diverse cultural sector.





GOVERNANCE

Cultural governance encompasses standard-setting frameworks, public policies, infrastructures, institutional capabilities and processes intended to foster inclusive cultural development, structure dynamic cultural sectors, and promote diversity.

Cultural governance forges the enabling conditions under which cultural rights are exercised, which are crucial for developing peaceful societies in which individuals have the opportunity to lead full, creative lives in accordance with what they value. Thus, cultural governance plays a key role in enabling culture to fully contribute to inclusive, rights-based human development.

The Governance Dimension examines the system of cultural governance by assessing the standard-setting policy frameworks in place for the protection and promotion of culture, cultural rights and cultural diversity; the distribution of select cultural infrastructures that facilitate taking part in cultural life; and the establishment of institutional mechanisms for civil society's participation in decision-making.

8 STANDARD-SETTING FRAMEWORK FOR CULTURE: 0.88/1 (2015)

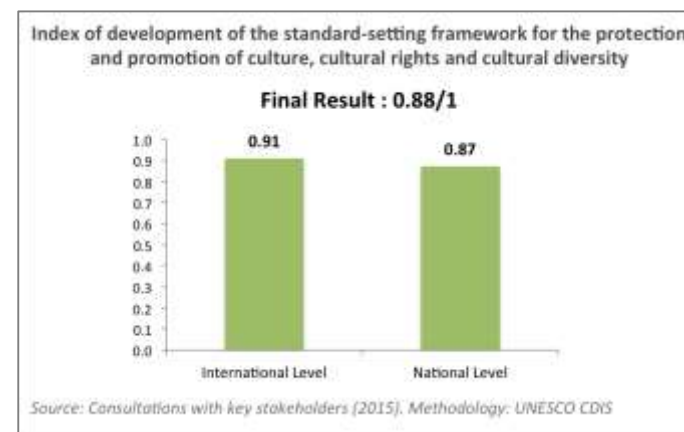
Montenegro's result of **0.88/1** indicates that there is already a significant standard-setting framework for culture in place and that the national authorities have made many efforts to ratify key international legal instruments affecting cultural development, cultural rights and cultural diversity, as well as to establish a national framework to recognize and implement these obligations.

Montenegro scored 0.91/1 at the international level, highlighting the degree of priority given to culture and the country's high level of commitment to international norms on cultural development, cultural rights and cultural diversity. Montenegro has ratified the majority of recommended international conventions, declarations and recommendations, with the exceptions of the Optional Protocol to the International Covenant on Economic, Social and Cultural Rights (2008), the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (1995, the Declaration on the Right to Development (1986), the Stockholm Action Plan on Cultural Policies for Development (1998), the Intergovernmental Conference on Cultural Policies for Development) (1998), and the Declaration on the Rights of Indigenous Peoples (2007).

At the national level, a score of 0.87/1 indicates that a great deal of effort has been made to implement many of the international obligations that Montenegro has committed to, a vital

Core Indicators	Description
STANDARD-SETTING FRAMEWORK FOR CULTURE	▶▶▶ Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity
POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE	▶▶▶ Index of development of the policy and institutional framework for the protection and promotion of culture, cultural rights and cultural diversity
DISTRIBUTION OF CULTURAL INFRASTRUCTURES	▶▶▶ Distribution of selected cultural infrastructures relative to the distribution of the country's population in administrative divisions immediately below State level
CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE	▶▶▶ Index of the promotion of the participation of cultural professionals and minorities in the formulation and implementation of cultural policies, measures and programmes that concern them

FACTS & FIGURES

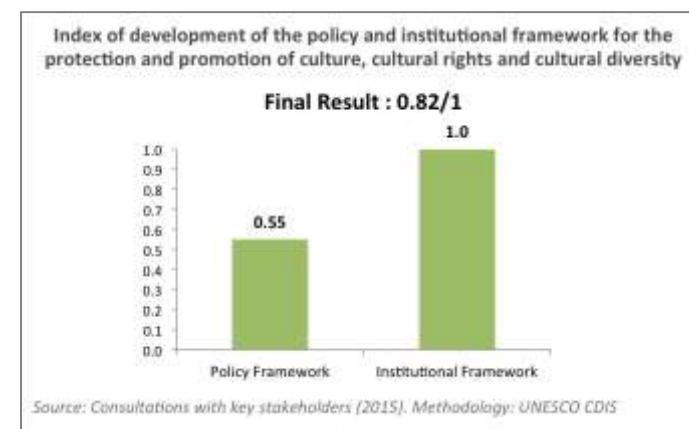


step for the active implementation of these obligations. Principles relating to cultural rights and freedoms are established in the 2007 Constitution of Montenegro. It should be noted that certain cultural rights, which according to CDIS Methodology are to be recognized in the constitution, are rather incorporated in Montenegro's relevant sectoral laws as basic development principles of those areas of culture. These rights include: the right to benefit from scientific progress and its applications; choice of and respect for cultural identities; access to cultural heritage; free and pluralistic information and communication; and cultural cooperation. In addition, Montenegro has a framework Law on Culture (2008) and a comprehensive legislative framework for the protection of heritage, publishing, cinematography, copyright, television and radio. However, one omission to be noted in Montenegro's national-level standard-setting framework is the absence of additional sectoral laws dealing with music, visual arts, or performing arts.

9 POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE: 0.82/1 (2015)

The **final result of 0.82/1** reflects the many efforts of national authorities to establish targeted policies and mechanisms to promote the culture sector and implement the obligations and priorities found in national and international legislation, while revealing the remaining improvements necessary in the policy framework and administrative system.

Montenegro scored **0.55/1 for the Policy Framework** sub-indicator indicating that a considerable body of well-defined culture and sectoral policies and strategies has been put in place in recent years to promote culture in the country, while identifying remaining gaps in policy to better promote and structure the sectors, and to meet defined objectives in standard-setting instruments. Great strides forward have been taken at the policy level with the adoption of the first National Program for the Development of Culture (2011-2015), a comprehensive document which analyses the current situation, as well as the objectives and priorities of development. Targeted sectoral policies also address specific action to be taken in the areas of heritage, cinema, television and radio. However, to further encourage the obtaining of objectives outlined in the adopted standard-setting framework, additional targeted policies should be adopted to fill gaps in the areas of publishing, music, visual arts, performing arts, the promotion of cultural diversity, and the promotion of cultural development and creativity, including arts education. Regarding the latter, cross-analysis with the indicators of the Education dimension reveal areas for improvement in secondary and higher level education, and although the NPDC recognizes the necessary joint approach for education and culture, no specific policy for action is yet in place.



Culture is included in national development strategy documents such as the National Strategy for Sustainable Development (2007-2012), the draft outline for the NSSD for the period 2014-2020, and the Montenegro Development Directions (2013-2016). However, current plans largely emphasize culture's role in development in relationship to tourism; more efforts are needed to address culture in its entirety as an integral component of development, recognizing the sector's full potential. A first example of progress towards a more integral approach can be found in the MDD, which states "cultural policy must be directed towards a dialogue, since progress in this area can be achieved only through cooperation of culture and education, science, tourism, construction and architecture."

Montenegro scored **1/1 for the Institutional Framework** sub-indicator, indicating that a coherent administrative and institutional framework exists, as well as a high degree of cultural decentralization, and mechanisms to create favorable environments for the emergence of dynamic cultural sectors and the promotion of cultural vitality. Key achievements that account for this result include the existence of a Ministry of Culture; a culture committee in the Parliament; a public system of subsidies; mechanisms for monitoring, evaluating and reviewing cultural policy, and organizations dedicated to the promotion of one or more cultural sectors, such the Association of Fine Artists of Montenegro (NGO AFAM), the Montenegrin Society of Independent writers (NGO), the Association of Composers (NGO), the Association of Film producers (NGO), and the Association of Dramatic Artists (NGO). In addition, a number of cultural responsibilities are decentralized to municipal authorities. However, in spite of Montenegro's perfect score for this sub-indicator, enhancement of the framework can still be achieved. According to the Ministry of Culture's Report on Implementation of the Law on Culture on Local Level (2014), pointed out that there were no local development programs for culture and that important segments of the Law on Culture are not implemented at the municipal level, or are being implemented selectively. This primarily relates to the rules concerning the reorganization of local cultural institutions, redefining the program profile, professional and competent management of institutions, and the appointment of Municipal Councils for Culture. The National Program for the Development of Culture (2011-2015) also emphasizes that each municipality is to adopt their own annual action plan in line with the Law on Culture and that improvements at the municipal level are dependent on such action.

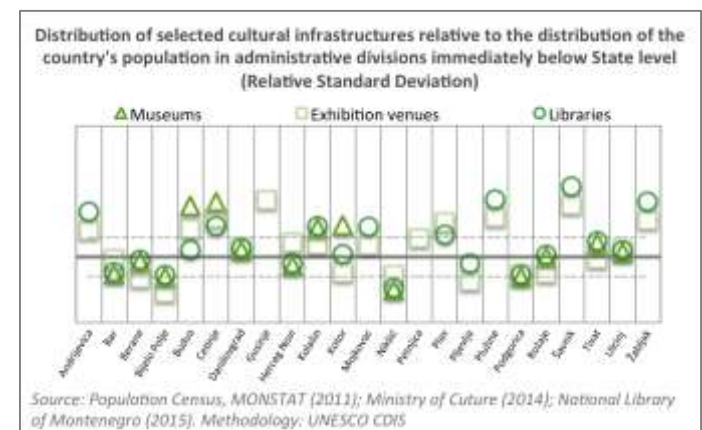
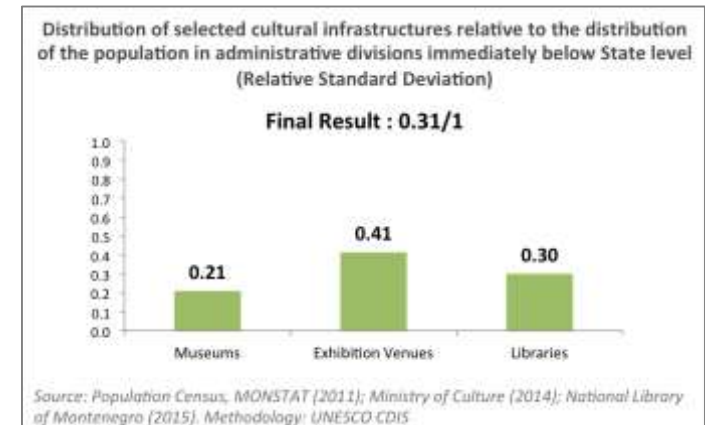
10 DISTRIBUTION OF CULTURAL INFRASTRUCTURES: 0.31/1 (2015)

The National Program for the Development of Culture (2011-2015) recognizes infrastructure as a condition for the access, practice, and exercise of culture and creative activities. The NPDC further emphasizes that at the municipal level, cultural centres act as hubs for all kinds of activities, but that an inadequate organizational framework contributes to the continued

unequal development of activities at the municipal level. The National Strategy for Sustainable Development (2007-2012) similarly points to the ongoing insufficient presentation of cultural heritage and artistic creations, which may indirectly indicate the need to improve infrastructure for such presentation.

On a scale from 0 to 1, Montenegro's result for this indicator is 0.31, 1 representing the situation in which selected cultural infrastructures are equally distributed amongst regions according to the relative size of their population. **The score of 0.31/1 thus reflects that across the 23 municipalities of Montenegro, there is an unequal distribution of cultural facilities.**

When looking at the figures for the three different categories of infrastructures, Montenegro scores 0.21/1 for Museums, 0.41/1 for Exhibition Venues Dedicated to the Performing Arts and 0.30/1 for Libraries and Media Resource Centers. This suggests that the most equal distribution of access exists for Exhibition Venues, and that the most unequal distribution is for Museums. While all municipalities have access to at least one Exhibition Venue, not all municipalities have access to Museums or Libraries and the concentration of facilities relative to population size varies greatly. For example, while the lower populated municipalities of Gusinje and Petnjica have access to Exhibition Venues, they have neither access to Museums nor Libraries, and apart from Podgorica and Cetinje (which have 4 and 2 public libraries), all other municipalities have 1 library irrespective of population size or land distribution. Thus, for certain municipalities such as Nikšić, Bar and Bijelo Polje, which are home to approximately 12%, 7% and 7% of the population respectively, access to 1 library each does not reflect equal distribution relative to population size as each library is equal to 4% of the total State-wide. Furthermore, 9 of the 23 municipalities in the northern region of Montenegro have no museums. The capital city of Podgorica, while representing 30% of the population, has 15% of all Museums, 17% of all Exhibition Venues and 16% of all Libraries, but due to the significantly higher population density in the capital compared to other municipalities, these figures must be contextualized and only conditionally seen as indicating disadvantages for the city's inhabitants. To the contrary, other municipalities have access to more cultural facilities than is proportional to population size. This is the case of Budva, Cetinje and Kotor, which are characterized by significant flows of tourists and excursionists. While each has approximately between 3-4% of total inhabitants, Budva and Cetinje have 8% and 10% of all Exhibition Venues respectively and 19% of all museums. The Natural and Cultural-Historical Region of Kotor hosts 11% of all museums. While additional facilities in these municipalities contribute to the development of cultural industries and the cultural economy for foreign consumption, increasing the equality of access across all 23 municipalities could increase opportunities for Montenegrins to take part in cultural activities, promote the development of the cultural and creative industries for domestic consumption and



enjoyment, and provide an enabling environment for cultural professionals and businesses to create, produce, promote and disseminate their work.

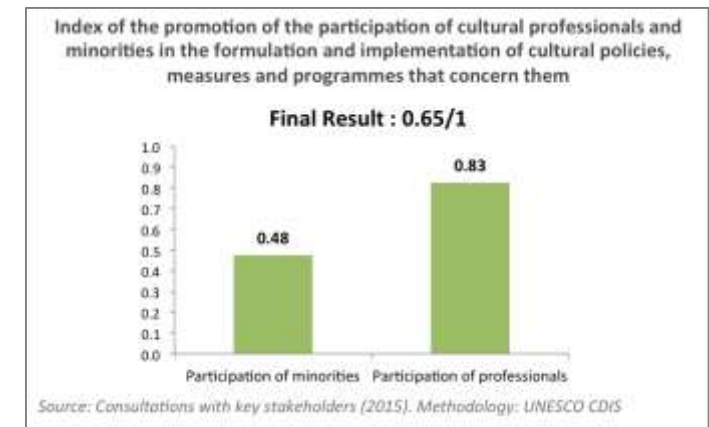
Thus, although infrastructure networks are in place, led by institutions like the National Museum and the National Library, and laws exist to promote cultural spaces, there are still obstacles to the equitable distribution of all cultural facilities. This is a crucial and common challenge to all countries having implemented the CDIS to date as the average for this indicator is 0.46/1.

11 CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE: 0.65/1 (2015)

The National Strategy for Sustainable Development (2007-2012) recognizes participation of all actors in decision-making as key for sustainable development. In the same vein, the National Program for the Development of Culture (2011-2015) recognizes democratization and decentralization as important for culture and cultural policy. The NSSD furthermore calls for the harmonization of decision-making methods between central, local authorities and other stakeholders. Within this context, the **final result of 0.65/1 indicates that opportunities exist at the national and municipal levels for dialogue and representation of cultural professionals and minorities in regards to the formulation and implementation of cultural policies, measures and programmes that concern them**, but that increased opportunities for the participation of cultural professionals at the local level can still be achieved.

Regarding the participation of minorities, at the national level there are several institutions that provide opportunities for minorities to participate in cultural governance: the Center for the Preservation and Development of Minority Cultures, the Fund for Minorities - Parliament of Montenegro, and the Councils of Minority Peoples in Montenegro. All bodies can be considered active, permanent and their resolutions regarding dialogue and national cultural policies are consultative. No such institutional mechanisms or organic structures to facilitate the participation of minorities exist at the municipal level.

The National Council for Culture provides key opportunities for the participation of cultural professionals in decision-making at the national level. According to the Law on Culture (2008), members of the National Council are appointed by the Government, from the ranks of artists and experts in culture with high reputation, originating from Montenegro and abroad. The National Council for Culture is permanent (mandate for 4 years) and can be considered active, meeting at least once every year. The Council can submit its views, opinions and suggestions to the Government of Montenegro, which remain consultative. At the local level, the Law on Culture prescribes the appointment of Municipal Councils for Culture, whose members should be affirmed artists or experts in culture. However, in this regard, the law is not implemented to



the full extent, and so far only 4 of the 23 municipalities in Montenegro have established such a council. In addition to the above, it should be noted that the participation of civil society in decision making processes more generally is defined through the Decree on the Procedure for Cooperation Between State Authorities and Non-governmental Organizations (2011) and the Decree on the Procedure and Manner of Conducting Public Hearings in the Preparation of Laws (2012).

SOCIAL PARTICIPATION

Culture plays a central role in sustaining and enhancing individuals' and communities' quality of life and wellbeing. Cultural practices, assets and expressions are key vehicles for the creation, transmission and reinterpretation of values, attitudes and convictions through which individuals and communities express the meanings they give to their lives and their own development. These values, attitudes and convictions shape the nature and quality of social relationships, impacting individuals and communities' sense of integration, tolerance of diversity, trust and cooperation.

The Social Participation Dimension examines the multi-dimensional ways culture influences the preservation and enhancement of an enabling environment for social progress and development by analyzing the levels of cultural participation, interconnectedness within a given society, a sense of solidarity and cooperation, and individuals' sense of empowerment.

Core Indicators	Description
PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES	Percentage of the population who have participated at least once in a going-out cultural activity in the last 12 months
PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES	Percentage of the population who have participated at least once in an identity-building cultural activity in the last 12 months
TOLERANCE OF OTHER CULTURES	Degree of tolerance within a society towards people from different cultural backgrounds
INTERPERSONAL TRUST	Degree of interpersonal trust
FREEDOM OF SELF-DETERMINATION	Median score of perceived freedom of self-determination

RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS

In order to improve the assessment of the connection between culture and social participation in Montenegro, regular statistics and raw data need to be made available.

PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES

The core indicator on participation in going-out cultural activities could not be constructed due to a lack of necessary data. The Statistical Office of Montenegro (MONSTAT) follows the cultural vitality of Montenegro by calculating ad hoc data for ticket sales and participation in specific cultural activities. No data is systematically collected on overall participation in going-out cultural activities in Montenegro, as is necessary according to CDIS Methodology.

PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES

TOLERANCE OF OTHER CULTURES

INTERPERSONAL TRUST

FREEDOM OF SELF-DETERMINATION

The core indicators on participation in identity-building cultural activities, tolerance of other cultures, interpersonal trust and freedom of self-determination could not be constructed due to a lack of necessary data.

There is no formal institution that is engaged in regularly following and monitoring culture and social issues in Montenegro. A first step to improve cultural statistics would be to identify an institution to be tasked with such observations and data collection, or to regularly engage an independent research agency to be responsible for the production and analysis of such data for the monitoring of culture, social progress and development.

GENDER

Gender equality is not only internationally recognized as a critical building block of sustainable development, gender equality can go hand in hand with respecting cultural diversity and cultural rights when placed within a human rights framework that favors inclusion and equal access to rights and opportunities. Targeted policies and interventions in favor of gender equality strongly influence attitudes and perceptions of gender roles and improve the levels of gender equality in practice. Furthermore, cultural attitudes and perceptions play a key role in orienting such policies and measures. Nevertheless, policies require people: they need to be supported by members of the community to be successful and sustainable.

The Gender Equality Dimension examines the correlations or gaps existing between the promotion and valorization of gender equality through targeted policies and actions, and culturally based perceptions of gender equality.

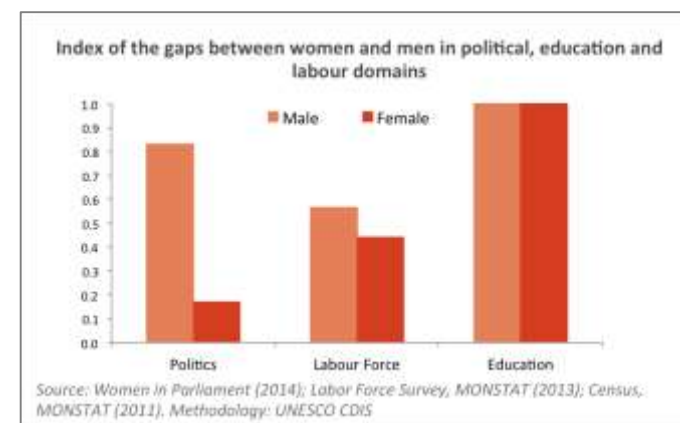
GENDER EQUALITY OBJECTIVE OUTPUTS (ALTERNATIVE INDICATORS)

The Law on Gender Equality (2007) has been a significant milestone to create a protective framework against discrimination and in promotion of gender equality in Montenegro. This framework has been further enhanced by the Law on Prohibition of Discrimination (2010), as well as by making gender equality a priority objective of the National Strategy for Sustainable Development (2007 – 2012). The latter emphasizes a need for a balance of gender perspectives regarding decision-making and the economy, and targets women's enrollment in higher education, women's employment and women's participation in parliament as key progress indicators in its Action Plan. However, while gender legislation exists and significant progress in equality can be observed in areas like education, a series of alternative indicators reveal persisting gaps where additional investment is needed to improve gender equality outputs.

Though slight disparity still exists between men and women regarding education, on average both men and women receive a level of education beyond the targeted minimum of 10 years for the construction of this indicator. **Men aged 25 years and over have an average of 11.7 years of education, compared to 10.4 years for women in the same age range.** In addition, according to a MONSTAT report on Women and Men in Montenegro (2014), a rising number of young women have been enrolled in programs of higher education in recent years, illustrating the progress being made in this area.

Core Indicators	Description
GENDER EQUALITY OBJECTIVE OUTPUTS	Index of the gaps between women and men in political, education and labour domains and in gender-equity legislative frameworks (objective outputs)
PERCEPTION OF GENDER EQUALITY	Degree of positive assessment of gender equality (subjective output)

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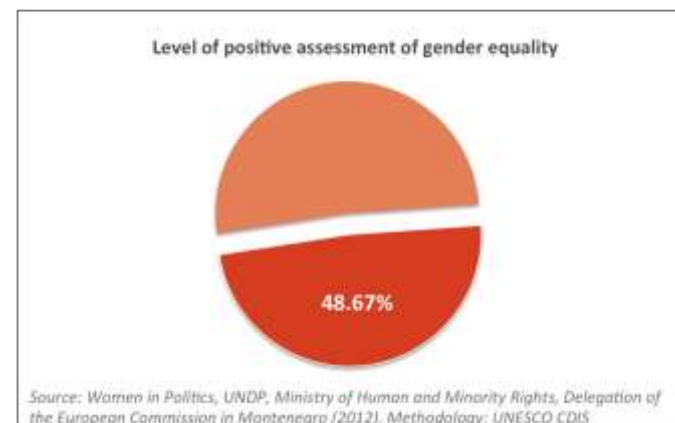
More prominent gaps can be seen regarding labor force and political participation. Although **56.8% of men are either employed or actively searching for work, only 43.6% of women participate in the labor force.** Additionally, the most significant gap is observed regarding the outcomes of political participation where a major imbalance persists. In 2014, **women only represented 17.3% of parliamentarians** in Montenegro, demonstrating that women's participation in political life remains significantly lower than men's despite national development priorities in this area.

In Conclusion, Montenegro has established the necessary legal framework to promote gender equality, and has made progress in select areas. Nevertheless, progress remains to be achieved or enhanced in others. Policies require people, and a further look at the subjective indicator below suggests that certain cultural values and perceptions may be behind ongoing gaps in outputs in areas such as labor force and political participation. Embedded cultural values can undermine the feasibility of objectives and the sustainability of performance outcomes.

18 PERCEPTION OF GENDER EQUALITY: 48.67% (2012)

In **2012, 48.67% of Montenegrins positively perceived gender as a factor for development**, according to their responses to questions regarding three key domains that parallel the objective indicator for this dimension—employment, political participation and education. The final result is a composite indicator, which suggests that slightly less than half of the population of Montenegro view gender as a positive factor for development, while the other half still consider it as an irrelevant or a negative factor. Montenegro's result is below the average result for all countries having implemented the CDIS to date, which is situated at 59.59%. Individuals' perceptions on gender equality are strongly influenced by cultural practices and norms, thus Montenegro's result suggests that gender-based social and cultural norms persist.

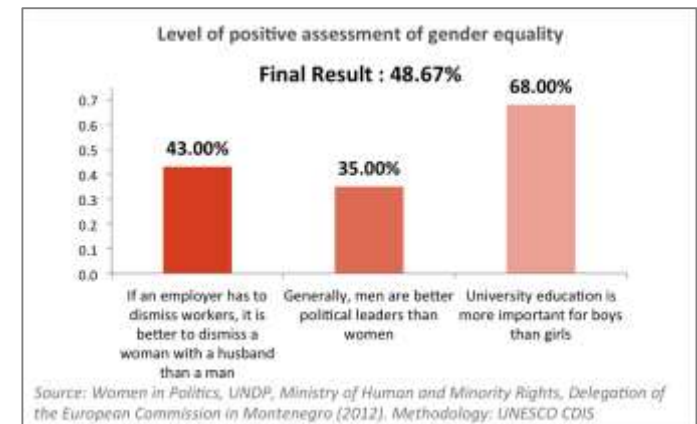
However, **the perception of gender equality greatly varied according to the domain of the question asked.** As was the case for the objective outputs observed, the most positive perceptions of gender equality were recorded for education. When asked if "University education is more important for boys than girls," 68% of respondents did not agree, **suggesting that education is a domain in which gender equality is likely to be perceived as a positive factor for development** by over two-thirds of Montenegrins. Significantly less appreciation for gender equality was observed regarding opinions on employment and political participation. When asked "If an employer has to dismiss workers, it is better to dismiss a woman with a husband than a man," only 43% of respondents did not agree, suggesting that **57% of the population agrees that men have priority in regards to employment.** When asked if "Generally, men are



better political leaders than women,” 35% of respondents did not agree, **indicating that the remaining 65% of the population either agree or strongly agree with this statement.**

Additional data presented in the Women in Politics (2012) joint report of the Ministry of Human and Minority Rights, UNDP, and the European Delegation, further indicates significant fluctuations in perceptions of the value of gender equality regarding various fields of activities. While a majority of Montenegrins perceive that security and defense, prevention of drug trafficking, and political reform are amongst the fields best suited for men; women and men are thought to be equally suited for positions in fields such as international relations, economy recovery, tourism, inter-ethnic relations, religious issues, education, environment and health; and women are thought to be better suited to excel in areas such as social care for vulnerable groups, prevention of domestic violence and youth. These variances further illustrate ongoing beliefs in the validity of gender differences.

This cross-analysis of the subjective and objective indicators reveals that while some attitudes and values are reflected in persisting gaps in objective outputs in areas such as labor force and political participation, the majority's positive perception of gender equality and education is mirrored in progress in this area. These results suggest a need for greater advocacy efforts targeting attitudes in regards to key domains. Cultural values and attitudes strongly shape perceptions towards gender equality, it is thus critical to demonstrate that gender equality can complement and be compatible with cultural beliefs, and be an influential factor in the retransmission of cultural values for building inclusive and egalitarian societies, and for the respect of human rights.



RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS

In order to better assess the relationship between culture and gender equality, statistics on culture and gender need to be completed.

GENDER EQUALITY OBJECTIVE OUTPUTS

Although the core indicator on gender equality objective outputs could not be constructed due to a lack of necessary objective data regarding legislation, pertinent alternative indicators were able to be proposed. In order to be able to better assess gender equality outputs, more research on legislation and governance should be conducted.

PERCEPTION OF GENDER EQUALITY

Although the core CDIS subjective indicator on gender equality could be constructed based on the Women in Politics (2012) joint report of the Ministry of Human and Minority Rights, UNDP, and the European Delegation, to be able to better monitor progress and assess the penetration of recent policies, surveys relevant to gender equality must be created and regularly conducted by public authorities responsible for the monitoring and evaluation of developments in this area.



COMMUNICATION

Communication is the exchange of thoughts, knowledge, messages or information.

Culture and communication are strongly interlinked. Culture requires diverse forms of communication in order to flourish, create, be re-created and shared. At the same time, culture shapes a large part of the content and the forms of communication. Together, culture and communication have the potential to produce and disseminate a wealth of information, knowledge, ideas and contents, contributing to the expansion of individuals' options, thus creating enabling environments for inclusive people-centered development.

The Communication Dimension examines the extent to which a positive interaction between communication and culture is promoted by assessing the right to freedom of expression, the existing opportunities to access NICTs and the content they convey, and the supply of domestic productions within public broadcasting.

19 FREEDOM OF EXPRESSION: 61/100 (2014)

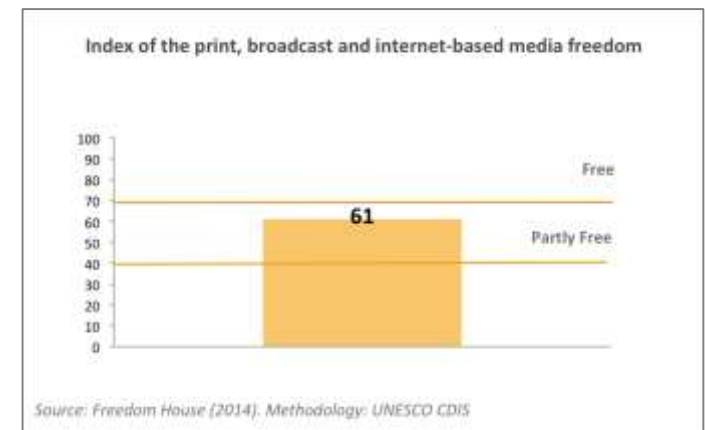
The Constitution of Montenegro, adopted in 2007, states that “everyone shall have the right to the freedom of expression by speech, writing, picture, or in some other manner” (Article 47). The importance of the freedom of expression has been further underlined by the National Program for the Development of Culture (2011-2015), in which it is recognized as a founding principle of cultural development.

Montenegro's score of 61/100 indicates that their print, broadcast, and internet-based media is currently 'partly free.' This score illustrates the efforts made by the authorities to ensure an enabling environment for free media to operate and in which the freedom of expression is respected and promoted. Through the free flow of ideas, knowledge, information and content, these freedoms are the building blocks for the development of open and participatory societies as well as key enablers for creativity and cultural diversity. While areas of specific improvement remain, Montenegro has a leading result in 2014 when compared with other countries of the South East Europe region, preceded only by Serbia.

Based on data collected by the Centre for Democracy and Human Rights, an additional subjective indicator provides supplementary elements to better assess Montenegrins' perception of the guarantee of the freedom of expression in their country. In 2012, when asked about media freedoms, **19.4% of Montenegrins surveyed believed that media freedoms are fully guaranteed**

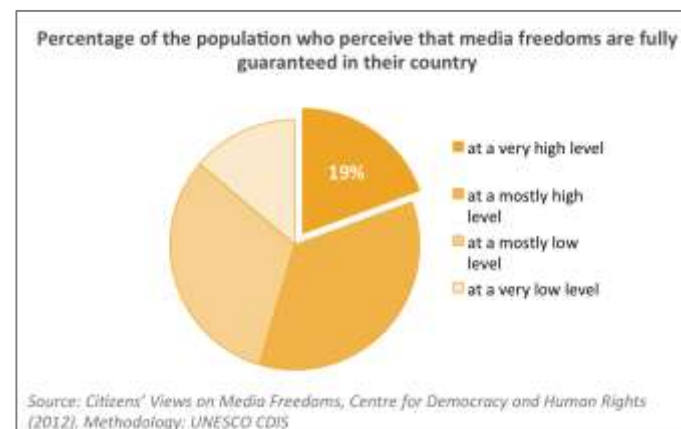
Core Indicators	Description
FREEDOM OF EXPRESSION	▶▶▶ Index of print, broadcast, and internet-based media freedom
ACCESS AND INTERNET USE	▶▶▶ Percentage of individuals using the Internet
DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION	▶▶▶ Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national TV channels

FACTS & FIGURES



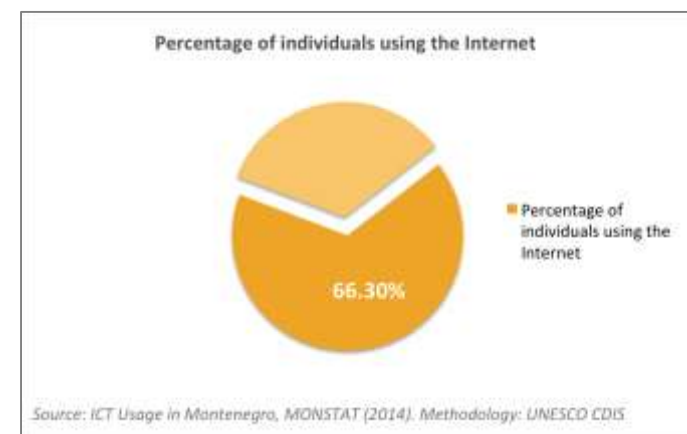
in their country, or "at a very high level." Media freedoms were defined by the survey to include pressure on the media, issues of transparency, etc. While only one in five citizens believe that media freedoms are at a very high level, 54.5% of citizens perceive media freedoms in Montenegro as positive overall. 35.1% perceive media freedoms as being "mostly at the high level." In addition, the Citizens' Views on Media Freedoms report also indicates that those who perceive media freedoms as being at a high level watch and read more media contents and have more trust in institutions as well as the media.

However, both the core and additional indicator reveal select gaps where room for improvement remain. One area that has been recognized for its importance in strategic documents is the effective implementation and guarantee of the freedom of information. The National Strategy for Sustainable Development (2007-2012) has recognized a need to raise awareness about access to information, and has acknowledged as an important challenge the contribution that media may give to access free information, and to promote the concept of sustainable development.



20 ACCESS AND INTERNET USE: 66.3% (2014)

In 2014, **66.3% of the national population aged from 16 and 74 used the Internet in Montenegro.** 63.9% of respondents replied that they had used the Internet "within the last 3 months" and the remaining 2.4% said that they had used it "more than 3 months" ago but within the year. Montenegrins access the Internet via various mediums such as public and personal computers, mobile phones and other electronic devices. When compared to the national average in 2011, 48.5%, this result indicates rapid development of the sector and that nearly an additional 20% of the population gained access. **Nevertheless, access to and use of the Internet continues to be dependent on socio-economic factors.** Higher averages can be noted across youth. 89.9% of respondents ages 16-24 reported using the Internet every or almost every day, while only 39% of the population 65-74 years of age reported likewise.



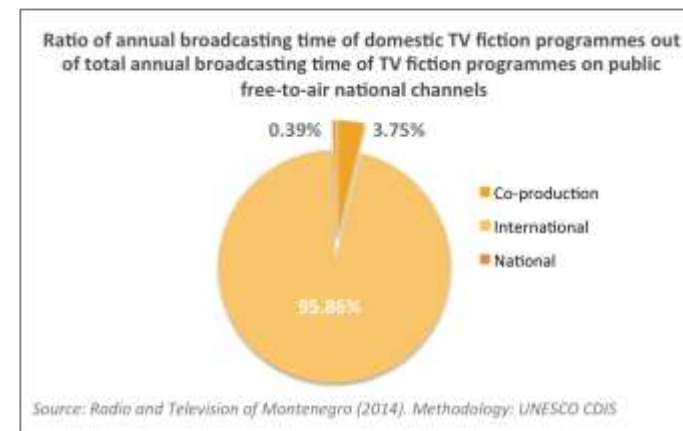
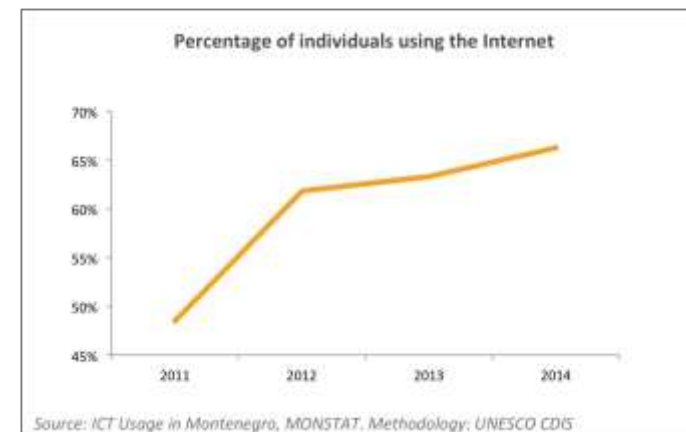
The development of information technologies, and in particular the Internet, is significantly transforming the way people access, create, produce and disseminate cultural content and ideas, influencing people's opportunities to access and participate in cultural life. The increase in access and use of the Internet can be attributed to government efforts and initiatives that demonstrate the priority given to new technologies. The Montenegro Development Directions (2013-2016) propose a set of measures aimed at the development of the information society, electronic communications and broadband infrastructure, arguing the direct impact on socio-economic development and the need to target different social groups.

21 DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION: 4.14% (2014)

In 2014, **4.14% of the broadcasting time for television fiction programmes on public free-to-air television in Montenegro was dedicated to domestic fiction programmes**. 9.42% of this time was dedicated to uniquely Montenegrin productions while the other 90.58% was spent airing co-productions between Montenegrin and foreign producers. The majority of the time allotted for the airing of fiction programmes is spent broadcasting foreign productions (95.86%). These results reveal **a low percentage of domestic fiction productions within public broadcasting**, well below the average result for all countries having implemented the CDIS to date, which is situated at 23.41%. Such results may indirectly reflect limited opportunities and a need for greater public support to create a favorable environment for the flourishing of the sector and the dissemination of domestic content produced by local creators and cultural industries.

Cross-analysis with other indicators and dimensions further points to a need for greater support to create a favorable environment. While the Governance dimension indicators show that sectoral laws and policies for film and television exist, the indicators of the Education dimension show that no technical training programmes in film are offered and the Economy dimension indicators reveal that there is only limited formal employment.

A need for enhanced support has been recognized, and authorities have adopted a new Law of Cinematography (2015) which is expected to create preconditions for the further development of domestic production and co-production, and therefore the diversity of television content at the public service- Radio and Television of Montenegro (RTCG). Namely, the new law defines 3 key improvements: the establishment of the Film Center, the forming of a film fund for co-financing new productions, and the introduction of incentives in the form of rebates to producers for funds spent in Montenegro. In addition, RTCG has taken further action to drive the sector to expand through providing new sources of funding. While much of the initial funding for Montenegrin



movies or co-productions is provided through the annual competition of the Ministry of Culture, in recent years RTCG has been directly involved in the pre-production of films and series by purchasing the rights to broadcast films and series that are produced in Montenegro or regional co-productions. Therefore in the coming years, RTCG will contribute, for the first time after more than a decade, to the production of two series (sitcom and drama).

HERITAGE

Heritage contributes to the continual revalorization of cultures and identities and it is an important vehicle for the transmission of expertise, skills and knowledge between generations. It also provides inspiration for contemporary creativity and promotes access to and enjoyment of cultural diversity. Moreover, cultural heritage holds great economic potential, for instance regarding the tourism sector. However, heritage is a fragile wealth that requires policies and development models that preserve and promote its diversity and uniqueness for sustainable development.

The Heritage dimension examines the establishment and implementation of a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability.

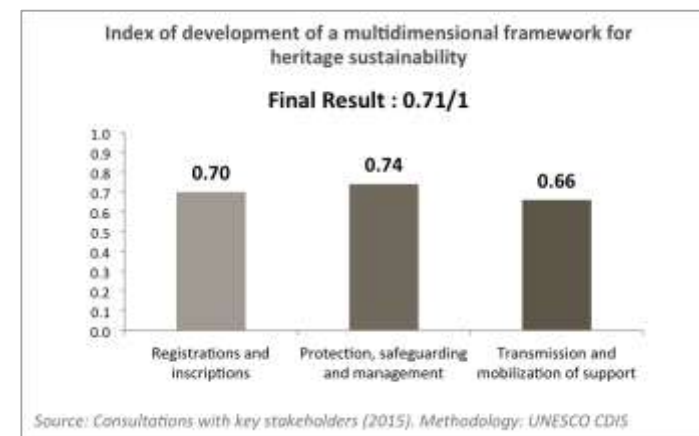
22 HERITAGE SUSTAINABILITY: 0.71/1 (2015)

Montenegro's result of **0.71/1** is reflective of the high level of priority given to the protection, safeguarding and promotion of heritage sustainability by Montenegrin authorities. While many public efforts are dedicated to national registrations and inscriptions, conservation, valorization and management, raising-awareness, and community involvement; select persisting gaps in knowledge and capacity-building, and stimulating support amongst the private sector call for additional actions to improve this multidimensional framework.

Montenegro scored **0.70/1** for registrations and inscriptions, indicating that authorities' efforts have resulted in many up-to-date national registrations and inscriptions of Montenegrin sites and elements of tangible and intangible heritage. Montenegro has approximately 2,000 protected cultural properties (movable, immovable and intangible) registered in the Montenegrin Registry of Protected Cultural Property. Six intangible heritage sites have a protected status in Montenegro, and more than 200 additional elements of intangible cultural heritage have been recognized as having potential for protected status under the Protection of Cultural Property Act (2010). Government efforts have successfully resulted in 2 natural and culturo-historical regions receiving recognition of being World Heritage – Kotor and Durmitor National Park. However, no element of intangible cultural heritage has yet received international recognition, and **no database of stolen cultural objects yet exists**. Cross-analysis with the Governance dimension indicators confirms this gap, revealing that Montenegro has also yet to

Core Indicators	Description
HERITAGE SUSTAINABILITY	►► Index of development of a multidimensional framework for heritage sustainability

FACTS & FIGURES

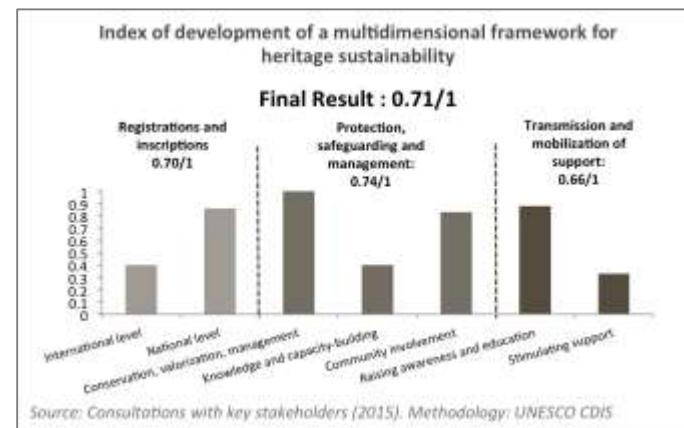


ratify the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (1995), though the overall legal framework in the field of heritage is well developed.

Montenegro scored **0.74/1 for the protection, safeguarding and management of heritage**, indicating that there are **several well-defined policies and measures in place, but select gaps persist regarding knowledge and capacity-building**. The National Strategy for Sustainable Development (2007–2012) recognizes the preservation of cultural identity and cultural heritage as significant challenges in the transition period post-independence, and highlights the protection of natural and cultural landscapes as priority objectives in its Action Plan. Similarly, the Montenegro Development Directions (2013-2016) explicitly recognizes the role of culture and heritage in the economic growth of the country, and the National Program of Cultural Development (2011-2015) further recognizes heritage's importance for society's wellbeing. Demonstrating public commitment to these goals, in 2014, 2,825,079.19 Euros were allocated for the identification, protection, safeguarding, conservation and management of heritage. This figure includes funds for the Annual Program for the protection and Preservation of Cultural Goods of the Directorate for Heritage, funds for individual projects and studies of the national heritage institutions, capital investments in significant objects and heritage institutions, and donations. Other efforts taken regarding conservation, valorization and management include the updating of heritage site management plans, the establishment of documentation centers and disaster risk management plans, and the existence of specialized police units to combat illicit trafficking of cultural objects.

Cross-analysis with the Education dimension indicates that while opportunities exist in the area of heritage at the tertiary level, a lack remains for regular technical and vocational heritage training opportunities. Additional gaps regarding capacity-building include the lack of an operational centre for capacity-building for heritage professionals, as well as no specific capacity building and training programmes in the last 3 years for the armed forces concerning the protection of cultural property in the event of armed conflict, or for police forces, customs agents, or museum staff regarding the fight against illicit trafficking. However, trainings and round tables have been carried out for heritage site management staff and to increase the involvement of communities in the safeguarding of intangible heritage. Authorities have recognized the need for enhanced education and training opportunities, and thus in 2011, the Government adopted the Study on the Establishment of the Regional Centre for Management Development of Cultural Heritage, as a precondition for the founding of such an institution.

Finally, Montenegro scored **0.66/1 for the transmission and mobilization of support**, which reflects efforts taken to raise awareness of heritage's value and its threats amongst citizens, though more can still be achieved to further include the private sector in the safeguarding of



heritage. Many tools are already used to alert the population of heritage's values and the threats it faces, such as signage at heritage sites, the establishment of visitor centres at the most visited sites, and awareness-raising programmes using various mediums, as well as through schools. **Additional measures to enhance the framework could include heritage training specific for teachers.** Similarly, while efforts have already resulted in the active involvement of the civil society in heritage protection, **another area that could be further enhanced** is the inclusion of the private sector and foundations in the management of heritage and its contribution to sustainable development. For example, **the establishment and involvement of private foundations dedicated to heritage advocacy and funding, and the signing of agreements with tour providers, could stimulate broader support.** The involvement of all parties is crucial in Montenegro given the emphasis placed on the role of heritage and culture as a means to increase tourism and thus Montenegro's economic development.

IMPLEMENTATION

Implementation of the CDIS project in Montenegro began in February 2015 and ended in April 2015.

Within the Ministry of Culture, the National Commission for UNESCO of Montenegro acted as the National Leading Partner, led by Ms. Marija Raznatovic - Secretary General of the National Commission for UNESCO. In collaboration with the National Commission, the UNESCO Antenna Office in Sarajevo, led by Mr. Siniša Šešum – Head of the Antenna Office, supported the coordination and supervision of the implementation process at the national level by offering institutional and logistical support, securing funds for implementation, driving the active involvement of relevant stakeholders and by establishing a Montenegro Country Team. The CDIS was implemented in Montenegro with the financial support of the Italian Government.

According to project needs, individuals with different professions and areas of expertise from the Ministry of Culture and the Statistical Office of Montenegro (MONSTAT) were selected to be part of the Montenegro Country Team and were entrusted with collecting data, constructing the CDIS indicators and analyzing the results. The team was led by Mr. Dragoljub Jankovic - Senior Advisor at the Ministry of Culture and Focal Point for the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and relied on the efforts of Boris Abramovic - Senior Advisor at the Ministry of Culture, Jelena Markovic - Head of Department of International Cooperation and European Integration at MONSTAT, and Ivan Martinovic - BSc. Economist.

Thanks to the efforts of Mrs. Guiomar Alonso Cano - Responsible for Culture Sector (UNESCO Dakar) and Head of the UNESCO CDIS Project, and Mrs. Molly Steinlage - Consultant for UNESCO CDIS, the UNESCO CDIS Team played an important role in backstopping the implementation process in Montenegro. The UNESCO CDIS Team implemented exchanges between country teams, offered technical assistance during the construction of indicators, validated final results, and assisted in the production of communication materials to be used at the national level.

After an initial preparatory phase during which the Montenegro Country Team became familiar with the CDIS Methodology Manual and identified data sources, the implementation process was officially launched at the CDIS Presentation Workshop, which took place on 23 February 2015. In addition to representatives from the Italian Embassy, the workshop brought together key stakeholders from public institutions, universities, civil society and the media, to discuss the project's potential in the context of Montenegro, further identify data sources and establish working partnerships for data collection. Participants expressed a great interest in the innovative methods of the CDIS and they recognized the potential of the CDIS as a tool to inform inter-institutional dialogue and advocate for the inclusion of culture in development strategies.

Relying on the identification of sources and informal cooperation agreements reached at the CDIS Presentation Workshop, data collection and the construction of indicators was part of a participative process involving many key national stakeholders. Implementation was made possible thanks to the cooperation and sharing of data sources by the following actors: Statistical Office of Montenegro (MONSTAT), Ministry of Education, Ministry for Human and Minority Rights, Ministry of Foreign Affairs and European Integration, Ministry of Internal Affairs, Ministry of Economy, Ministry of Sustainable Development and Tourism, Ministry for Information Society and Telecommunications, Center for the Preservation and Development of Minority Cultures, Agency for Electronic Communication and Postal Service, Center for Vocational Education and Training, Radio and Television of Montenegro, NGO Centre for Democracy and Human Rights (CEDEM), and National Library of Montenegro.

Implementation came to a close on 15 April 2015 when Montenegro's results for the CDIS indicators were presented at a Final Workshop in Podgorica. Of the 22 core indicators, 16 could be constructed using available Montenegrin and international sources (73% implementation rate). In addition, 1 alternative indicator was constructed for the Gender Equality Dimension and 1 additional indicator was constructed for the Communication Dimension.

The Final Workshop was the occasion to present Montenegro's CDIS results and engage participants in their analysis and interpretation, as well as to discuss ways of utilizing the results to better integrate culture in national development strategies. The workshop was attended by over 25 representatives of key stakeholder institutions, including: UNESCO; UN Coordination Office; National Commission of Montenegro for UNESCO; Ministry of Culture; Statistical Office of Montenegro (MONSTAT); Ministry of Education; Ministry for Human and Minority Rights; Ministry of Foreign Affairs and European Integration; Ministry of Finance; Ministry of Sustainable Development and Tourism; The Ministry of Labor and Social Welfare; Ministry for Information Society and Telecommunications; Government's Office for Cooperation with NGOs; Center for Vocational Education; Radio and Television of Montenegro; Agency for Electronic Media of Montenegro; Agency for Electronic Communication and Postal Service; University of Montenegro; University Mediterranean; University of Donja Gorica; Directorate for Protection of Cultural Goods; Task force on Culture and Society, Regional Cooperation Council; National Tourism Organisation of Montenegro; Association of Fine Artists of Montenegro (AFAM). Following the Final workshop, the Montenegro Country Team further analysed the indicators based on discussions that occurred during the workshop and completed reporting documents for the distribution of Montenegro's results and their analysis.

ADDED VALUE OF THE CDIS IN MONTENEGRO

The CDIS implementation in Montenegro has had a concrete and tangible impact. At the national level, the new facts and figures generated, as well as their analysis and contextualization, are helping to raise awareness of culture's importance, reinforce the culture and development agenda, inform development policies and strategies, strengthen national statistics and monitoring systems, take steps towards European integration and achieving EU-wide standards in statistics, and enhance inter-institutional dialogue and collaboration.

The new data generated has facilitated **raising awareness of culture's development potential amongst actors inside and outside of the culture sector.** The CDIS implementation process in Montenegro brought together culture actors with other key development stakeholders such as the Statistical Office of Montenegro (MONSTAT), the Ministry of Education and the Ministry of Sustainable Development and Tourism. The CDIS indicators are also contributing to a more accurate assessment of culture's role in national development processes, highlighting areas where work remains to reap culture's full development potential. Analysis gained from the CDIS indicators is **reinforcing culture's inclusion in the national development agenda.** Although culture is already included in national development strategy documents such as the National Strategy for Sustainable Development (2007-2012) and the Montenegro Development Directions (2013-2016), current plans do not address culture in its entirety as an integral component of development processes. New insights from the CDIS have great potential to be exploited and to better inform the preparation of the next National Programme for Development of Culture of Montenegro (2016-2020), as well in the other future strategy documents, in order to incorporate a broader understanding of culture's role in development.

The process **of data collection and the construction of the CDIS indicators unveiled gaps in statistics and monitoring systems, pointing the way to improving and strengthening them.** Several core indicators of the CDIS were unable to be constructed due to the lack of appropriate sources or their incompatibility with the requirements of CDIS methodology. This was the case for Participation in identity-building cultural activities, Tolerance of other cultures, Interpersonal trust, Freedom of self-determination, Participation in going-out cultural activities, and Gender equality objective outputs indicators. Furthermore, some indicators' reliability and accuracy could be improved if better statistical systems were created, especially for the Economy and Social Participation dimensions. **The gaps in statistics revealed by the CDIS implementation process come at an opportune time as Montenegro authorities work towards European integration and MONSTAT works to align national statistics systems with EUROSTAT standards.** Not only does the implementation of the CDIS show steps taken to effectively implement to the 2005 UNESCO Convention and thus

the *acquis communautaire*, EUROSTAT is likewise working towards the greater systematization of cultural statistics and increased reporting on culture, making the identification of areas for improvement at the national level an opportunity to progress towards EU-wide standards.

In addition to highlighting ways to improve available statistics, the CDIS has also **assisted in revealing opportunities for collaboration on culture and development amongst Montenegrin stakeholders**. For example, the construction of the Education Dimension indicators has revealed opportunities for the Ministry of Education and the Ministry of Culture to work together to develop and improve the building of capacity in cultural fields. The need for collaboration between actors of the culture sector and the Ministry of Sustainable Development and Tourism has also been underlined as essential for promoting and enhancing tourism in general, as well as cultural tourism in particular.

In addition to the impact that implementation has had in the country, **Montenegro's CDIS indicators are contributing to the outcomes of the CDIS at the international level**. The unprecedented data constructed by the CDIS Montenegro Country Team has been consolidated with the indicators generated in the other test countries, making up the **first international database on culture for development**. This **data and its analysis is reinforcing advocacy and the promotion of the culture for development agenda** using facts and figures, as well as **facilitating a comparable understanding of culture's impact** on development and **assisting in the promotion of including cultural indicators in widely used development instruments and measures**.