

Montenegro

Short cultural policy profile

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1. Fact and figures

- **Political system:** Montenegro is parliamentary representative democratic republic
- **Official language:** Montenegrin is the official language since 2007. Serbian, Bosnian, Albanian and Croatian are also in official use

	<i>Latest available data</i>	<i>Latest available data minus 5 years</i>
<i>Population on January 1st</i>	617 683 (2022)	622 387 (2017)
<i>GDP in million EUR</i>	1 026.7 (2022)	1 157.4 (2017)
<i>GDP per capita in PPS Index (EU27_2020 = 100)</i>	47 (2021)	46 (2017)
<i>General government expenditure (in % of GDP)</i>	X	X
<i>Public cultural expenditure in million EUR</i>	7.8 (2020)	8.2 (2017)
<i>Public cultural expenditure as % of GDP</i>	0.48% (2022)	0.50 % (2017)
<i>Public cultural expenditure per Capita, in EUR</i>	41.36 (2022)	34.93 (2017)
<i>Share of cultural employment of total employment</i>	3.5 (2020)	3.6 (2017)

Sources: Population on January 1st, *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en>

GDP in million EUR, *latest data available* / https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en

GDP per capita in PPS Index (EU27_2020 = 100), *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

General government expenditure (in % of GDP), *latest data available* / <https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per Capita: see also chapter 7.1.1 of the national Compendium profile

Share of cultural employment of total employment / *latest data available*: https://ec.europa.eu/eurostat/databrowser/view/cult_emp_sex/default/table?lang=en

2. Cultural policy system

2.1 Objectives

In the National Sustainable Development Strategy 2030, culture is seen as one of the fundamental values of Montenegrin society and a key segment in sustainable development. Cultural policy is covered by two strategic goals of this overarching document, namely:

2.6. – Improve the importance of culture as a fundamental value of spiritual, social and economic development, which significantly improves citizens' life quality, and:

2.7. – Establish an efficient and modern system of integrated protection, management and sustainable use of cultural heritage and landscape, setting the targets to be reached by 2030, among others the following: an effective and sustainable institutional model for the cultural sector; harnessing the potential of culture and cultural heritage; culture as the key segment of sustainable tourism, improved rights of cultural workers and infrastructure of culture facilities; increased public participation in culture; an anti-discriminatory environment for cultural expression and diversity, an effective system in place for protecting cultural heritage in line with international standards, an increased number of listed properties and improved maintenance; cultural heritage as an economic resource and driver of development.

The cultural policy has a prominent place also in the Medium-term Government Work Programme 2018-2020 under Priority 3: Montenegro – a country that fosters the development of science, education and culture for better economic growth, setting the objectives of promoting Montenegro as an appealing film-making destination; putting cultural heritage to economic and tourism purposes by means of, among other things, public-private partnerships; promoting Montenegro's cultural identity and multiculturalism; and developing creative industries as a driver for economic progress.

In the Development Directions for Montenegro 2018-2021, promotion of culture as a driver of growth and culture tourism is an integral part of the priority area – Smart Growth. This overarching strategy document notes that cultural resources must be harnessed and put in the function of sustainable development, particularly by encouraging the growth of cultural tourism. The Development Directions make a direct reference to the National Culture Development Programme 2016-2020, as the key sector-specific document which sets the following goals: improve the legal and institutional frameworks; improve cultural activities; build staffing capacities; stable sources of funding and putting in place the assumptions for tapping into alternative sources; cross-sectorial linkages; balanced culture development; international collaboration and funding; protection and promotion of diversity of cultural expressions.

2.2 Main features

The major changes in the Montenegrin cultural sector occurred after the political transformation of the country in 2020 when the main political party lost parliamentary elections after thirty years in power. These changes led to the situation in which the Ministry of Culture briefly ceased to exist as an independent Ministry and was incorporated into the Ministry of Education, Science, Culture, and Sport. This Government's decision was heavily criticized and by mid-2022, during the second transformation of the ruling majority in the Government, the Ministry of Culture and Media was again re-established. In addition to those political and structural changes, a post-pandemic global landscape put additional pressure on the cultural sector in Montenegro and blocked its further development.

The period before the changes in 2020 can be followed since 2008 - the beginning of the modernization of the cultural sector in Montenegro and the adoption of the Law on Culture. Since then, the Ministry of Culture has adopted a set of documents (strategies and Laws) to create a sustainable and creative space for artists

and cultural workers. The Development Programme for Culture (2011-2016) was adopted together with the adoption of the Law on Publishing (2013), Law on Cinematography (2015), and four Laws in the field of cultural heritage together with the Creative Montenegro Platform: Identity, Image, and Promotion (2017-2020), thereby providing a framework for future promotion and protection of culture. Developed in furtherance of the Law on Culture, the documents are clear in providing "steps" in order to achieve the *protection* and *promotion* of the Montenegrin culture and heritage.

More than forty bylaws have been adopted in order to regulate the cultural sector in line with EU standards. The second National Programme of Cultural Development (2016 -2020) therefore covered three levels of the cultural sector: national level, LSG level, and independent art scene and the fields of cultural artistic creativity (theatre, visual arts, music, publishing, cinematography, festivals), cultural heritage (protection of tangible intangible cultural heritage), museum activity, librarianship, archival activity and cinematic) and other forms of the amateur scene, youth culture, and creative industries.

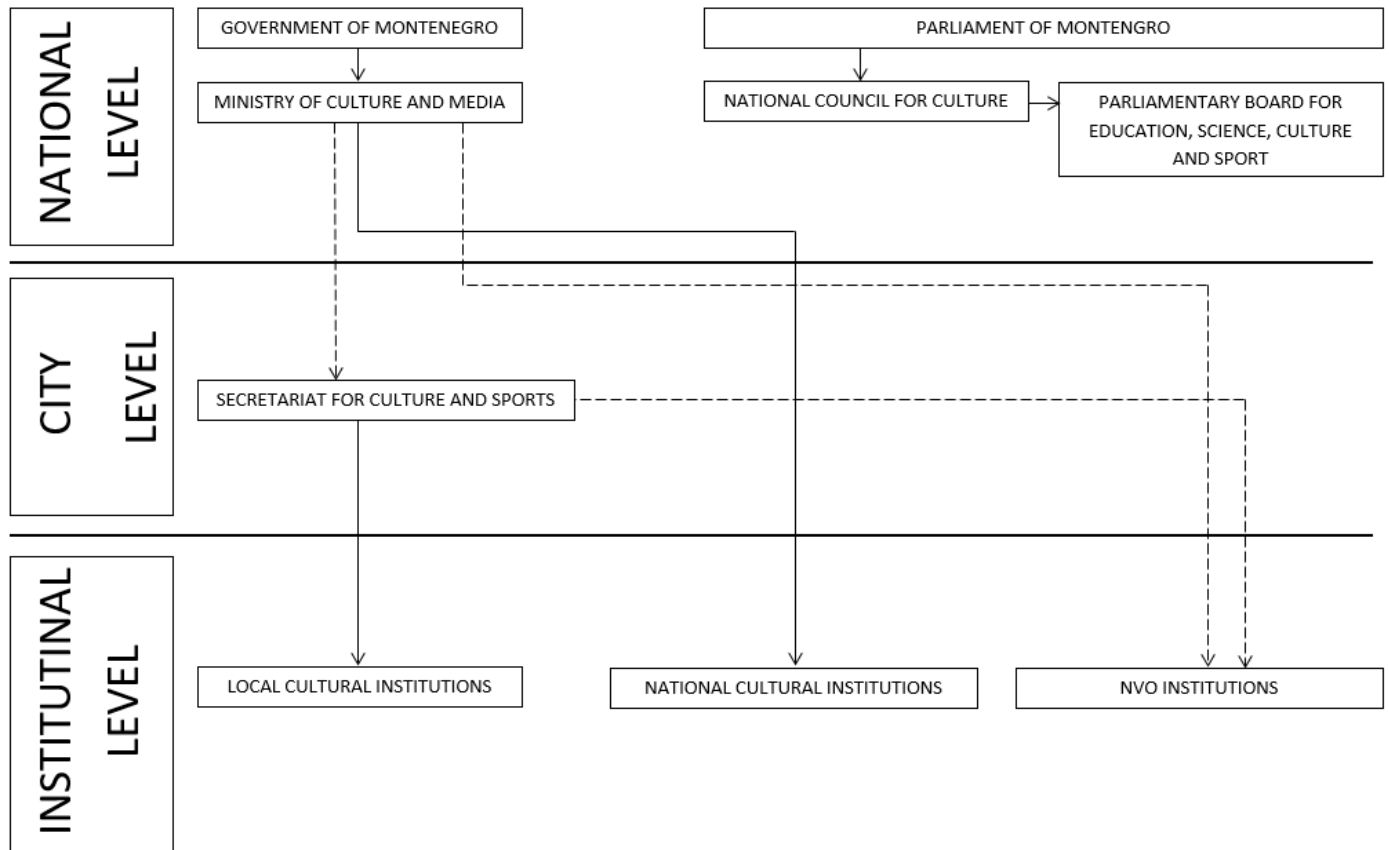
However, the year of political changes (2020) was also the year when the last strategic document in the field of culture expired. The cultural sector continued to operate guided by the more general strategic documents adopted by the Government (explained in the chapter: 2.1).

After a two years gap, in May 2022, the newly established Ministry of Culture and Media publicly announced a preparatory phase for the development of the new 5-year Strategy on Cultural Development asking for the cultural sector to take part. The participation of the cultural sector was carried out through the written recommendation submitted to the Ministry by the interested public by mid-July 2022. However, the transparent approach taken by the Ministry drew attention to a need for better cooperation within the sector, but also stronger internationalization and better digitization that somehow arose also as a need and as new ways to build communities, create and share knowledge, and diversify cultural management and policy.

In line with that, the alternative festival FIAT, active for more than 30 years in Montenegro reacted to these needs by organizing the round table "Public calls – the power of the weakness in the cultural policies in Montenegro " and gathering artists and professionals to discuss the current issues of the cultural sector. Besides

independent artists, directors, and leading figures, the representatives of the Ministry of Culture and the Capital Podgorica participated also to explain the direction of the development in the Montenegrin cultural sector.

2.3 Governance system: Organisational Organigram



2.4 Background

Until the mid-1960s of the 20th century, there was no clear concept of cultural development in Montenegro, especially in terms of planning. The reason for this is the problems of an economic nature and the treatment of culture exclusively as consumption, as well as dilemmas, primarily in the political substructure of society, about the Montenegrin national (identity and Montenegrin national culture. The characteristic of this period is the understanding that a strong economy and the economic basis of society should be developed first, and only after that should the issues of cultural development be resolved. The period from 1954 to 1974 had several qualitative phases in Montenegro. Worth mentioning is the "Platform on issues of Montenegrin culture and its development", adopted in 1970, which represented a kind of turning point in cultural policy. The socialist regime in this period is characterized by the transition from the budgetary to a funding method of financing culture. It partly meant a new quality, although the logic of the budget

system was still retained to a considerable extent. Decisions on cultural policy were made in the Department for Ideology and Culture of the Central Committee of the Union of Communists of Montenegro. They were formally adopted in the Parliament of the SR of Montenegro.

In the period from 1974 to 1989, the cultural financing system was transformed. Since 1982, a network and structure of Self-governing Cultural Interest Communities (SIZs) has been established through which institutions are financed. That was the beginning of certain decentralization in decision-making in culture, which was soon stopped. Decisions on cultural policy in this period are made in the Commission for Ideological-Political Work and Culture of the Central Committee of the Union of Communists of Montenegro. They were formally adopted by the Parliament of the SR of Montenegro.

With the revival of multi-partyism in the Republic in 1991, the Ministry of Culture was formed for the first time in the cultural history of Montenegro (then together with physical culture). Since 1993, the Ministry of Culture has been operating as an independent department in the Government of the Republic of Montenegro. The Ministry of Culture, as a departmental body of the Government of the Republic of Montenegro, performs administrative tasks related to the development and promotion of culture and artistic creativity, providing the material basis for cultural activities, literary and translation, musical and scenic creativity, fine arts and design, creativity in the field film and other audio-visual media, as well as the museum, library, publishing, theater and stage and cinematographic activity, and protection of cultural and natural heritage. The financing of culture in Montenegro was carried out from 1989 to 1992 through culture funds. From 1993 to 2001, there was a budgetary way of financing culture, and since January 2002, culture in Montenegro is financed through the State Treasury. The modernization of the cultural sector in Montenegro began in 2008 with the adoption of the Law on Culture.

3. Current cultural affairs

3.1 Key developments

The focus of the Ministry of Culture and Media is the “affirmation of cultural heritage, the preservation of cultural uniqueness, the creation of a richer and more diverse cultural life, and the strengthening of media freedoms”. According to the Ministry the intensive work is being done to revive the slow processes and to lay a good foundation for the healthy development of these sectors, and the common goal is to create a modern European society, which cannot exist without free and professional journalism.

The process of preparing the National Cultural Development Programme - an umbrella strategic document in the field of culture, which will determine the goals and priorities of cultural development in the next five-year period - is underway. The Draft Programme for the Protection and Preservation of Cultural Assets for 2022 were prepared, and after a two-year hiatus in work, a Commission was formed to undertake a professional review in the field of conservation, museum, library, and archive activities. Redefinition of the existing concept of institutional culture, which has largely atrophied in its bureaucratic tasks, is one of the most important tasks of this department.

Furthermore, the Ministry has highlighted that specificities of the Montenegrin socio-political reality, whose “neuralgias have their clear reflection in culture”, require a well-thought-out strategy in the conception of cultural policy that will respond to the increasingly expressed needs for the preservation of cultural peculiarities within the framework of civil and democratic society. The Ministry is working diligently to expand professional and personnel resources, which would create the best possible conditions for responding to the aforementioned challenges.

However, the culture sector is completely decentralized, and this is visible through legal regulations and practical examples. Culture at the local level is the responsibility of the municipality, while the Ministry, i.e. the state, prescribes the standard under which cultural activities take place and supports them financially. According to the existing and prescribed standards, which are compatible with the European legal acquis, the institutional model for carrying out cultural activities is a public institution, while the leadership and management of these institutions must be entrusted to expert and reference cultural workers. The Ministry is stating “such a model is a reflection of the absolute decentralization of culture, and the insistence on the expertise and preferentiality of management and managerial staff, in

addition to the aim of increasing the competencies of the culture sector, is also an indicator of depoliticization in this sector."

3.2 Key themes

The current situation in the cultural sector of Montenegro, directed by the COVID pandemic, frequent change of the leaders, lack of vision, and the lack of power to set up the priorities for the future period, have gathered artists, intellectuals, and researchers during the summer period in two round tables that gained visible media coverage. Gatherings were organized by the Festival of International Alternative Theatre and The Association of Fine Artists Montenegro. Both organizations collected local representatives and cultural actors to brainstorm, discuss and find common solutions for the better organization of work within the cultural sector. Recognizing the importance and need of networking "traditional" sectors dealing with culture and art (public administration, public cultural institutions, NGO sector, experts in culture, artists, and creators...) with new technologies and the different needs of the current market, these conferences pointed out a wide range of possible paths, but also detours, which can be navigated with the desire to economically valorize, commercialize and promote the rich cultural and natural heritage of Montenegro.

The main question that was raised during these collective discussions was the matter of financing the cultural activities and protecting cultural workers operating outside of the state framework. Besides state and LSG cultural institutions, fully budgeted by the state, the cultural sector very much relies on non-governmental institutions and creative industries mainly financed by a) third parties or b) through the state/LSG open calls. Therefore, some of the main festivals in the state, active for more than 20 years are still insecure when it comes to financing and are fully dependable on the funding given by the state through annual open calls. In addition to that, the state often changes the number of sources available for the independent cultural actors, and creates an insecure network of artists unsure about the results of the planned events, leading to joint disappointments and disagreements for many years. These conferences were organized for the public and open to the media to bring attention to these complicated and unpredictable circumstances that cultural actors deal with from year to year.

3.3 International Cultural Cooperation

For a decade, the focus of international cultural cooperation in Montenegro was defined with the processes of the Montenegrin accession to the European Union. Montenegro started the negotiations ten years ago and the focus of the new Government established in 2020 was to speed up the process of joining the European Union. The negotiation chapter dedicated to Culture (Chapter 26. Education and Culture) was temporarily closed in 2020.

However, the long-term pre-accession status of Montenegro provided the state with the possibility of participating in the EU projects, which significantly supported the cultural sector. Even though the least active in the EU project management, the Montenegrin cultural sector has participated in several important projects, mainly through the Royal Theatre "Zetski dom", one of two national theatres in the country. The Royal Theatre entered into a large-scale Creative Europe project 2014-2019 "EU Collective Plays!" by undertaking the lead role in the consortium, which resulted in better visibility and understanding of EU projects among other cultural actors, organizations, and institutions. The Royal Theatre continued the EU cooperation practice and established a second EU project IPA CBC Italy-Albania-Montenegro cross-border cooperation, also as a lead partner "ADNICH 2018-2021". The projects resulted in many international partnerships, but also with the establishment of the ITI Centre of Montenegro (International Theatre Institute – UNESCO) in 2019. ITI has launched an online project "Cultural diplomacy of Small countries" in 2021, by connecting Montenegro with 5 other countries through a series of interviews, online roundtables and discussions examining the position and the future of small countries in the field of cultural diplomacy and cultural exchange in modern times. These discussions raised some important questions for the cultural sector by questioning the EU's contribution to the arts, which is mainly focused on multinational cooperation through cultural projects and on the support of the inter-state exchange of culture. Even though this sort of support, as explained above, assists the Montenegro sector significantly, especially by fostering regional "reconciliation" and "cooperation", still there is vacuum in these relations in which the state itself is obliged to define the balance between its own direction of cultural development and communication with others. This project somehow questioned the position of Montenegro on a global cultural map, especially in today`s world of "winner take all" economies, where television, consumerism, and celebrity culture play a central role in people`s lives. In line with that, Montenegro, as a Yugoslavian ex-socialist country, whose patriarchal footprint is still deeply embedded in the society, somehow has two tasks: a) to switch

from a collectivist mentality to individualism and b) to remain/reappear on the cultural world map. In such circumstances, overwhelmed by commercially branded multinationals and forced to modernize their own capacities and “catch up” with the others, this country is facing real obstacles to building any sort of original “cultural identity”.

Furthermore, the necessity for cultural actors, artists, and researchers to examine outside of the political framework led to another important four-year project launched in 2021 by the Centre of Contemporary Arts in Montenegro, "The Art Collections' Laboratory of the Non-Aligned Countries". The project's aim is to develop contemporary research and archival artistic practices, as well as to interconnect this extremely valuable and opulent collection of Non-Aligned art in the possession of the Centre of Contemporary Arts, which testifies an important international historical context. The intention of the programme is to continuously develop activities through this programme that would contribute to historicisation and new interpretations, as well as to the renewal of international communications and exchanges that were nurtured by the collection.

4. Cultural Institutions

4.1 Overview

The cultural policy applied in Montenegro can be best described through the example of countries in transition characterized by the dependence on old systems developed during “socialistic times” and the new generation’s need for modernization and full democratisation of the system. The main elements of this “transitional” version of the system characterised for more or less all the countries in the Western Balkans is an unstable political framework and complicated financial system followed by a variety of political and esthetical influences ranging from strictly traditional to the extreme left. The main cultural institutions were built and created during the period of socialist Yugoslavia and their transformation into new, modern, and more market-oriented organizations is very slow. Like other neighboring countries created through the break-up of Yugoslavia, Montenegro also is still struggling to catch up with the rest of Europe.

The milestones of the cultural sector in Montenegro are still state institutions, fully budgeted by the state, as well as cultural institutions budgeted and operated by the local self-governments. In recent years, due to the administratively overwhelmed state structure inherited from the past, the modernization and the new movements created in the cultural sector are mostly undertaken by the alternative scene, non-governmental actors and the creative industries developed in the last twenty years. Over-administrated and overpopulated big and slow state institutions on one side and independent, small NGOs on the other, mostly established informally by groups of artists over the years, created division within the cultural sector of Montenegro. The imbalance between the two, mainly in funding but also in creative results and artistic potential, initiated recent public debates for the purpose of redefining the framework of the cultural sector.

The Ministry of Culture and Media has shown interest in examining new potentials and discussing new possibilities in cooperation with others. Some of the recommendations received during the public debates are the introduction of new amendments to the Law on Culture and opening some space for the use of private-public partnerships as a bridge between state and non-state cultural institutions.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

Domain	Cultural Institution (Subdomain)	Public Sector		Private Sector	
		Number (YEAR, latest available data)	Number (YEAR, latest available data minus 5 years)	Number (YEAR, latest available data)	Number (YEAR, latest available data minus 5 years)
Cultural Heritage	Cultural heritage sites (recognised)				
	Archaeological sites	46 (2021)	38 (2017)	x	x
Museums	Museum institutions	40 (2021)	40 (2017)	5 (2021)	X (2017)
Archives	Archive institutions	17 (2022)	17 (2017)	x	x
Visual arts	Public art galleries / exhibition halls	50 (2022)	35 (2017)	30 (2022)	15 (2017)
Performing arts	Scenic and stable spaces for theatre	40 (2022)	18 (2017)	20 (2022)	20 (2017)
	Concert houses	25 (2022)	20 (2017)	x	x
	Theatre companies	10 (2022)	10 (2017)	3 (2022)	1 (2017)
	Dance and ballet companies				
	Symphonic orchestras	1 (2022)	0 (2017)		
Libraries	Libraries	23 (2022)	23 (2017)	10 (2022)	x
Audiovisual	Cinemas	25 (2022)	23 (2017)	x	x
	Broadcasting organisations	1 (2022)	1 (2022)	10 (2022)	7 (2017)
Interdisciplinary	Socio-cultural centres / cultural houses	23 (2022)	23 (2022)		

Sources: non-confirmed information

5. Cultural Funding

5.1 Overview

Although the Law on Culture mandates that every year a minimum of 2.5 percent of the current budget be allocated to this area, in reality, the situation is quite different. For example, in the draft of the Montenegrin budget for 2021, only 0.8 percent was allocated for culture and the following year the percentage was below one percent. Still, according to the 2019 CESK report on the Results of the comparative research of separation for culture in the SEE region and their capital cities, allocations for culture in Montenegro were stable during the five-year period 2014-2019 and above 1% of the total budget. Therefore, a change in the financial framework regulated by the Law and the drop in allocations for the culture that occurred during 2020 can be explained by the 2020 Government change, the COVID pandemic, and the demanding financial situation in which the country found itself in the past three years.

Furthermore, to make things even more complicated, the less than 1% percentage allocated for culture is also intended to finance non-state and alternative cultural scenes through the annually open calls, incorporated into the system of financing the cultural sector several years before. Therefore, due to the limited sources allocated for culture by the Government, the City authorities in the Capital of Podgorica (the biggest local self-government unit in Montenegro) but also authorities of the coastal cities such as Herceg Novi, Kotor, Budva, Bar have additionally assisted in financing independent cultural events as of 2021 by advertising open calls for artists and already existing cultural events. In that sense, some of the well-known regional festivals active for several decades found themselves in a state where they could not finance their activities and had to be assisted by the City budget or seek support from third parties.

When it comes to the third parties or non-public funding bodies, due to the weak economy and insufficiently developed economic sector in the country, the number of such supports are quite limited. Besides a few open calls advertised by the telecommunications companies or banks, mostly within their social responsibility duties, additional funding through private parties is quite rare. Additionally, Montenegro still does not recognize the Law on Social Responsibility of Companies, therefore the support of such actors is still on a voluntary basis.

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in EUR, 2020/2017

Level of government	Total cultural expenditure in 2020		Total cultural expenditure in 2017	
	In EUR	% share of total	In EUR*	% share of total
State (central, federal)	25.72 million	2.40 %	21.73 million	2.10 %
Regional (provincial, Länder, etc.)	N/A	N/A	N/A	N/A
Local (municipal, incl. counties)	X	X	X	
TOTAL				100%

Source: Own calculations based on information of the national accounts.

Note: * At the date of expenditure

5.3. Public cultural expenditure per sector

Information is currently not available.

6. Legislation on culture

6.1 Overview of national cultural legislation

Since 2008 and the adoption of the Law on Culture, a series of legal documents have been adopted in Montenegro regulating the field of culture: Law on Culture, Law on Publishing Activity, Law on Cinematography, Law on Theatre Activity, Law on Archival Activities, Law on Library activity, Law on Museum Activity, Law on Media, Law on E –media, Law on the National Public Broadcaster Radio and TV of Montenegro, Law on the Protection of Cultural Goods, Law on the Protection of the Natural and Cultural-Historical Area of Kotor, Law on Memorials.

Besides the legal documents, the Ministry of Culture has adopted a list of strategic documents:

Current strategy papers:

- National Programme (Strategy) for Culture 2022-2027 in process of development
- National Sustainable Development Strategy 2030

Expired strategy papers

- Culture Tourism Development Programme 2019-2021, Culture Development Programme 2016-2020,
- Creative Montenegro: Identity, Image, Promotion 2017-2020, Programme for Protection and Preservation of Cultural Property.

6.2 Overview of international cultural legislation

Key international documents in the area of culture in Montenegro are listed below:

The International Covenant on Economic, Social and Cultural Rights – adopted in 1966 at the UN General Assembly session is a legally binding document which requires state parties (170 as of January 2020) to safeguard and guarantee human rights falling under these three categories, including the right to work, the right to education, the right to health, and also the right to participate in cultural life and cultural development.

The World Heritage Convention – adopted at the UNESCO General Conference in 1972, sets the criteria for designating sites that can potentially be UNESCO World

Heritage Sites, defines the responsibilities of state parties concerning the preservation and protection of not only the world heritage, but also the overall national cultural and natural heritage.

The Convention for Safeguarding the Intangible Cultural Heritage – the first multilateral binding document that aims to safeguard and promote all traditions, practices, and knowledge belonging to various communities which are passed down from one generation to the next, thus creating intangible cultural heritage. The state parties are obliged to adopt all necessary measures to protect their intangible cultural heritage and thus promote cultural diversity;

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions – this Convention, adopted in 2005, recognizes the economic nature of modern cultural expression and defines the measures state parties are to undertake to support creation, production, distribution and access to cultural goods and services;

The European Cultural Convention – is the international Council of Europe's treaty adopted in 1954 in Paris and ratified by 50 state parties which aims to establish and promote European cultural identity and heritage, mutual understanding and respect for cultural diversity of European nations and their contribution to the development of common European cultural heritage.

Within the framework of the EU integration process, cultural policy is covered by Chapter 26 – Education and culture, which was opened and provisionally closed at the Intergovernmental Conference held on 15 April 2013 in Brussels without any opening or closing benchmarks.

Montenegro's goals and priorities in this policy area are set in the National Culture Development Programme 2016-2020, which reflects the principles of the European Agenda for Culture.

Montenegro partakes in the Creative Europe 2014-2020 programme, with the specific objectives to preserve cultural and linguistic diversity in Europe, strengthening financial capacities and competitiveness of cultural and creative sectors, and promotion of international mobility for cultural creators and their works. To date Montenegro has participated in 5 projects under this programme (European Artizen Initiative, MUSIC UP CLOSE Network, YOUNG@OPERA, Creative Climate Leadership, Eu Collective Plays!). The European Agenda for Culture – adopted in 2018, pursues three strategic goals, which cover the social, economic and external dimensions of culture:

- Harnessing the power of culture and cultural diversity for social cohesion and well-being;
- Supporting culture-based creativity in education and innovation, and for jobs and growth;
- Strengthening international cultural relations.

Work Plan for Culture 2019-2022 – the document adopted in 2018 by the Council of Ministers sets out five priorities for European cooperation in cultural policy-making: sustainability in cultural heritage; cohesion and well-being; an ecosystem supporting artists, cultural and creative professionals and European content; gender equality; international cultural relations. These five priorities are accompanied by 17 specific measures and performance indicators.

European Framework for Action on Cultural Heritage – is a document based on 4 key principles for actions: holistic approach, viewing cultural heritage as a resource for future development; integrated approach and mainstreaming in different EU policies; evidence-based policy making, including cultural statistics; multi-stakeholder cooperation in cultural heritage policy and programme development and implementation. It is worth mentioning the Creative Europe programme of the European Commission, which supports projects in the areas of culture and media with EUR1.46 bn.