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Foreword by the Minister of Culture

All endeavours of the Republic of Montenegro to define its own concept of cultural policy during ultimate decades of 20th century did not give expected results. Montenegro did not have, neither has it today, a strategic document of that kind. Until ten years ago, Montenegro did not have relevant institutions either, that is Ministry of Culture, whose task would have been to conceive a strategy or programme and action plan for the cultural development of the country. Therefore, cultural policy was dealing with daily issues, in an uncontrolled manner and without transparency, in both, decision-making process and distribution of financial resources.

It should not be forgotten that exactly that period was marked by unprecedented bloody upheavals in the Balkans and disintegration of ex – Yugoslavia, when Montenegro, through gradual and dramatic self-awakening, passed a long way, from an adherent of destructive politics of Serbian leader Slobodan Milosevic, to his biggest and internationally recognised opponent. In the epochs of wars and interethnic conflicts during the last decade of the 20th century, although there were no physical wars at the territory of Montenegro, which managed, to the great extent, to preserve its traditional interethnic harmony, material destruction of people and living in a situation of international isolation, inevitably resulted in marginalisation of the culture in society, flourish of piracy in publishing, film and music, interruption of international cooperation and other negative occurrences.

The Ministry of Culture, established in 1993, started its activity with minimal number of employees (only 10), which remained as such for ten years. Moreover, in such a short period there were eight Ministers at the head of the Ministry. Today, because of extending competencies (including the sector of public information in April 2003), and new work distribution, new legal acts anticipate higher number of employees and new organisation of the Ministry, and we are in front of engaging new personnel which would be chosen according to the previous working references and not according to the political affiliation.

At the same time, it is a prerequisite for establishing a new model of Ministry activities that would be based on contemporary requirements and positive European practice. That is also a prerequisite for regulating actual cultural situation, that is to say, for implementation of thorough reforms in this field, based on the analysis of the present condition and goals prioritisation. This National report marks the beginning of that process, and it will continue with recommendations of national and international expert's bodies and institution, which, we hope, will ensue soon.

National Report on Cultural Policy points out inevitability of replacing present, mainly outdated, legal regulation with a new one, which would be adjusted according to the international standards and rules of the Council of Europe, European Union and World Trade Organization. Concerning the fact that numerous legislation are indirectly related to the culture, it is clearly visible from the report that the national cultural programmes, both short-term and long-term, must supervise strategic documents of the Government and that it is required by them (economic development strategy, urban plan, national program for higher education, financial and fiscal policy, etc).

The principal problem in the culture remains to be financing. The Ministry of Culture finances the annual working programmes of national public institutions, and co-finances projects of local cultural and artistic institutions, NGOs and individuals. For the moment, this activity has been carrying out without agreed compulsory feedback from the beneficiaries. Due to State inability to finance and completely bear costs of these kinds of projects in the future, it will be necessary to search for new, alternative resources, that is, to start a process of building partnership relations between public, private and third sector. As far as the selection of

programme projects is concerned, it will be necessary to establish institutions of available public tenders, what means that decision-making process will be delegated to high professional and responsible experts' bodies and committees.

The report points out a need for permanent re-education and additional education of professional personnel working in the cultural, artistic and media institutions. This step is a result of previous long period of stagnation and the fact that in Montenegro, there are no conditions for education in many rare and specific professions (archaeologists, ethnologists, anthropologists, historians of arts, conservers, restaurateurs, etc). In the educational system, there is no clearly developed concept of education in domain of protection of natural and cultural heritage, which is extremely important for Montenegro because of its cultural heritage, remained from many civilisations, Orthodox, Islam, Catholic, and because of its designation as Ecological State (1991).

It is obvious to what extent a need for creation conditions for more adequate accommodation of certain cultural institutions, and especially for their technical and technological equipping is urgent. Majority of public institutions has neither database, nor web presentation nor is connected in network among each other in Montenegro. Besides accommodation and equipment, in the process of reforms, very important segment will have to be introduction of new management and marketing methods.

Montenegro, according to its possibilities, is striving to nourish and improve a range of international cooperation because it wants to show its cultural resources to the world and to build cooperation and partnership with the countries in the region and wider. Considering modest artistic market in terms of quantity, this kind of cooperation would be an imperative in the field of cultural industry and cultural tourism.

Support and assistance from the Council of Europe and experts' team from its Commission for Culture will be of outmost importance from different reasons, especially due to the fact that Montenegro is now in the process of establishing the Centre for Cultural Research and Development with one of the task to provide relevant information necessary for development and improvement of cultural policy instruments and measures. Exactly because of the lack of this kind of institution, preparation of the National Report on Cultural Policy in Montenegro has been prepared in delay and it showed some subjective and objective shortcomings.

At the end, I would like to express my gratitude to the Committee for Culture and its experts' team of MOSAIC II project for cooperation and efforts and to all collaborators from Montenegro who participated in the preparation of this material.

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General Objectives of the Ministry of Culture in the Republic of Montenegro

1. **Introduction of European Standards into the national legislation** – Since there is a priority task in front of all fields of the culture and cultural and artistic creativity, passing new legal basis, new cultural policy will insist on their compatibility with contemporary norms of European legislation in culture.
2. **Modernisation of cultural institutions work** – Transitional reform of institutions work underlines clear definitions of rights and obligations along with ensuring skills and capacity building standards of professional personnel in culture and those working for culture through education and training.
3. **Protection of cultural heritage with setting up balance in relation to contemporary cultural and artistic creativity** – More financial investments in protection of cultural heritage will enable this part of history to become a part of the present time. Stimulate contemporary creativity as an important mark of modern identity.
4. **Development of cultural institutions** - Enable and support activities of small and medium enterprises in the field of publishing, cinematography, and multimedia.
5. **Democratisation of cultural policy through decentralization and weakening of the state influence in that respect** – Designation of rights and obligations for formulating cultural policy to regional and local authorities with coordination on the republic level.
6. **Interethnic cultural cooperation** – Equal nourishing of the cultural heritage and creativity of all national groups living in Montenegro.
7. **Improvement of international cooperation** – Increase the quality and quantity of international cooperation in all respective fields, respecting the principle of interculturality.

1. GENERAL INFORMATION

1.1 Demographic Structure and Territorial-administrative particularities

Republic of Montenegro is situated in the Southeast Europe and occupies an area of 13, 812 square kilometres. According to the last census from 1991 (the next one is scheduled for the autumn 2003), Montenegro has a population of 615,035 (according to the census from 1971 the population was 584,310) which is approximately 44.5 inhabitants per one km². In the period after 1992, according to empirical indications, and not statistical ones (there was no official census), Montenegro has experienced demographic explosion with the influx of 70,000 refugees and IDPs from Croatia, Bosnia and Herzegovina and Kosovo. With the beginning of new millennium, great part of those people moved to Third countries, and smaller part returned to the Republics in which they lived before the disintegration of ex Yugoslavia.

The administrative capital of Montenegro, Podgorica, has population of 152,025, while the historical capital Cetinje has 20,307 citizens. The Law of Capital and Law of Historical Capital regulate the status of both municipalities of Podgorica and Cetinje. Four Montenegrin municipalities have up to 10,000 citizens, six up to 60,000 citizens, five up to 30,000 citizens, three up to 40,000. One municipality has around 60,000 citizens, and one up to 80,000 citizens. The population lives mostly in urban areas. As far as the gender structure is concerned out of the overall population, males are 305,931 (49.7%), while females are 309,104 (50.3%).

According to the census from 1991, Montenegro is a multiethnic community with the following ethnic and national structure: Montenegrins (61.86%), Muslims-Bosnians (14.57%), Serbs (9.34%), Albanians (6.57%), Roma-empirical indications (3.42%) and Croats (1.02). Besides above-mentioned nationalities, there are also other eighteen nationalities and ethnic groups living in Montenegro: Macedonians, Slovenians, Austrians, Bulgarians, Czechs, Greeks, Italians, Jews, Hungarians, Germans, Polish, Romanians, Russians, Rusini, Slovaks, Turks, Ukrainians and Vlachs.

In the territorial and administrative terms, Montenegro consists of 21 municipalities as the main units of local self-government that have political and economic autonomy. In regional sense, Montenegro is divided in three areas: Northern (municipalities of Andrijevisa, Berane, Bijelo Polje, Zabljak, Kolasin, Mojkovac, Plav, Pluzine, Pljevlja, Rozaje, Savnik), Central (Podgorica, Niksic, Cetinje, Danilovgrad), and Southern (Bar, Budva, Kotor, Tivat, Ulcinj, Herceg Novi). The regions have no autonomy in cultural and political life.

1.2 Economic Structure and Social Status

Economic transition as a part of the overall transformation of Montenegrin society is carried out in two phases. The first lasted until 1996 and involved the state nationalisation of registered capital. After the first phase, which was indispensable for obtaining the titular of property, the second phase of transformation came into effect involving privatisation of the economy. The effects of the first part of the privatisation process can be seen in adopted legal regulations necessary for the implementation of this process, which can be carried out by sale of shares to strategic investors and mass voucher privatisation.

GNP (per capita) in Montenegro was significantly diminished in the period between 1991 (1,259.3\$) and 1999 (727.1\$). If we compare this decreasing trend with some of the Southeast European countries, Montenegro is in the middle of the hierarchical scale of GNP. Decrease in GNP, inflation during the transition period as well as financial instability caused increase in unemployment rate in this period. Working force in Montenegro in 1999 was

estimated to be around 275,572 citizens, while the number of population in retirement was nearly 83,000. The number of officially recorded unemployed persons in Montenegro according to the Institute for Employment of Montenegro in October 2000 was 81,542. Out of this number around 48,386 (60%) were women.

The quality of life significantly deteriorated in the period of economic transition. The average net salary in Montenegro in the first half of 2002 was 118 €. Certain population groups are not able to satisfy basic existential and living needs.

1.3 Political Structure

Montenegro was officially (*de jure*) recognised as an independent state by the decisions of Berlin Congress in 1878. Until 1910, the state was organised as a Principality and from 1910 as a Kingdom. Becoming a part of the Kingdom of Serbs, Croats and Slovenians in 1918 Montenegro lost a status of independent state through forced and illegitimate act of dethronisation of the ruling dynasty Petrovic-Njegos. From 1945, Montenegro was first National, and then Socialist Republic with state status and legitimacy as one of six equal members of Yugoslav Federation. In April 1991, Montenegro constituted together with Serbia a federate state called Federal Republic of Yugoslavia. Today, Montenegro is one of two members of Serbia and Montenegro.

Social and political changes in Europe, initiated after the collapse of Berlin Wall, significantly affected Montenegro. Those changes were reflected in new political structure and demopolisation of the ruling party. New model of political structure that was constituted after the first parliamentary elections (1990) is characterised by multi-party parliamentary system. Democratic Party of Socialists (DPS) dominated the first Parliament convocation. The second Parliament convocation, constituted after the first early elections, was characterised by the greater presence of the MPs from different political parties. The first Montenegrin Government was constituted on 15 February 1991, and consisted exclusively of the Ministers members of the winning party. The second Government constituted on 5 March 1993 had a multiparty character what represented a new quality in political relations. Multiparty character is a characteristic of all following governments of the Republic of Montenegro, which were constituted until November 2002. For the last ten years of the 20th century, early parliamentary elections took place twice and it had consequently frequent personal changes in the power, especially in the executive power. In this period, seven different Ministers headed the Ministry of Culture of Montenegro.

2. CULTURAL POLICIES IN HISTORICAL CONTEXT

Besides several attempts during the '70s and '80s of the 20th century of defining the concept of policy in the field of culture, Montenegro did not have, and still does not have, any strategic concept in that sense. What Montenegro was trying to promote as its cultural policy were rather individual initiatives than planned and national interests based complete state concept.

2.1 Initiatives in Cultural Policy between 1945 and 1953

For understanding the main trends of cultural life in Montenegro in this period it is important to point out the fact that in the population structure the majority was rural population (75%) and a great part of Montenegrins was illiterate (60%). Cultural policy was based on zeal and awareness that there was a need to establish institutions that would lead Montenegro out of backwardness. That period may be defined as a period of initiatives (foundation of theatres, artistic associations, etc).

The way of financing the culture of that time was centralised – unitarian and it is characterised by limited materialistic base. Department of Culture and Ideology of the Central Committee of the Communist Party of Montenegro was making the most important decisions in the area of cultural policy. Formally, National Parliament of the Republic of Montenegro adopted all decisions.

2.2 State-administrative Concept of Cultural Policy from 1954-1974

There was no clear concept of cultural development in Montenegro until the mid of '60s of 20th century, especially in the area of planning. The reason for that were problems of economic nature and treatment of culture as “spending”, as well as dilemma, above all in the political substructure of the society, of Montenegrin national being and Montenegrin national culture. Characteristic of this period was a belief that the priority lies in building up of a strong economy and economic base of society and that the cultural development issues might come afterwards.

Period between 1954 and 1974 had several qualitative phases. Worth mentioning is the Platform on Questions about Montenegrin Culture and Its Development brought in 1970, which presented a kind of turning point in the cultural policy.

This period was also characterised by moving from the budgetary to fund financing system. On one hand, it implied a new quality, although the logic of budgetary system was generally maintained. Decisions on the cultural policy were being made by the Department of Culture and Ideology of the Central Committee of the Communist Party of Montenegro. Formally, all decisions were adopted by the Parliament of the Federal Republic of Montenegro.

2.3 Cultural Policy in the Period of Self-government from 1975 to 1989

The cultural policy concept in this period was characterised by the activities of establishing networks of cultural institutions and its personnel strengthening. The dilemmas about Montenegrin national culture were still present, and inconsistencies were obvious in implementation of mostly medium-term plans.

During the period from 1974-1989, the system of financing of culture was transformed. In 1982, the network and structure of Self-government Interest Cultural Communities (SIZ) was established through which the institutions were financed. That was the beginning of certain decentralisation in decision –making process in culture, which did not last long.

The decisions on cultural policy in that period were made by the Commission for Ideological-political Work and Culture of the Central Committee of the Communist Party of Montenegro. Formally, all decisions were adopted by the Parliament of the Federal Republic of Montenegro.

2.4 Cultural Transition of Montenegro from 1991

For the first time, in 1991, with the beginning of multi-party political system in Montenegro, the Ministry of Culture was established (including sports culture). From 1993, Ministry of Culture has been acting as an independent ministry in the Government of Montenegro.

Financing of culture from 1989 and 1992 was being carried out through cultural funds. From 1993 to 2001, the budgetary model of financing was in force, and from January 2002, culture has being financed from the State Budget.

2.5 Role of the Ministry of Culture of the Republic of Montenegro

The Ministry of Culture, as an administrative authority of Montenegrin Government, exercises administrative activities related to: development and improvement of cultural and artistic creativity; provision of resources for cultural activities, literature, translation, music and scene creativity, fine arts and design, film – making and audiovisual art, museum, library, publishing, theatre and cinematography activities, protection of cultural property and cultural heritage, as well as protection of nature.

In the areas of maintenance, preservation and presentation of cultural heritage and cultural and artistic creativity, the Ministry of Culture is currently financing and supervising the work of the following public institutions:

- Republic Institution for Protection of Cultural Monuments (Cetinje),
- Regional Institution for Protection of Cultural Monuments (Kotor),
- Mausoleum Petar II Petrovic Njegos (Cetinje),
- National Museum of Montenegro (Cetinje),
- Maritime Museum (Kotor),
- Centre for Archaeological Research of Montenegro (Podgorica),
- Central National Library Djurdje Crnojevic (Cetinje),
- Republic Institute for Protection of Nature (Podgorica),
- Natural History Museum (Podgorica),
- Film Library of Montenegro (Podgorica),
- Centre for Modern Arts of Montenegro (Podgorica),
- Centre for Cultural Research and Development of Montenegro (in the phase of establishing – Podgorica),
- Inter-Republic Community for Artistic and Educational Activities (its status is to be redefined - Pljevlja).

The particular points in the budget of the Republic, besides the budget of the Ministry of Culture, are two public institutions: Montenegrin National Theatre (Podgorica) and Royal Theatre *Zetski Dom* (Cetinje). Ministry of Culture monitors their work, as well as work of the State Archive of Montenegro.

Besides public institutions that are under the budget of the Ministry of Culture, there are also numerous professional artistic associations reregistered in 2000 as NGOs, as well as several magazines (!) and publishing houses (!), whose personnel receives salaries and have their projects financed by the Ministry. In the working programme of the Ministry for 2003, it was planned to redefine the network of aforementioned institutions and to redefine the status of some of them.

The Ministry has especially important role in approving internal organizational structures and systematisation of working posts in the cultural institutions, discussing and consenting annual reports on institutions' activities, discussing and creating long-term plans and working programs of institutions, following their implementation, allocating resources according to priorities. The Ministry has particular role in amending current legislation (for those purposes the Ministry engages teams of experts), passing new laws and provisions, establishing cooperation on international level.

For the purpose of modernisation of its work, democratisation in decision-making and overcoming the centralised model of management, the Ministry forms special experts' commissions for particular cultural areas. Commissions, which are active, are those for cinematography, publishing and repurchase of publications, monuments and memorial sites building, and acknowledgment of the status of free-lance artists.

Cultural artistic and multi media manifestations also enjoy public support (Theatre City – Budva, Theatre for Children Festival – Kotor, Film Festival – Herceg Novi, Barski Ljetopis – Bar, Ratkovic's Nights of Poetry - Bijelo Polje, etc.), whose founders and organisers are the centres of culture, i.e. local authorities.

Legal provisions related to the functioning of the greatest number of cultural institutions were stipulated during '90s of the 20th century; some of them have not been changed since '80s, while certain activities are not legally regulated at all.

In the field of protection and valorisation of the cultural heritage applicable Laws are the following: Law on Protection of Cultural Monuments (1991), Law on Museum Activity (1977 and 1989), Law on Library Activity (1977 and 1989), Law on Archive Activity (1991 and 1994), Law on Reconstruction and Revitalisation of Old Cities Damaged by the Earthquake on 15 April, 1979 (1984 and 1986), Law on Renewal of Monuments Holdings of Kotor (1991), and Law on Monuments, Memorial sites, Historic Events and Persons (1971, 1972 and 1988).

In the field of cultural creativity, the following legislation is applicable: Law on Theatre Art (2001), Publishing Law (1995), Cinematography Law (1993) and Free – Lance Artists Law (1984, 1985).

Other laws relevant to cultural and artistic activities are: Law on Copyright and Related Rights (1998), Law on State Awards (1996), General Collective Agreement (1995), and Special Collective Agreement for Cultural Activities (1995).

Montenegro is at the beginning of process of adjusting its legal acts with the legislation of European Union. As far as the process of privatisation is concerned, certain legal persons in Montenegro deal with publishing and cinematography activities, while in the area of theatre, museum and library activity, there are no officially registered persons in private ownership, although terms for that were stipulated in the legal regulations.

The role of the state is primarily reflected in constant attempts to provide an adequate model of financing, what due to almost incessant economic difficulties causes insufficient financing of the cultural activities. Ministry of Culture, as the competent authority in the Government of the Republic of Montenegro, provides materialistic base for cultural activities from the

budget, through the State Budget what was for the year 2002 approximately 2.5% of the overall State budget. Without media, that percent is 1.54%. Not only programmes of the state institutions are financed by the budget, but also a construction of infrastructure cultural objects and their technical and technological modernisation.

For illustration, according to the Law on Budget of the Republic of Montenegro for the year 2003, it was planned to allocate financial resources for the cultural institutions with the amount of 3,207,186.26 €. Percentile scheme of distribution of resources is as follows: gross profit 72%, other costs (material expenses, official trips, office expenses, energy supply, procurement of fixed assets) 22%, programme activities 6%. Number of employees in the cultural institutions in 2003 is 498 (in 2002 – 516, in 2001 – 513).

Experiences of the contemporary systems of public administration of developed states show that there are institutional solutions, which enable decision-makers (Government, Ministries, etc) not to do the analyses and evaluation of projects by themselves, but to form independent, specialised, public agencies, which would operate as service for wider circle project contractors. On the initiative of the Ministry of Culture, Government of Montenegro in 2002 accepted establishing of the Centre for Cultural Research and Development of Montenegro.

Ministry of Culture and cultural institutions of special interest for the Republic pay special attention to international cultural cooperation. In this regard, the Ministry independently or in collaboration with Republic Institute for International Scientific, Technical and Cultural Cooperation, makes international contacts with the purpose of presenting Montenegrin cultural projects abroad and foreign projects in Montenegro. Strengthening international cultural relations and exchange of programmes, Ministry of Culture is trying to improve cultural practices in all domains of Montenegrin culture.

3. DESCRIPTION AND ANALYSIS OF CULTURAL POLICY IN PARTICULAR CULTURAL AREAS

Relatively small, in territorial sense, the cultural space of Montenegro was formed under the influence of Mediterranean, Middle European, East European and Oriental civilisations and cultures. Therefore, cultural picture of Montenegro is characterised by multiculturalism in its widest sense. Present cultural wealth of Montenegro offers numerous archaeological, written and artistic treasures through which the history can be learned. Variety in the architecture of cultural-historical monuments, as well as richness of museum, archive and library holdings, are material evidence for specific cultural milieu of Montenegro in which three civilisational circles are intertwined: Orthodoxy, Catholicism and Islam.

3.1 Cultural Heritage

3.1.1 Protection of Cultural Monuments

The conditions for proper, modern and, according to international principles, standardised way of protection of monuments heritage in Montenegro were created only after the Second World War. Protection of cultural heritage was put on a solid legal basis and its care was given to the specialised organisation, Institute for Protection and Scientific Research of Cultural Monuments and Natural Rarities in Cetinje. In 1960, Central Registry of Protected Cultural Monuments was introduced, and it contained all basic data about protected monuments. In the same year, Institute reduced its domain of activities, since it no longer carried out tasks in the area of protection of natural rarities. It changed its name into Institute for Protection of Cultural Monuments.

This Institute was in charge for protection of Montenegrin cultural heritage up to 1980. Circumstances, which were created immediately after the catastrophic earthquake in 1979 in which Montenegrin monuments holding was severely damaged, especially its coastal part, led to inclusion of town of Kotor and its surrounding area into the list of World Cultural and Natural Heritage, because of high natural, cultural and historical values. Inclusion took place in 1979 at the meeting of UNESCO Intergovernmental Committee in Egypt. The area of Old city of Kotor due to large concentration of monuments and high earthquake risk was included in the List of World Heritage in Danger. Taking upon the responsibilities set up in the provisions of the Convention of Protection of World Cultural and Natural Heritage (Paris 1972), Municipality of Kotor made decision to form a Municipal Institute for Protection of Cultural Monuments, which according to decision of Parliament of Montenegro was named in the Regional Institute for Protection of Cultural Monuments, for the areas of Boka Kotorska Bay (municipalities of Kotor, Herceg-Novi, Tivat) with headquarters in Kotor.

First legal act on protection of cultural monuments was brought in 1949. Legal regulations changed as society was changing. In 1991, new Law on Protection of Cultural Monuments was passed according to which the Institutes in Kotor and Cetinje became state institutions, while the financing of the protection of cultural monuments activities became responsibility of state authorities. Designation of immovable monuments as cultural monuments was assigned to the Parliament of Montenegro what proved to be inefficient, since from the time of passing the Law up to date, not even one monument has been designated as a cultural monument, although a certain number of properly documented proposals were submitted to the specialised agency. In the same year, 1991, Parliament passed a special Law on Renewal of Cultural Area of Kotor.

Based on the new Law in 1992, Code of Contents and Method of Keeping of Registry of Cultural Monuments and Code of Conditions and Ways of Conducting Archaeological

Research and Excavations of Cultural Monuments were adopted. For the first time, Montenegro had Codes for regulating activities of certain institutions and setting up conditions for archaeological researches and excavations. Law from 1991, and above mentioned Codes are still in force, in spite of numerous shortcomings and inconsistencies in normative regulations as well as in implementation of some provisions. It clearly enough points out the necessity of amending existing legislation or, what seems more expedient, drafting a new Law on Protection of Cultural Monuments, which would be prepared in accordance with positive legal examples of developed countries of EU and international legal acts, which regulate this area and which can be applied to the conditions in Montenegro.

Currently, there are 80 employees in the area of protection of cultural monuments, out of which 55 are employed in the Republic Institute in Cetinje, while 25 persons are employed in the Regional Institute in Kotor.

The fact that the State is a founder of the Institute says enough about its role in preservation of cultural heritage and development of this important activity. The main role of the State in development of the protection of cultural monuments can be seen in efforts of its structures to provide an adequate financing model, which is still irresolvable problem due to the constant economic difficulties.

In the basic plans and programs, long term or annual ones, the main program orientation of activities of the protection of cultural monuments is based on two elements - administrative norms and documentation.

Protected cultural monuments in Montenegro are classified in three categories: I - Monuments of Special Importance; II- Monuments of High Importance; III -Important Monuments.

Local authorities should have an important role in protection of cultural monuments; since protected monuments are geographically situated in territories under the jurisdiction of local authorities. Previous experience shows that local authorities relies upon republic institutions (Institutes) when it comes to the protection of cultural monuments, and therefore their role is inadequate to the real needs. That is very important for those local authorities, which are supervising protected urban zones and historical sites. However, based on the Law on Local Self-government from 2003, municipalities are obliged to provide necessary conditions and take care for protection of cultural monuments and memorial sites of local importance. Based on the Law on Protection of Cultural Monuments from 1991, in terms of protection of cultural heritage, municipalities are obliged to take care, maintain and use, and protect monuments from damaging impact of nature and men activities, to make them publicly available, bear the costs of regular maintenance of cultural monuments. At the same time, with adoption of town planning, municipalities are obliged to obtain opinion from the Republic Institute for Protection of Cultural Monuments by reason of protection and preservation of urban or historical character or environmental ensemble of old towns and settlements. It is also stipulated by the Law that for carrying out construction works, which might cause changes on the cultural monuments, a prior licence from the Republic Institute must be obtained.

With the abolishment of the Cultural Faculty in Cetinje the organised training of specialised personnel (restaurateurs, conservers, etc.) needed for protection activities was stopped.

Broken ties with the neighbours, lack of co-operation with relevant institutions abroad and, finally, lack of financial resources in recent period, paralysed the possibilities of exchange of experiences, opportunities for knowledge dissemination, and adequate specialisations, what is of outmost importance for the activities related to the protection of cultural heritage. Besides that, young people are devoid of proper education, especially on the level of elementary and secondary school education and on significance of protection of cultural heritage.

In order to further improve and develop the activities related to protection of cultural monuments it would be indispensable to take the following actions:

- Amend the current Law on Protection of Cultural Monuments or draft a new Law which would be in accordance with international standards;
- Enact special legal act, which will regulate unresolved issue of underwater cultural monuments, especially archaeological sites, and establish an agency for their protection and research;
- Enable registering and valorisation of the overall monuments heritage (movable and immovable) at the territory of Montenegro, regardless of ownership;
- Create electronic database of protected cultural monuments;
- Include significant cultural monuments in the tourist offer of Montenegro.
- Provide vocational training of personnel through specialisations, exchange of experts and study tours in country and abroad;
- Enable higher education in the field of conservation and restoration.

3.1.2 Museum Activity

The last Montenegrin ruler of the Petrovic dynasty, King Nikola I, had built in 1870 in Cetinje a special building to keep war trophies— first military museum in Montenegro. In 1893, Nikola had made a decision for founding National Library and National Museum.

Three years after that, he approved a Law on Royal National Library and Museum.

After the Second World War, numerous museums in Montenegro were founded out of which the most important are:

- National Museum of Montenegro (Cetinje) which includes Historical Museum, Ethnographic Museum, Arts Museum, Museum of King Nikola, Museum of Njegos, Archive and Library Department and Home Museum of Petar II Petrovic Njegos. Mausoleum of Petar II Petrovic Njegos on the Lovcen Mountain is now a separate unit;
- Natural History Museum (Podgorica);
- Museums and Galleries of Podgorica consisting of Museum of City of Podgorica and Modern Gallery.

In many municipalities in Montenegro, there are Museums of local culture, but there are some, which do not have this kind of institutions.

National Museum of Montenegro, Maritime Museum in Kotor and Natural History Museum in Podgorica are public institutions financed from the Republic, while all other institutions are financed by local authorities, whether as independent institutions or institutions within the municipal Cultural Centres. Total number of people working in the field of museum activities is 186.

Due to impossibility to exhibit, certain museums have been closed for public for decades. All museums in Montenegro lack exhibition and storage space. Although old and attractive buildings, mostly cultural monuments have usually been chosen for these purposes, their functionality proved to be insufficient for implementation of more significant museum programs and projects.

Condition of museum holdings in the greater part of Museums of Local Culture is almost alarming, especially regarding objects made of paper and textile. Conservation and

restoration works are usually carried out in the National Museum laboratory in Cetinje in which the objects from municipal museums are also restored.

Registering of exhibits often comes to the mere evidence of objects. This way of documenting material enables misuse, theft and lost of museum exhibits. Therefore, the primary task of museums and responsibility in front of international institutions is to make objects inventory based on expertise. In Montenegrin museums, there is an inventory of 57,000 objects out of which 9,000 are exhibited. None of the museums has an official guide.

As a part of tourist offer of Montenegro, several museums such as National Museum of Montenegro, Maritime Museum in Kotor and Museum of Town of Perast operate quite successfully. Their activity, besides the financial effects, is also a factor for improvement in the field of tourism. Cultural tourism in Montenegro is neither profiled according to the given possibilities of the country, nor adjusted with demands of time.

In order to further improve and develop the activities it would be indispensable to take the following actions:

- Create primary list of minimum data required for museum object description, which would be applied in every Montenegrin museum;
- National Museum, as the main institution in this field, which supervises and monitor the work of other museums in the Republic, should be more engaged in creating modern documentation of objects in every museum in Montenegro, with the Central Catalogue which would give complete insight into Museum holdings in the Republic;
- Although Montenegro belongs to developed countries in the South East Europe in terms of number of museums and importance of the museum material that is preserved, cultural role of the museums is much smaller, therefore it is necessary to improve the educational roles of museums and enhance their valorisation for the purpose of tourism;
- Start with elaboration of needs and conditions for modern development of cultural tourism.

3.1.3 Archive Activity

The State Archive of Montenegro was established in 1951 from Archive departments that existed within State Museum (1926) and Historical Institute (1948). The State Archive has been keeping documentation since 14th century, and today has 1,386 holdings and collections with total length of 10 km. Historical Archive in Kotor was founded in 1949 with the aim to preserve archive materials from the area of Boka Kotorska Bay from ancient times up to 1918.

Besides these two State Archives, there are also those established in Municipal Centres in Montenegro, but a half of the municipalities still do not have the most elementary conditions for preserving and protection of archive material. Significant change in the status of Archive Institutions was done in 1992 when, instead of Archive institutions in the field of culture, a unique republic administrative organisation was established under the present name.

After the Regulation on Establishment of Historic Archive of Kotor (1949) and the first Law on State Archives (1951) entered into force, there are two more Laws adopted up till now in this area in Montenegro; Law on Archives (1963 and 1965), Law on Archive Activity (1978) and the newest Law from 1992 (amended in 1994). Supervision of the work of State Archive is within the competence of the Ministry of Culture, and it is financed by the budget of the Republic. The State Archive does not have its own income, except when it offers special services (Xerox copies, microfilms, etc) upon the request of users. Incomes obtained in this manner are minimal and do not represent an important point in State Archive income.

The issue of professional education and training for archive personnel through educational system remains unsolved. Employees in the Archive have been trained and educated through lectures and seminars or by attending specialised courses or postgraduate studies in the field of archive out of Montenegro.

Before the Archive Reform (1992), there were 69 employees in Montenegrin archives, and today there are 186 employees, out of which 58% have university degree.

Today, State Archive of Montenegro (DACG) is a member of International Council of Archive and European Organisation of Archives. Numerous agreements of cooperation have been signed with national archives of Slovenia, Croatia, Macedonia, Albania, Poland, Bulgaria, Italy and Romania. Signatories of those agreements are responsible for preparing and implementation of annual programmes. The State Archive has its magazine *Archive Data* and implementation of ARHIS project is ongoing.

3.1.4 Protection of Natural Property

In the period after the Second World War protection of nature in Montenegro was carrying out in several phases, through which it was raised an awareness that effective protection could not be carried out only by legal protection of plant and animal species, but whole areas needed to be protected, such as those that were designated as natural parks in 1952 (Lovcen, Biogradska Gora and Durmitor).

The protection of natural property became even more important after designation of Montenegro as Ecological State by the Parliament in 1991.

Today, these issues are regulated in certain parts by: the Law on Protection of Nature, Law on National Parks, Law on Freshwater Fishing, Law on Maritime Assets; Hunting Law, Law on Town Planning, etc.

Through the application of administrative norms, Republic Institute for Protection of Nature, founded 1961, carries out activities of protection of nature in Montenegro. The Institute is authorised to protect particular plant and animal species, monuments and nature reservations. The Institute has a Central Registry of protected objects of nature in Montenegro. Every object that is entered in the Registry has certificate issued from the Institute and afterwards published in Official Gazette of the Republic of Montenegro. Since 1968, the Institute has been publishing scientific magazine *Glasnik*.

Montenegro has also a public enterprise called National Parks of Montenegro, which is responsible for four national parks: Biogradska gora, Durmitor, Skadar Lake and Lovcen.

Protection of nature is under the competence of the Ministry of Culture, although with forming of the Ministry for Protection of Environment (now it is a sector in the Ministry of Town Planning) during '90s, large part of responsibilities was delegated to this Ministry. Unfavourable situation in human resources in institutions dealing with the protection of nature, as well as scarce financial resources allocated for this area, significantly influence efficiency of implementation of plans, programs and protection measures. Higher education of the personnel from the field of biology can be obtained at the relevant department at the Natural Sciences and Mathematics Faculty in Podgorica. Since 1961 another scientific institutions at the University of Montenegro has been dealing with researches in this area, that is the Institute for Sea Biology in Kotor.

There are currently 163 employees in the activities for protection of nature, out of which 22 in the Republic Institute for Protection of Nature in Podgorica, 116 in the Public Enterprise

National Parks of Montenegro, and 25 in Natural History Museum in Podgorica. For the physical protection of natural property of national parks there are 71 workers employed.

There is a significant number of NGOs involved in nature protection activities in Montenegro on local, regional, republic and international level.

Republic Institute for Protection of Nature, National Parks and Natural History Museum in Podgorica own relatively good and modern equipment necessary for the process of inventorying, preparation and storage of natural and other materials.

The role of the State in development of activities of nature protection is reflected in attempts to find adequate ways of financing, which, having in mind continuous economic difficulties, remains to be an unsolvable problem, especially when it comes to national parks.

Local authorities should have more important role in the protection of nature, since protected natural objects are located inside the territories of one or more municipalities. The more active role signifies that local authorities, with more responsibility and determination through its secretariats for town planning and construction inspections, should provide legal implementation and respect of adopted planned documents.

In the period of founding the activities related to the protection, up to the disintegration of the former Yugoslavia, Republic Institute for Protection of Nature and institutions for nature preservation had relatively intensive international cooperation. Cooperation was made through the Yugoslav Commission for Cooperation with UNESCO on the occasion of inclusion the National Park Durmitor, canyon of river Tara, and Kotor and Risan Bay on the list of international and worldwide important objects for the protection of natural and cultural heritage, as well as with inclusion of Skadar lake on Ramsar List (Ramsar bureau). Cooperation is also established with EUROPAEC federation, World Commission for Protected Areas, World Organization for Protection of Nature and other organisations and ecological associations.

Necessary actions that should be taken in order to improve the condition of this field should be the following:

- Pass a new Law on Protection of Nature and Protected Natural Property according to recommendations and standards of competent international organizations and bodies;
- Finance National Parks of Montenegro from the Republic budget;
- Continuation of the activities of registering, inventorying and valorisation of the whole natural heritage in Montenegro;
- Create an electronic database about protected objects of nature;
- Popularisation of the importance of nature protection and activities among the wider public through educational system and media, as well as through ecological expeditions;
- Elaborate the terms of valorisation of natural heritage through cultural tourism.

3.1.5 Archaeology

Interest for archaeology in Montenegro began in the second half of the 19th century, when according to the decision of Prince Nikola I Petrovic Njegos, had started the archaeological researches of important Roman city of Duklja (*Doclea*) near Podgorica.

In 1961, Archaeological Collection was established and it put together the activities of collection, processing and preservation of archaeological objects in Montenegro. Respecting, as the base of its work, the principle of museum, the Archaeological Collection, in the space

of 50square meters, organised smaller exhibition of archaeological material, which was closed in 1978. During its existence, the Collection had carried out numerous archaeological excavations, independently or in cooperation with other institutions. Until 1998, activities of the Collection, mostly because of the lack of personnel, were rather attempts to define its role and status in the society, than to perform archaeological research.

The same year, the Centre for Archaeological research was formed on the republic level with the aim to replace previous practice of disorganised, scattered and partial approach in performing archaeological research to more organised and planned one. Although it operates according to the Law on Museums, Law on Protection of Cultural Monuments, and *Code of Conditions and Ways of Performing Archaeological Excavation and Research*, the Centre discharged from its authority a part of work of museum character (collecting, preserving, and exhibiting the archaeological material). It would be necessary to bring a regulation, which would regulate and prevent numerous problems and misunderstanding in overlapping of competencies of the Centre and municipal museums containing archaeological collections and performing archaeological researches.

There are 18 employees in the Centre, out of which six are archaeologists with university degree, four conservators; others are assistants and technicians. For the moment, this structure can meet all needs of the Centre. Six archaeologists with different specialisation are capable of performing all types of archaeological research, while conservators can perform preventive conservation (of stone, metal, ceramics and glass).

Centre for Archaeological research is the only institution within the Ministry of Culture without its own permanent premises.

Proposed measures for improvement of the activities are:

- Provide permanent premises for the Centre for Archaeological Research;
- Create a databases on archaeological localities, archaeological researches and museum archaeological holdings in museums on the territory of Montenegro;
- Ensure a safe model of financing of archaeological researches according to the planned projects;
- Valorisation of the archaeological sites of Montenegro for the purposes of tourism.

3.2 Area of creativity

3.2.1 Theatre art

The first theatre play in the Principality of Montenegro, drama piece called *Balkan Czarina*, by Nikola I Petrovic Njegos, was performed by Voluntary Amateur Society from Cetinje, what marked the beginning of an organised theatre activity. This performance, initiated the construction of *Zetski Dom* in Cetinje, a building intended for all kinds of cultural and artistic life in the Montenegrin capital.

The activity of this institution and its groups of artists significantly influenced appearance of amateur societies in other towns, and therefore, in 1909, there were eleven voluntary amateur societies with 216 amateurs in Montenegro. In 1910, in *Zetski Dom*, a professional theatre was founded – National Theatre of Principality of Montenegro, which existed until 1915.

After the Second World War, besides the National Theatre, there were Pioneer Theatre and Puppets Theatre, and these two theatres joined in one in 1957, called Theatre for Children. In the '50s, there were four more professional city theatres (Kotor, Pljevlja, Niksic, and Titograd). They did not last long, because in 1958, it was decided that that activity should be

centralised, and that one strong republic theatre should be established in Titograd. According to that decision, theatres became semi-professional ensembles.

After the decision on centralisation of theatre system, theatre life in Montenegro was limited to National Theatre of Montenegro, renamed in 1969 into Montenegrin National Theatre and Pioneer or Children Theatre, established in 1951, which is now called City Theatre.

Montenegrin National Theatre (CNP) in Podgorica with respectable artistic results and position among ex-Yugoslav theatres did not manage to compensate for what was lost with closing down of other local and city theatres. Sharing the destiny of general "lack of strategy" and turmoil in Montenegrin society, it was completely destroyed in big fire in 1989, which paralysed every possibility to regain its primary functioning for the following several years.

In 1997, CNP moved into reconstructed building and experienced its full re-affirmation. The management and artistic teams successfully implemented new concept of development of this theatre. In couple of seasons (from 1997), CNP organized numerous creative plays with the participation of domestic and visiting actors, directors and other theatre artists from abroad and from almost all ex-Yugoslav republics. The most successful projects of renewed CNP took place in the last couple of years and achieved significant recognitions in visiting tours and festivals in other national centres. It is important to mention that in the projects of CNP the best young artists from the Faculty of Drama in Cetinje found their place.

Besides the Montenegrin National Theatre, the Royal Theatre *Zetski Dom* is also a republic institution. Both theatres are financed from the budget through special provisions, which are precisely set in the budget of the Ministry of Culture. For illustration, out of the total budget funds planned for the year 2003 (1.54% of the total) 21.40% is allocated to the Ministry of Culture, 49.30% to public institutions in the Republic and 5.90% to Zetski Dom.

City Theatre in Podgorica does not have its own stage and usually performs plays in Cultural and Information centre *Budo Tomovic* in Podgorica. Professional theatre life in Niksic was renewed in 1999, founding the City Theatre. City Theatres in Niksic and Podgorica were established and financed by local authorities and their budgets, with periodical assistance for certain projects by the Ministry of Culture.

Besides aforementioned theatre institutions, there are also Theatre City in Budva, Centre for Culture in Tivat and Festival *Barski Ljetopis* in Bar that are dealing with production of professional theatre performances with ad hoc ensembles.

There are also several amateur theatres active in Montenegro (Bijelo Polje, Herceg-Novi, Podgorica), mainly as a part of Centres for Culture financed by local authorities.

Two professional associations participate within Montenegrin theatre system: Association of Drama Artists (77 members) and Montenegrin Association of Theatre Experts and Critics (17 members).

In 2001, for the first time in Montenegro the Law on Theatre Activities entered into force, which normatively regulates area of theatres.

Faculty of Drama has been existing in Cetinje for several years and has three departments: for acting, directing and production. The Ministry of Education and Science finances it.

Proposed measures for improvement of the activities are:

- Establish two regional theatres with professional ensembles: one for the North of Montenegro and one for the South;
- Support creation of professional theatres which would perform plays in Albanian language;

- Provide stage for the performance of the City Theatre in Podgorica;
- Stimulate involvement of the local authorities in financing and ensuring better technical and organisational conditions for activities of the existing city theatres;
- Create specialised institution which would deal with research of the history of Montenegrin Theatre and actual theatre practice, preserving, processing and presenting of the theatre material;
- Create pre-conditions for more active cooperation between national and city theatres with the aim of implementation of joint theatre projects – co-production;
- Improve and develop international cooperation of Montenegrin theatres.

3.2.2. Music and Dance

In the music culture of Montenegro since 1947 till the present day, many activities (music pedagogy, music performance, music creation work, musicology and publishing) appeared successively and, depending on the various factors developed with different rhythm or stagnated in development.

Apart from the music education (14 lower schools with 2,285 students, 3 high schools with 222 students, and Academy of Music with 112 students) and one ensemble (Chamber Orchestra of Radio Television of Montenegro (RTV), founded in 1959 as Radio-Orchestra), none of those activities is institutionalised. Around twenty active artists-performers work as teachers at the Faculty of Music Art in Cetinje (16), Centre for Music and Ballet in Podgorica (1), Secondary school for Music in Kotor (1), and in the Chamber Orchestra RTV (2). From the '80s of the 20th century, Symphony Orchestra of RTV was, due to members "drain" caused by financial problems, reduced to the Chamber Orchestra consisting of around fifteen members. With participation of soloist from surrounding countries, the Orchestra regularly has concerts, playing works of world famous authors and national (although modest ones) authors.

Local authorities finance elementary music education, while secondary and higher music education (Academy for Music founded in 1980) is financed by the Ministry of Education and Science. Studio for ballet and similar initiatives operating in several Montenegrin towns are financed with the support of local authorities or through self-financing. Being a part of its motherhouse, the Government finances the Chamber Orchestra RTV.

Activities of the Association of Composers founded in 1969, and reregistered as NGO in 2000, is still financed by the Ministry of Culture.

The Ministry of Culture, directly or indirectly, supports various music manifestations and programmes, mostly during the summer time (Theatre City Budva, Kotor Art, Barski Ljetopis), and sometimes provides funds for participation of young artists at international competitions or other individual projects.

Educational institutions for music have very bad equipment. Only a few schools have music laboratory, and the condition of music schools is almost identical. Rare are schools that have one decent concert piano, or semi concert piano. Other schools, as well as towns, in whom they are located, do not have even one piano, which could be used for concert performance, and thus, those areas are devoid of the possibility to enjoy concerts performance. Neither Montenegrin National Theatre, where the programs of great quality are performed, has a suitable concert piano. Therefore, it is only the Academy for Music that has on its disposal more concert pianos and other instruments, and since three years ago it has an Electronic Studio, the most modern of a kind in Montenegro.

All public concerts are very well visited. Among the audience, the highest percentage is young people. Income of concert and other activities can not be realised and therefore there is no music stage (except those for shows) that independently ensures its income.

Students and collaborators regularly attend specialisation courses, workshops and seminars in Montenegro and abroad. Around twenty students with university degree managed to get scholarship from abroad for specialisation in Russia, Italy, Germany, and France.

Although Montenegro still lacks some music institutions (professional choir, opera, ballet), and some activities function on semi professional basis or have terminated their activities, the critical and urgent issue that remains is Symphony Orchestra. Creation of Symphony Orchestra would not only prevent students with completed Academy for Music to go to another country, but it would change, on the long run, development trends of music culture and art. Moreover, achievements in the field of symphonic creativity of our authors, neglected for such a long time because of unexisting performance body, would have conditions for its prosperity.

Proposed measures for improvement of the activities are:

Since music emancipation of one area is very long and complex process, which in every phase requires great financial investment, and since it is impossible to determine all of those process together and at the same time, priorities in the development of the music life in Montenegro should be:

- Establish the National Symphony Orchestra;
- Form profession choir within the Academy for Music or Montenegrin National Theatre;
- Found Secondary School for Ballet in Podgorica with the aim of improvement of this neglected activity and national production in the field of music and scene;
- Equip music schools with instruments, notes, and devices for sound reproduction and stimulate neglected department within;
- Stimulate and give support for establishing NGOs in this field.

3.2.3 Fine Arts

Roots of the contemporary painting - artistic life in the recent history of Montenegro can be traced from the last quarter of 19th century. In the period at the end of 19th century and beginning of 20th century, the first generation of Montenegrin artist was formed in European centres. In that time, first art exhibitions had been taking place in Cetinje. In the period between two World Wars very important generation of Montenegrin artists was actively involved in art life of Belgrade, as the capital of newly formed state (sculptor Risto Stijovic, painters Milo Milunovic, Milos Vuskovic, Jovan Zonjic, Mirko Kujacic, Mihailo Vukotic, Petar Lubarda).

During the second half of 20th century, Montenegro was experiencing strong and continuous expansion of fine arts and this process was marked by different "waves". The first, and maybe determined "inspiration" of fine arts in Montenegro occurred right after the Second World War, when already recognized artists like Petar Lubarda, Milo Milunovic, Milos Vuskovic and Mirko Kujacic returned from Belgrade to Montenegro. They founded School of Art and Association of Artists of Fine Art in Cetinje, institutions that significantly contributed to development of fine arts in the country. In the early '50s when in Yugoslav arts began the process of rebellion against officially promoted and ideologically fitted social-realism style. In this process, Montenegrin artists gave special contribution, especially Petar Lubarda, as a father of our abstract art. His exhibition held in Belgrade in 1951 marked an official end of socio realism in the arts at the territory of ex-Yugoslavia. (Petar Lubarda won several

awards: Award of the II Biennial in Sao Paulo in 1953, First Prize on the Biennial in Tokyo in 1955, and National Award Guggenheim in 1956).

The second, very important wave in the process of expansion of fine arts in Montenegro was in the '80s of the 20th century. In that period, a generation of young and talented artist returned to Montenegro from their studies in Belgrade, bringing new ideas into the life of arts. The third wave can be identified in the processes during the '90s of the 20th century. This can be attributed to three important generative factors. On one side, this wave was influenced by the events on artistic scene during the '80s. The second factor is certainly establishing of the Academy of Arts in Cetinje. Finally, it was especially inspired by important events from all previous Cetinje Biennials and international painting exhibitions where people had an opportunity to see works of numerous important artists from world art scene; particularly those who demonstrated values of non traditional artistic ways of expression: installation, video and performance.

In 1950, the Art Gallery was formed in Cetinje, and it is the oldest and the most distinct institution of that profile in Montenegro. Today it is the Museum of Arts, one of the units of the National Museum of Montenegro. Its initial fund consisting of 240 exhibits was significantly enriched, so today it has a holding of 2,875 exhibits among which there are the most famous works of ex-Yugoslav and Montenegrin fine arts. Publishing activity within the museum is mainly related to issuing catalogues for exhibitions. On the other side, experts publish their works mainly in daily press.

Modern Gallery was founded in 1961, and the Gallery *Risto Stijovic* in 1969 in Podgorica. Since 1974, together with the City Museum, they have been integrated into one institution called Museums and Galleries of Podgorica. In 1983, the Gallery of Non Aligned Countries was established, and today it is the Centre of Modern Arts of Montenegro.

Institutions, which have been financed by the State from their foundation, are the Art Museum of Montenegro (within the National Museum of Montenegro) and the Centre of Modern Arts in Podgorica. Other institutions disposing with material related to the history of art of Montenegro have local character and they are financed by the municipal budget. Extremely significant objects of historic and artistic character are kept in Montenegrin monasteries and churches (as parts of architectural complexes or in monastery treasuries). That holding has a great importance and is protected by the Republic Institute for Protection of Cultural Monuments of Montenegro.

Association of Fine Artists of Montenegro was established in 1946 in Cetinje, and today is financed by the Ministry of Culture, although it reregistered and has a status of NGO. The Association of Applied Artists plans to renew its activity. There is also an active Association of Art Historians, and Association of Montenegrin Galleries registered in 1999. There is also an Association of Painters *Slikarski Uranak* from Podgorica that has around 100 members among fine artists, amateurs and professionals. Its work, usually in a form of artistic colonies, is organised in almost every area of Montenegro.

The first School of Arts of Montenegro was founded in 1947 in Cetinje (from 1948-1957 it was operational in Herceg Novi as a School for Applied Arts, and since 1957 as a School for Artistic Craft). The school was renewed in 1991 in Cetinje, under the name Secondary School of Fine Arts *Petar Lubarda*.

The Faculty of Fine Arts was established in 1988 also in Cetinje in 1988.

Proposed measures for improvement of the activities are:

Compared with other bigger and more developed countries, Montenegro has interesting potential in the area of fine arts, especially when it comes to modern and contemporary arts.

For more adequate promotion of these potentials it is necessary to develop a strategy that would be based on reliable values criteria that would help in identification of what is "European" in our art, as well as of what makes our art specific inside the European context.

- Strengthen publishing activities in the area of fine arts culture: creation of monographies of the most important persons, accompanied with the retrospective exhibitions, with professional marketing- promotional materials;
- Improve networks of museums and galleries both in terms of physical-forming appearance and in terms of specific internal museum demands and needs;
- Systematically improve educational work with public, especially with younger generations.

3.2.4 Cinematography

Film activity in Montenegro begun with showing the first films in the Kingdom of Montenegro. First permanent cinema was established in *Zetski Dom* in 1911 in Cetinje. In the period between the two World Wars, there were 12 cinemas in Montenegro.

After the Second World War, organisation of cinematography activity and cinema networks building in Montenegro took place in all important areas. The most important issue was to resolve deficit in professional personnel. Candidates were sent in other centres of Yugoslavia for practice or film courses.

At the beginning of 1948, the Government of the Republic of Montenegro established an enterprise for film production called Lovcen Film (primary it was located in Cetinje, then in Herceg Novi, and finally in Budva).

In 1956, the enterprise reorganized in three units: Lovcen Film (exclusively for production, Mediterranean Film (for technical services) and Zeta Film (for distribution). Lovcen Film produced its first documentary film in 1951 and its first motion picture (*False Tsar*) in 1955. Before it ceased to exist in 1965, Lovcen film had produced 110 documentary and 11 motion pictures in its own production and 4 in co-production.

High quality production of Lovcen Film films was supported by Federal Fund, which was up to the 1962, a centralised institution. After the abolishment of the Federal Fund, resources for funding cinematography were formed in republic funds from revenues of distribution of foreign and domestic films at their own territories. This almost halted all film activities, because Montenegro, taking into consideration modest cinema network (38 permanent cinemas), could cover from the republic fund only 30% of the average cost of a motion picture. This situation marked the beginning of the period of stagnation in Montenegrin cinematography. After the closing down of Lovcen Film, many directors, actors and film workers left Montenegro and continued their work in other republics or countries.

In 1996, a new enterprise for film production was established - Film Studio with headquarters in Titograd (Podgorica). Due to the constant lack of financial resources, this enterprise was realising its production through cooperation with other production houses in SFRJ (Social Federal Republic of Yugoslavia).

With the separation of its technical base and with the creation of Mediterranean film, Lovcen Film was left without resources for production. Despite the plans and ambitions of Mediterranean film, it never managed to have a complete technological corpus necessary for film production. It never had its own film laboratory and sound studio, so the technical processing of films was done elsewhere, which made the production of films more expensive. With all this unfavourable circumstances Film Studio in Titograd produced 35

documentary films, 19 independently and 16 in co-production, and 12 motion pictures all in co-production.

The highest number of cinemas, 32, Montenegro had in 1966 and 1967, and the smallest number in 1979, 24, after the damage caused by catastrophic earthquake. In this period, the total annual budget for cinematography in the Montenegro was hardly one third of the production cost for one motion picture. Unfavourable position of cinematography in Montenegro required a new alternative for permanent financing of film production. In 1979, an agreement about joint action for film production and distribution was signed between Film Studio and Zeta Film (Budva).

When the first fruits from the above-mentioned agreements were expected, Montenegro was struck with catastrophic earthquake (1979) where the main building of Zeta Film was heavily damaged what almost paralysed its work. However, until 1991, Zeta film produced 25 documentaries and 3 cartoons in its own production and 9 motion pictures (all in co-production). Up to the 1991, it imported for Montenegrin and Yugoslav cinema market 891 motion pictures. Since 1995, Zeta film has been organised as shareholding enterprise. With the disintegration of Yugoslavia, Zeta Film was left without large part of its market, and without even small number of cinemas in Montenegro.

For more than 20 years, Montenegro has been lacking a continuous film production. From time to time, some documentary film or motion picture is produced. Import of films was halted for more than 15 years, and number of cinemas is smaller than several decades ago (10 cinemas, that are operational today, do not have adequate conditions, they are abandoned and in technical terms out of date; none has a Dolby stereo system).

The only existing distributor, Zeta Film is no longer importing films, and private and state TV are the biggest film importers (often violating copyrights: problem of piracy!) and without paying taxes or contributions which would be eventually directed into the fund for film production.

Recently founded Faculty of Drama Arts in Cetinje educates film directors, actors and organisers, but the production does not exist. For the Montenegrin Cinema Library, founded in 2001, the basic conditions for work are still in the preliminary phase (there is no room for showing films). According to the current legislation on cinematography, all three segments of cinematography are in state ownership. Cinema ownership is still undefined, and there is a declining tendency when it comes to cinemas that belong to the municipal Cultural Centres. A new Law on Cinematography, which would regulate import and showing of films, and provide conditions for continuous film production, has not been drafted so far.

Proposed measures for improvement of the activities are:

- Cinematography in Montenegro should remain under the state care, because it is the only way to revitalise the overall activity, taking into consideration its current condition;
- Change regulations, that is, draft a new Law on Cinematography which would stipulate conditions for budgetary financing, as well as producer crediting, tax exemption for sponsors investing in film production, tax introduction for TV stations, income from the services to foreign producers, etc;
- Stop piracy in video clubs and TV stations programmes.

3.2.5 Alternative and Experimental Art

Relatively common method of cooperation of so called "official" or institutional culture and "unofficial" alternative or experimental, on one side is provision of institutionalised framework

for alternative practice, providing support in terms of logistics, space, technical, and sometimes financial for their beginning and functioning. On the other side, “unofficial” cultural initiatives with their concepts and programmes, new events, new audience, new forms of “cultural behaviour” activates even cultural institutions, which, in the state of partial or complete passivity, financial or creative incapability, lack of willingness and initiative, cease to be creators of dynamic cultural life. In this context, positive example in Montenegro are those initiatives (DODEST, FJAT, FIAT) that started their activities from the alternative and experimental positions and enjoyed such a status over time as a “tradition” which was against institutionalisation or it was “institutionalised” in an alternative way.

DODEST was created as Experimental Student Theatre in 1974. In 1985, it evolved to FJAT (Festival of Yugoslav Alternative Theatres), structured as a synthesis of multimedia projects, as a space for promotion and affirmation of alternative and experimental groups and projects, and as the final cultural manifestation of ex Yugoslavia. Since 1996, FIAT (Festival of International Alternative Theatres) represented a platform for the most intensive international cooperation of DODEST. Seeking for a new theatrics ways of expression, DODEST chose, from the aesthetic-gender aspect, choreography drama and techno-opera in this phase.

Biennial of Cetinje (international Biennial of modern art), established in 1991, is the strongest actual cultural concept in Montenegro with international reputation. Biennial functions as a witness and commentator of all destructive processes, which marginalised and devastated culture in Montenegro and surrounding ex-Yugoslav region. The first Biennial was the last joint exhibition of artists from ex-Yugoslavia, while the second one, with the title *Seeing in dark*, was dedicated to the victims of ethnic cleansing in ex-Yugoslavia. This manifestation, with its multimedia projects engages different parts of town, museums and galleries, as well as private and public ones. Biennial gives a direct insight into international experiences, but at the same time, it offers a possibility for domestic artists of different affinities and predispositions to start practicing on their own those forms of creative expressions, which environment still treats with disagreement and disbelief. Biennial shares the same destiny of those cultural initiatives in Montenegro that begin and end with *great idea*. In the realisation, mentioned effects often have a direction of unacceptable improvisations. “Last minute solutions” have a sweet taste of miracle, but not a structure of carefully planned, and progressively and logically developed action with proper estimates of “field conditions”, and possibilities, and nature of “outside factors”.

Almost by the rule, alternative and experimental cultural practices are located in domains of individual activities, in part of non-government organisations’ actions (Montenegro Mobil Art) or festivals and manifestations (sometimes DODEST, FJAT, FIAT, Budva-Theatre City, Cetinje Biennale). They are dislocated in flexible sphere of sub cultural phenomena (popular music, alternative multimedia groups).

3.2.6 Amateurism

Amateurism in Montenegro has a long tradition, but only since 1945, it has really expanded and there was almost no place without its cultural-artistic or cultural-educational associations. This was a time of organising huge, mass manifestations (festivals and competitions) on municipal, county and republic level. Today among the most important are Festival of Drama Amateurs of Montenegro, Music Youth Festival of Montenegro, Encounters of Brass Orchestras of Montenegro, Festival of Folklore of Montenegro, Encounters of Reciters of Montenegro, etc.

Almost all municipalities in Montenegro have numerous cultural and artistic associations, as typical forms of organising and demonstrating amateur works.

Activity of cultural and artistic associations and other amateur organisations is financed depending on case to case. Usually, State finances certain program activities or participations on festivals. If someone from professional personnel is engaged all the time (usually choreographers or secretaries), municipal cultural centres or cultural-educational community finances his/her salary.

Proposed measures for improvement of the activities are:

If we want amateurism to become an area of gathering and engagement of larger number of young people, as well as personnel and professional base for further academic education and professional practice in culture, following necessary steps should be taken:

- Ensure rooms for work of amateurs and amateur ensembles, making abandoned Cultural centres operational, especially in suburban and rural areas;
- Provide permanent budget line for financing amateur programme activities in the municipal budget;
- Promote of cooperation between cultural and artistic associations and exchange of experts, because on these principles significant results can be achieved;
- Define criteria for funds distribution for programs and activities of amateur association;
- Define more organised and richer cooperation with professional institutions (Theatres, RTV).

3.2.7 Culture of national minorities

According to the last census (1991), national and ethnic structure of Montenegro is as follows: Montenegrins (61.86%), Muslims – Bosnians (15.57%), Serbs (9.34%), Roma (3.42%), Croatians (1.02%) and other 18 national and ethnic groups.

After Montenegrins, Muslims-Bosnians are the largest nationality in demographic structure of Montenegro (according to the census from 1991, there are 14.57% of its population). By the end of 19th and beginning of 20th century, at the territory of Montenegro, there were numerous cultural and artistic, syndicate and union association, which nourished Muslim culture and tradition.

Nowadays, in Montenegro, there are no cultural institutions or manifestations which would study and present culture of minority Muslim-Bosnian people in adequate way, at least not those, which are funded by the State budget. One of such institutions, established by the Government decree in the second half of 2001, was Centre for Preservation and Development of Culture of National and Ethnic Groups, as a nucleus of cultural activities for all national minorities in Montenegro.

There are several NGO operating in Montenegro with the main purpose of presentation and promotion of culture and cultural heritage of Muslims-Bosnians. The most important organisation is magazine *Almanac*, established in 1993. This magazine achieved significant results in the field of publishing activities, and gave significant contribution in preservation of the national and cultural identity of Muslims-Bosnian people.

In order to achieve revitalisation and full development of culture of Muslims-Bosnians in Montenegro, there should be a space offered to them, so that they could become relevant factors in creation of cultural life, while keeping their subjectivity and identity. Special attention should be paid to revitalisation of cultural heritage, which represents a significant segment of culture of this people.

Albanians are ancient nation in the area of Montenegro. In demographic structure of Montenegro, they represent 6.57% of population according to the census from 1991. They mostly live in areas of Ulcinj, Plav and Tuzi.

Although, there were no institutions for nourishing the culture of this nation, for the short period, real conditions for more complete development and improvement of culture and creativity of Albanian population in Montenegro were created. Education in those areas with mainly Albanian population is in Albanian language. Up to 1990, there was a literature magazine *Koha*, published in Albanian language and financed from the state budget. Since 2002, a new magazine in Albanian *Koha Javore* has been published under the auspices of the State. Montenegrin national Radio station broadcasts everyday 15 minutes programme in Albanian, and once a week, a half an hour shows. Montenegrin National TV broadcasts daily news in Albanian every day and one-hour TV show *Mozaik* once a week. Podgorica's newspapers *Polis* have also been publishing a regular column in Albanian since 1981.

For the further promotion of Albanian culture and art in Montenegro, the Ministry of Culture of Montenegro has signed a protocol on cooperation with Ministry of Culture of the Republic of Albania, followed by protocols between respective institutions: Academies of Science and Arts, Universities and State Archives.

There are numerous non-government organisations, which are active in the field of culture of Albanian people: *Art Club* from Ulcinj, magazine *Lemba* and association *Ilirikum*.

Croats, according to official census, represent 1.02% of population of Montenegro. They mainly live in Boka Kotorska Bay and in the areas of Budva and Bar.

Today, the cultural association *Napredak* is active in Donja Lastva (Tivat), as well as Croat Citizens Association of Montenegro in Kotor, which, among other things, plans to incorporate cultural initiatives in all Montenegrin cities in which Croats live. Among church choirs the most famous are cathedral singing ensemble *St. Tripun* in Kotor and church singing ensemble *St. Mathews* from Dobrota. In the area of publishing there are a publishing house *Gospa od Skrpjela* in Perast, as well as Catholic monthly youth magazine *St. Nikola* published in Bar.

Roma population, the third large national minority in Montenegro, does not have its own cultural association or TV and radio shows in Roma language. Only one page in magazine for internally displaced person is devoted to existential issues of Roma people. There are several Roma NGOs operating in Montenegro. The most important is *Pocetak* from Niksic, which by the end of 2002, has been implementing project on multiculturalism and education of Roma in Montenegro about their culture, tradition and customs, as well as education about cultural contents of other people and national minorities.

3.3 Cultural Industries

3.3.1 Library activity

Librarianship in Montenegro started with foundation of the Cetinje Library (1868), the State Library and Museum (1893) and with the enactment of the Law on Prince's Montenegrin Library and Museum (1896) and the Law on Press in Principality of Montenegro (1905).

Modern librarianship in Montenegro started with establishment of Earthly National Library in Cetinje in 1946 (from 1964 it exists under the name of Central National Library *Djurdje Crnojevic*) and Society of Library Workers of Montenegro (1952).

After the Second World War, a process of forming libraries of different types started school, scientific, public and university. In 1958, total number of libraries was 540. During the mid '90s the number of libraries significantly decreased, so today in Montenegro there are: CNB *Djurdje Crnojevic*, 21 national, 13 university and 10 specialised libraries, library of Montenegrin Academy of Science and Art, and 220 school libraries.

Majority of municipal libraries (except those in Podgorica, Herceg-Novi, and Pljevlja) are operating within the cultural centres, which are independent institutions founded and financed by local authorities. They are working in inadequate premises and their books fund is 0.75 book per capita (this is a way under the Library standard of 1.6 books per capita). Problems they are facing with are: impossibility for proper training/education of personnel, lack of appropriate public catalogues, improper technical measures for protection of library materials, disorganised registry service and one-dimension work with users. Also, public libraries founded by local authorities usually do not have basic communication links for information collection and exchange, and the overall fund shows no tendency of increase because of low publication repurchase.

Basic starting points for further affirmation of library activities of municipal libraries would be: planned repurchase policy, uniformed processing of library materials according to international standards, connecting funds through centralised catalogues, inter-library exchange of information and borrowing of publications, promotion of educational, development, planned and analytic functions and permanent preservation and protection of library materials.

Specific aspect in the library activity is education of library personnel. Only CNB *Djurdje Crnojevic* organises professional education for library personnel. Commission appointed by the Ministry of Culture administers the exams.

CNB *Djurdje Crnojevic* is a national, depository, general, scientific library of Montenegro. It operates as a public institution of special interest for the Republic. It is located in Cetinje, on two locations, and has 1,450, 000 library units. The library is almost in total financed by the budget of the Ministry of Culture, except of the amount collected from membership fees. It operates as main library and has relatively numerous and various background structure of employees. Library keeps inventory books and produces authors and specialised catalogues of monographic publications. This institution has a significant international cooperation through exchange of experiences and publications. Its funds are filled with legal, free "compulsory copies", which are not regularly updated, due to irresponsibility of publishers. Cultural, historic and especially archaeology-graphical research and technical protection of library materials of special cultural importance in the territory of Montenegro are its most important tasks. Its funds and old books are in quite bad condition. Library is attempting to organise scanning, and digital recording of rare titles, newspapers and magazines.

Despite all difficulties, Montenegrin librarianship is adopting modern standards with the introduction of COBIS-SICRISO system. It is expected that the mentioned project will be implemented, and linking libraries into an uniformed information system will enable adequate conditions for overall development of librarianship in Montenegro.

Proposed measures for improvement of the activities are:

- Draft a new Law on Library Activity (the present one was adopted in 1989);
- Achieve organisational independence of municipal public libraries;
- Provide support to Central National Library *Djurdje Crnojevic* in terms of strengthening its function as a central/main library, its services for development and protection of library material;
- Find new ways for financing library activities;
- Create conditions for direct provision of important international productions;

- Improvement of scientific research and publishing activities;
- Improvement of technical and organisational conditions for library work;
- Create conditions for the higher education for library workers at the University of Montenegro.

3.3.2 Publishing

In 1493 in Montenegro, only four decades after the invention of first Gutenberg press, *Obod* Printing house had started with its activity, in which the first Cyrillic book of South Slaves, *Oktoih Prvoglasnik*, was printed. In the history of printing press, *Obod* was significant because of the fact that it was the first state owned printing press in Europe (founded by Djurdje Crnojevic – ruler of Montenegro at that time). When Montenegro fell under Turkish occupation, *Obod* ceased to exist, and book printing continued in Venice (due to activities of Bozidar Vukovic Podgoricanin and his son Vicentije) and in the crypts of Montenegrin monasteries (by copying).

Four centuries had to pass until the new printing press was established: in 1833, Bishop (Vladika), ruler and famous poet of Montenegro Petar II Petrovic Njegos obtained a printing press where he printed his first book. The destiny of this printing press was unique in history: it was melted into ammunition for guns in the period of defence from Turks. In 1860, the State printing press was established, and in the second half of 19th century, there were several printing shops in Montenegro. From 1494 till 1945, there were 1,500 titles published in Montenegro, which represents significant cultural achievement if we consider historic and other circumstances during that period.

Significant increase in this area in Montenegro occurred in the period after the Second World War. Publishing sector, as well as, other non-economic sectors was financed from the state budget. Situation today is different and publishing sector is trying to secure and create its social position in changed environment.

In today's economic conditions (privatisation and transition), publishing infrastructure is becoming different: clumsy institutional forms with dozens of employees are disappearing, while smaller, more efficient firms are gaining ground. This transformation has also some negative effects - publishing is often simply one of many activities they deal with and usually they do not have well defined personnel policy. Two previously leading companies in this business, *Pobjeda* and *Obod*, are the best examples of how old and heavy mechanism of publishing business cannot survive in new environment.

If we want to evaluate publishing production according to the number of printing shops (for this report 20 more significant printing shops out of existing 40 were taken into consideration), then the first impression would be that this area is relatively wide and well structured. However, in institutional sense its largest part is pretty scattered, unequal and inconsistent in terms of material, personnel and professional structure. Smaller number is dealing with publishing as their primary activity (CID, Oktoih and recently DUKS, all from Podgorica).

Other publishers in the Republic have publishing as one of their activities. Corresponding to this fact is their employee structure: in exclusively publishing houses and other institutions with consistent and program oriented publishing sector, in general, there are more professional, permanent employees (CID – 4, Obod – 7, and Oktoih – 17). In certain cultural institutions with publishing activities, there are no permanent employees for publishing because employees from other sectors carry out that activity. Some publishers, however, are registered as NGOs and their work is on voluntary basis.

Economic and political crisis present for the past twelve years have negative effects on stability of state budget and social status of individuals and their purchasing power. This resulted in decreased circulation and number of titles of publishing institutions, which relied on state support. The average book circulation is 500 copies, but more recently, this number is 300. In spite of all this, it is important to emphasise that having in mind economic circumstances, certain number of publishers still manages to publish significant number of titles (CID – 30, Oktoih - 37, DUKS - 28). Large number of publishers manages to produce only maximum 10 titles. Rarely there can be a circulation of 1000 copies, and this happens only when it is about a book of a crucial significance.

However, situation is even more complicated when it comes to sale of the books. Book sales decreased rapidly mainly due to reduction in purchasing power of population and bad bookshop network. Purchase of books by state for the needs of libraries and schools is symbolic and limited on capital editions, of greater cultural significance. Only 3 out of 20 publishers have their own sale posts (bookshops). Others are usually distributing their production by exchange or by gifts to libraries and schools. Some publishers engage the authors giving them a part of circulation, while others use collectors or bookstores with large margins, sometimes even up to 40% of the price.

Analysis of the gender structure of published titles points out that the greatest part of titles from the following gender: poetry, prose, historiography, essays, and publications.

For some publishers that structure is already defined by their programme particularities and the nature of their activity (Montenegrin Academy of Science and Arts, Historical Institute, CNB *Djurdje Crnojevic*, CNP).

One of the characteristics of publishing in Montenegro is a limited number of translated works. Reasons for this are many: lack of inventiveness, low interest among publishers, lack of motivation of translators (because of low fees), and scarce resources. The only exception is *CID*, whose production is based mainly on translations (more than 50% of production are translation), and *Oktoih*, which has a 25 % share of translated works in its production.

Although mentioned personnel problems, lack of structural associations of publishers and bookstores, often anachronic and uninventive approach, are burden for Montenegrin publishing sector, key problem is a model of financing. Without secure and permanent resources and clearly profiled market, and together with the low standard of readers, publishing in Montenegro is left to mercy of unbridling transition process. Due to conditions of such a small market, quality decreases as well. In that sense, state protection of this sector is necessary, especially for that segment of publishing, which is of special importance to culture of a state, and in the situation when publishing demands more financial resources that can hardly be returned.

Proposed measures for improvement of the activities are:

- Pass a new law which would improve personnel structure in publishing, eliminate undefined condition that remained of socialistic publishing and rules of transition markets functioning parallel manner, affirmation of private publishers through tax and customs facilities;
- Competent commission on the basis of public tenders of the Ministry of Culture should allocate utilisation means that the State would invest for publishing projects.

3.3.3 Media

After the Second World War, over decades, the only Montenegrin State daily newspaper was *Pobjeda*, founded in 1944. Television Titograd, the first TV station in Montenegro was established in 1964. Public media in Montenegro experienced its full expansion during the last decade of the 20th century when a large number of electronic and printing media, mainly private ones, was established, and when Montenegro got its first news agency in the private ownership.

That trend of rapid spreading of media enabled huge political changes comparing the period of single party governance, and liberalisation regulations for their foundation.

Today in Montenegro, there are 350 radio and TV stations, magazines, newspapers, and news agencies in state or private ownership. However, in time of writing this report only 148 printing and electronic media were active, while smaller number (exclusively journals and magazines) are published periodically or are in preparation for publishing.

There are 6 daily newspapers in Montenegro, 8 weekly, 6 bi-weekly, 30 monthly magazines and 36 periodic publications. There are 39 radio stations, 12 TV stations, 3 on-line media, 7 correspondent offices, and 1 news agency.

The first private and second in line daily newspapers *Vijesti* was established in 1996. Later, several of them were founded (*Dan*, *Publika*). At the end of 1990, first Montenegrin weekly magazine *Monitor* was formed. Other weekly magazines are *Polis* and *Revija D* and in Albanian language *Koha Javore* and *Kronika*.

There are several magazines, which are published biweekly or monthly. Certain number of magazines, such as students, sports, children, and literature, is published periodically.

Montenegro has 39 radio stations. Besides state-owned Radio of Montenegro, which covers whole territory of the Republic, programs of 11 radio stations are available in almost all parts of Montenegro, while other radio stations have local character both in terms of frequency and contents. Around fifteen stations founded by the State are currently in the process of transformation into the public service, while others are in private ownership and are financed by the private capital and foreign donations.

Besides state television, TV Crna Gora, which is presently transforming into a public service, and broadcasts three channels at the territory of whole Montenegro, there are two municipal and ten private TV stations. Five TV stations are available in larger area of the country. Other TV stations are mainly local.

According to data of the Institute for Media from July 2002, employees in media in Montenegro are 3,403 professionals, out of which 1,968 are full time employees, and 1,435 temporary, and 23 on honorarium payment.

Among people engaged on honorarium payment in all media, the most frequent are journalists – 1,551 or 45.58%. The biggest number of media professionals in printing media works in daily newspapers (871), in monthly magazines 248, in weekly 216 and biweekly 97.

Media with best personnel potential is *Pobjeda*, TV and Radio of Montenegro, TV station *IN*, weekly magazine *Monitor* and daily newspapers *Dan*.

In 80% of the cases, other media have unfavourable personnel structure. They mainly employ temporary employees on honorarium payment without paying social insurance or pension fee.

Currently, Montenegro is in the process of implementation of new legal regulation, through which an overall reform of media, mainly electronic, will be carried out. The reform is implementing according to the European standards, in the transition of media sphere many actors are involved, such as Montenegrin Parliament and Government, media organisations, experts, public, NGO sector and representatives of international community. However, due to unwillingness of parliamentary parties to accept new laws and at the same time speed up the transformation of state owned media into public services, which process is significantly slowed down.

Taking into consideration experiences of other European countries and a need for harmonisation with European standards, Working group responsible for drafting media regulations, with experts assistance of the Council of Europe, prepared draft laws on media, radio-diffusion, public radio-diffusion services (Radio and TV of Montenegro), and law on free access to information. In order to achieve consistent and complete legal framework of this area, Montenegrin team within Stability Pact, works on other related laws: Law on Free Access to Information, Civil Law on Slander, Law on Prevention of Media Concentration and Transparency in Ownership.

Montenegro has a Journalist Code, with incorporated European media standards. Journalists are organised in the following associations: Association of Professional Journalists of Montenegro, Association of Journalists of Montenegro, Independent Union of Journalists of Montenegro and Association of Young Journalists of Montenegro.

Journalists specialised in tourism or sport, have their own associations.

One section of printing media established NGO Association of Independent Printing Media of Montenegro - *Mont Press*, and the section of electronic media founded NGO Association of Independent Electronic Media of Montenegro - *UNEM*.

As far as newspaper media are concerned, Pobjeda, Dan and Vijesti have good working conditions, and they have the best equipment. They have their own printing houses.

TV of Montenegro and TV *IN* possess modern technical equipment. On the other hand, National Radio Station has outdated transmitters and problem with frequencies, which seriously jeopardize normal broadcasting of program. Other printing and electronic media that are 80% have bad equipment. Their equipment is outdated in terms of technology and it is not enough for publishing good magazines or transmitting radio and TV stations.

Three, not anymore state owned media, Pobjeda, TV and Radio of Montenegro, are financed by the budget of Montenegro (around 70%), and by incomes from commercials and advertisements, as well as by international community donations. Private electronic media, receive certain funds from international assistance, and some from commercials and advertisements.

Unsatisfactory professional education of journalist and other media workers is a chronic problem of Montenegrin journalism. According to the survey of Montenegrin Institute for Media from October 2001, which included all relevant media (21 in total), the outcomes were the following: among full employed persons there were 125 journalists and editors with university education degree, 29 with higher education degree, and 77 with high school degree. Among temporary employed persons there are: 48 journalists and editors with university education degree, 12 with a degree from higher educational institutions and 64 with high school education. Our research from 2000 showed that only 17% of Montenegrin journalist graduated in Journalism studies. Only 19% of journalists speak one foreign language.

In the recent period, editorial offices emphasises the importance of specialisation of journalists in specific areas, such as privatisation of economy, foreign and internal politics, culture. In this regard, media are using every opportunity to improve skills of young journalists and other employees through different courses and workshops. This year Faculty of Journalism was established for the first time in Montenegro.

Concerning media, Montenegro established significant cooperation with international community. Its representatives actively participate in drafting new media laws, while numerous foreign foundations have been assisting Montenegrin editorial offices financially or in technical equipment and experts for years. Transformation of media in Montenegro is carrying out in cooperation with the Council of Europe, European Agency for Reconstruction, European Institute for Media, organization *Article 21* from London and other significant international institutions.

Proposed measures for improvement of the activities are:

If Montenegro is to become a democratic society, then the area of public information should be adjusted according to European practice and standards. This assumes the following:

- Free public radio-diffusion system of politics' tutorial and dictatorship of commercialisation and direct it towards better quality and respect of interests of national minorities;
- Enable that foundation of all private media is based on the concept of market and not political or ideological ground;

3.3.4 Education in Culture

Within the curricula and general educational programme in Montenegro, the subjects studied throughout primary and secondary school are Music Culture and Fine Arts.

In primary schools, above-mentioned subjects are studied twice a week during eight years of primary education. In secondary school there is one class per week in one, two or four years of secondary education, depending on the type of school, one year (specialised schools), two years (High school for Natural Sciences), and four years (High Schools for Social Sciences).

There are 13 primary Music Schools in Montenegro and 4 Musical High Schools out of which three are in the state ownership (Kotor, Podgorica, Cetinje), and one in the mixed ownership (Podgorica).

Within the University of Montenegro there are three Departments dealing with education of personnel from the field of music, fine arts and drama. They are Academy of Music, Faculty of Fine arts and Faculty of Drama. All are located in Cetinje.

Academy of Music, established in 1980, consists of the following departments and groups:

- Department of General Music Pedagogy
- Department of Composition, Conducting and Musicology
- Department of Conducting
- Department of Composition
- Vocal-Instrumental Department
- Department of Piano
- Department of Guitar
- Department of Brass Instruments (flute, trumpet and clarinet)
- Department of String Instruments Group (violin, viola, cello and contrabass)

Studies on the Academy of Music last four years, except for the Compositions Group, which last 5 years.

Faculty of Fine Arts was established in 1988, after several decades of development of pedagogical institutions for Fine Arts in Montenegro (High School for Arts in Cetinje, Art School in Herceg Novi, Pedagogy Academy in Niksic). Internal structure of the Faculty is organised in three departments: Painting, Sculpture and Graphic Design. Graphic Design has two groups: Graphics and Graphic Design. Studies last four years.

Faculty of Drama in Cetinje started in the school year 1994/95, and since 1997, it is organised as independent higher educational institution. There are three departments at the Faculty:

- Department of Acting
- Department of Directing
- Department of Production

Besides the official cultural educational system in Montenegro, there are numerous initiatives and projects that manage to maintain their regular activities. The levels vary, from the local projects (workshops in artistic dance, acting, drawing which operate on commercial basis and target groups up to 18 years of age) to projects of regional or international dimension.

Among important projects with educational character, there are those organised by Foundation Montenegro Mobil Art (schools of choreography drama, comics, acting in Albanian language, music, new media, installations and performances, photography and video), as well as Biennial of Cetinje, then association BART and KOTOR ART. The Institute for Open Society of Montenegro has significantly supported those projects.

Cultural educational system in Montenegro is classical and it is conceived on the basis of old educational models on all levels. For example, within general education (primary and secondary schools) there are subjects only from music and fine arts, and regarding film, theatre and media culture, there are no subjects. There is no defined cooperation between primary and secondary schools and cultural institutions or cooperation between Faculties of Arts on the level of student's artistic projects. Cultural institutions do not use educational cultural potential and there is a scarcity in educational programmes, which might be connected with the educational system on all levels.

Proposed measures for improvement of the activities are:

- Ensure conditions for artistic practice on all educational levels and on all organisational levels of related institutions (Ministry of Culture, Ministry of Education);
- Develop educational programmes of cultural institutions (museums, theatres, cultural centres, cinemas, film libraries, etc) and include them in school curricula;
- Stimulate partnership between alternative educational institutions and official schools and faculties from the area of arts and culture;

3.3.5 International Cooperation

After foundation of Republic Institute for International Scientific, Cultural, Educational and Technical Cooperation in 1972 (in that year, a network of these institutions was created in all Yugoslav republics and regions, as well as the Federal Institute in Belgrade), all forms of international cooperation were under the authority of the Institute. Until 1992, international cultural cooperation of Montenegro was developing according to signed interstate agreements from the side of ex-Yugoslavia with many countries. During the last decade, Montenegro presented itself to the world independently or within a framework of ex

Yugoslavia. Since it was a period of sanctions and isolation, and Montenegrin culture lived a period of stagnation in cultural cooperation with abroad, almost all previously signed agreements were not in force, and contacts were based on personal initiatives. In the past several years, processes of improvement of international cultural cooperation have been intensified and enriched in terms of programmes, although it is still not enough. Ministry of Culture of Montenegro, until recently, did not have any employee whose task would be realisation and following international cultural cooperation.

In great part of considered historical period, international cultural cooperation of Montenegro was being achieved with rather unfavourable financial "conditions". The quantity and ways of ensuring financial resources did not correspond to the real needs, and sometimes even to real capabilities of Montenegro. The problem of financing was permanently present in conceiving, programming and implementation of cultural cooperation with abroad. Funds from various sources were not even close to satisfy needs and interest of international cultural cooperation.

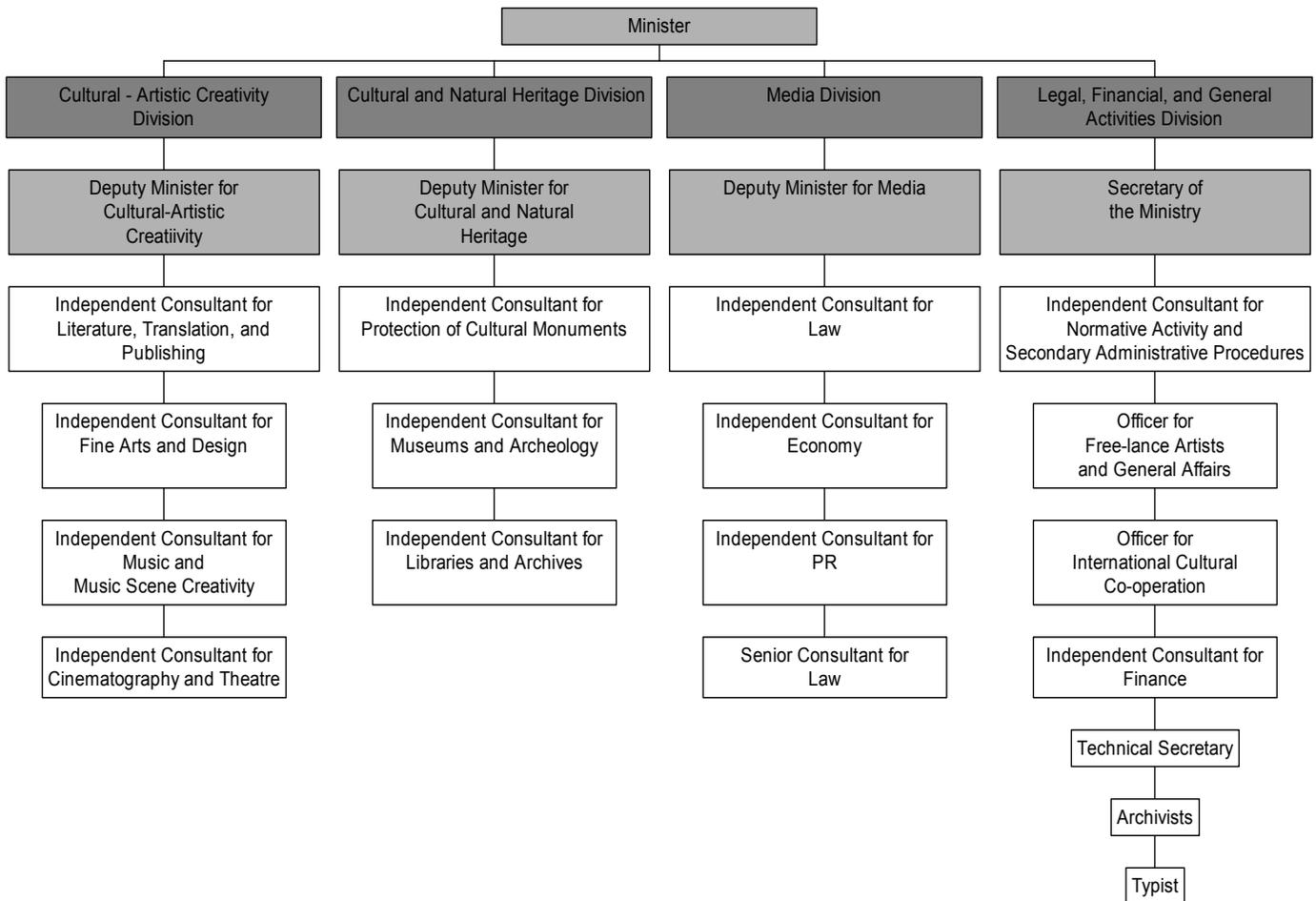
Proposed measures for improvement of the activities are:

In forthcoming period it would be necessary to create material and personnel basis for development of international cultural cooperation of Montenegro, not only within the Ministry of Culture, but also in special institutions operating in the field of protection of cultural heritage, cultural and artistic creativity and media. There should be defined priorities by countries and activities, which would correspond to real interests and abilities. Special attention should be paid to inclusion in current networks of cooperation on regional level.

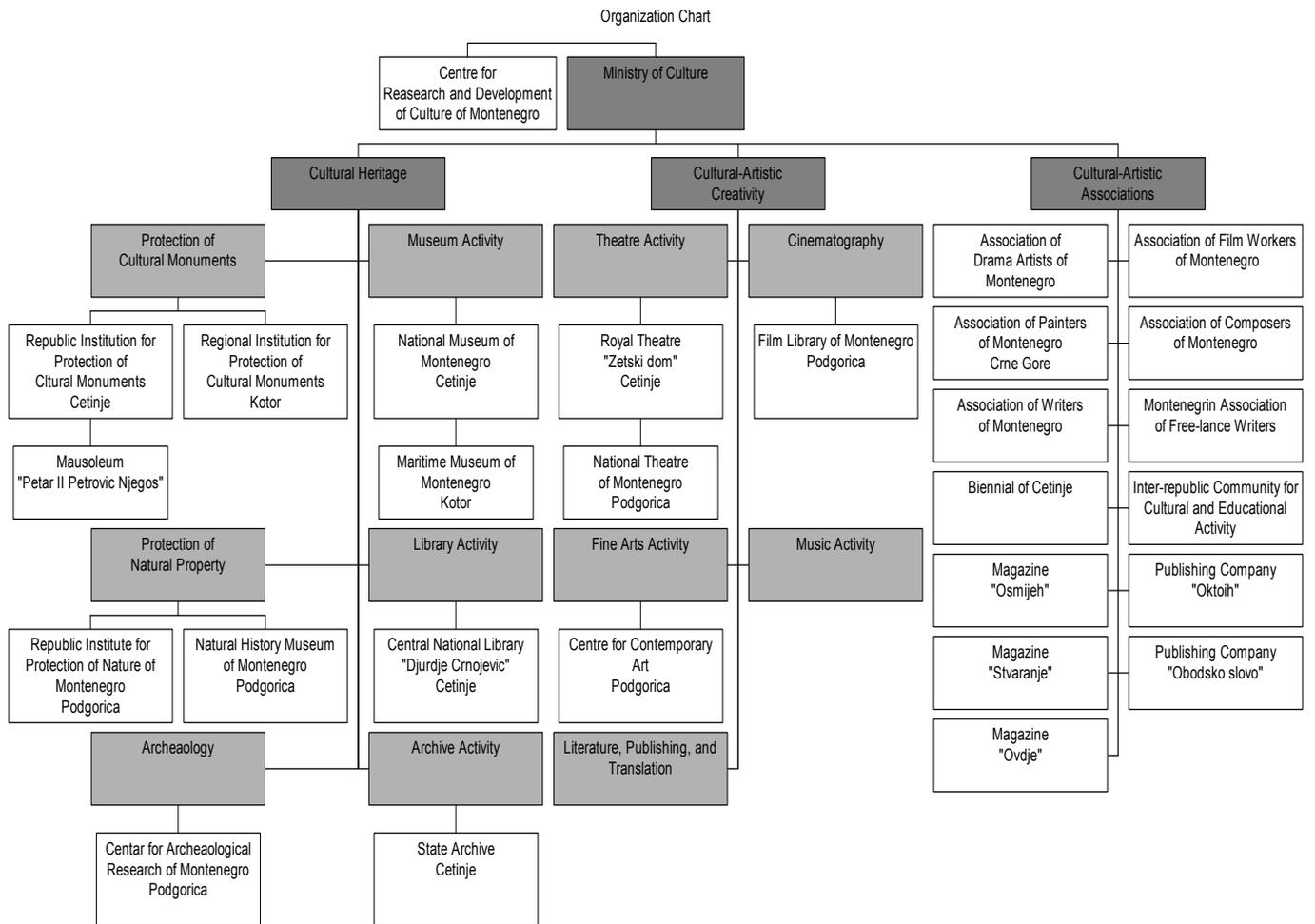
4. APPENDIX

4.1 APPENDIX 1 – Organisation Chart – Ministry of Culture in the Republic of Montenegro

Organisation Chart



4.2 APPENDIX 2 – Organisation Chart - – Institutions under Jurisdiction of the Ministry of Montenegro



4.3 APPENDIX 3 – Organisation Chart – Ministries as Administrative Authorities in the Republic of Montenegro

Organisation Chart

