Culture Strategy

2025

MINISTRY OF CULTURE
AND MONUMENT PROTECTION
OF GEORGIA

The Ministry of Culture and Monument Protection of Georgia

2016

Chapter I: Vision and Mission

Vision of the Strategy: Georgia is a creative country and regional hub where innovation and creativity, along with safeguarding and revitalising national heritage and cultural diversity are the fundamental pillars of social wellbeing and sustainable development.

The unique nature of Georgian arts and culture and authentic character of its heritage define the country's international image and are crucial for the development of the society. Engagement in cultural processes from the early childhood enriches and encourages day-to-day human existence. Artists at general, with their creative ideas have a positive influence on the lives of fellow humans. Culture is of a vital importance in providing conditions for health and social welfare, regional development, tourism and other key areas. In a civilized world, culture is the best instrument for safeguarding the values of a society and its democratization.

Being positioned at the meeting point of Europe and Asia, cross-cultural communication represents an important source for the development of Georgia's national identity. Such communication contributes to strengthening of trust and contacts between the government and the general public and encourages dialogue, tolerance and mutual understanding. A strong cultural sector, provided that cultural heritage is preserved and protected and the potential of arts and creativity is fully unleashed, can exert a significant influence on all areas of sustainable development. Strong creative industries can serve as a catalyst for the country's economic development. When creativity is exploited, it can transform a unique and authentic cultural sector into a modern competitive realm. International recognition of Georgia's cultural heritage and artistic potential and successful representation of Georgia's creative industries on an international arena will effectively ensure its role as a regional cultural centre and will mark its place on the world's cultural map.

The mission of the Government of Georgia: is to create a favourable and enriched environment where national heritage and cultural diversity are well-preserved and their potential is fully unleashed, creative businesses are developed and the diversity of cultural life is encouraged.

Therefore, the Government of Georgia intends:

to develop a knowledge-based, innovative and creative society;

to engage wider public in the cultural processes;

to ensure that culture is reflected in different areas of sustainable development and social life;

to develop modern infrastructure and new technologies in the cultural sector;

to ensure sustainability of funding for culture and enforce the interest of working in this sector;

to ensure the development of cultural economics and the industrialisation of culture;

to ensure international promotion and internationalisation of culture;

to ensure that culture is governed with democratic principles.

Chapter II: Strategic Goals

1

Awareness Raising and Education

Goal: Culture and creativity is integrated across all levels of the education system and the public is aware of its importance.

1.1. **Objective**: Policymakers, cultural professionals, key stakeholders, representatives of other sectors and the general public fully acknowledge the importance of culture and creativity and its role in the country's sustainable development and social well-being.

Tasks:

- Plan public communication strategy and create appropriate instruments for its implementation in order to raise public awareness regarding the innovative interpretation and representation of the role of culture and creativity and in order to develop necessary audiences (e.g. awareness raising programmes for various target groups and stakeholders focused on developing creative thinking and innovative approaches, teaching of strategic planning, information sharing about creative incubators and start-ups and the role of creative industries, etc.);

- Conduct regular dialogue, hold consultations, promote international best practices and success stories with key stakeholders concerning the importance of culture and its role in sustainable development and social well-being;

- Support the media in highlighting cultural processes countrywide and encourage the development of new media tools which have cultural focus (a culture channel, journal, newspaper, web-pages, etc.);

- Promote the development of training programmes and other relevant initiatives (e.g. awareness-raising campaigns, etc.) for cultural journalist;

- Encourage volunteering in the cultural sector as a form of civic engagement and as an important instrument for personal growth.

1.2. **Objective:** Culture and creativity constitute an integral part of formal pre-school, general and of non-formal education. They develop creative skills and enhance interest towards culture among children and youth.

Tasks:

- Implement systemic legislative reform of the culture education, among them arts education, and elaborate consequent legal and regulatory mechanisms for culture/arts education as part of general education system, while taking in consideration the specifics and needs[1] of the sector.

- Integrate culture in pre-school education programmes and encourage the development of creative skills in children attending pre-school establishments;

- Increase the number and quality of culture and arts lessons in schools of general education. Support the integration of culture and creativity into the school educational system through creating stable professional learning and training systems for teachers (develop curricula, refine study and other materials in collaboration with relevant institutions of higher education; integrate innovative and creative approaches in the teaching process);

- Develop comprehensive out-of-school culture education system, including arts education: plan, develop and monitor application of standards (concerning subjects, professional activities, study environment, evaluation, etc.) for out-of-school culture/arts education; determine the status of the tutor working in out-of-school arts education institutions, set their certification guidelines, develop the ranking system of remuneration and etc.;

- With a view to establishing a diverse educational environment and building audiences for the cultural sector, facilitate collaboration between tutors and artists, cultural institutions and organisations within the framework of curricular and extra-curricular programmes (e.g. introduce subscriber/voucher procedures with regard to concerts, theatre and opera performances, exhibitions; organise lectures and shows, participate in amateur companies and etc.).

- Ensure youth and child participation in the cultural and creative activities by means of developing youth cultural centres, summer schools, camps and etc. considering Child Care Standards[2];

- Based on needs analysis, provide conditions for on-site residences for students in out-of-school arts education institutions in order to ensure sustainability of arts education;

- Plan awards and scholarship schemes, grant programmes, etc. in schools (general formal, out-of-school education) for students and tutors to encourage innovation and creativity;

- Support the development of libraries in school and out-of-school educational institutions (e.g. provide vouchers for purchasing books, computers, audio and video technologies etc.).

1.3. **Objective:** Higher and vocational educational institutions produce highly qualified professionals for culture and other related fields, create interdisciplinary programmes for students studying culture,

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[1] Please, refer to Sector-specific Tasks (Music, Visual Arts, Performing Arts).
[2] The order of the Government of Georgia (N66)

technologies, business and other areas and develop academic research in collaboration with research institutions.

Tasks:

- Carry out the legislative reform of the system of culture education, including arts education, and consequently, update legal and regulatory framework of higher and vocational education systems, while taking the specifities of the sector into consideration. Improve related teaching standards, update and enhance the qualification framework of higher and vocational education[3] according to the demands of the contemporary market;

- Improve the quality of the programmes containing subjects related to culture by introducing innovative teaching methodologies and interdisciplinary approach and by providing manuals, additional study materials and study equipment considering international standards and the latest trends;

- Initiate and facilitate interdisciplinary programmes and projects related to culture, technologies, business and other likely disciplines within and among the institutions of higher education;

- Develop funding instruments with a view to meeting market demand for less-available specialisations, revitalising less-demanded specialisations and also improving access to these programmes, (e.g. expand the list of accredited bachelor degree programmes which are subsidised by the State,[4] enhance the list of prioritised master degree programmes by adding subjects concerned with cultural studies, increase the annual share of State grants directed towards these programmes[5]; finance doctoral programmes of cultural studies and etc.);

- Enhance the quality of existing specialisations and related study programmes, particularly unmarketable specializations and the specializations with a lack of qualified professionals (e.g.: cultural managers, curators, librarians, archivists, sound engineers, conservator-restorers, experts on cultural valuables, national costume experts, embroiderers, museum exposition managers, specialists of graphic print, cultural tour and museum guides, etc.);

- Support the development of research institutions of the culture sector by encouraging contemporary research practice, international research initiatives and employing other instruments;

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[3] National Qualification Framework consists of five documents: General Education Qualification Framework – a document, which systematizes qualifications of basic general and complete general education; Vocational Qualification Framework - a document, which systematizes qualifications existing in vocational education in Georgia; Higher Education Qualification Framework - a document, which systematizes qualifications existing in higher (academic) education in Georgia; The fourth Annex of the NQF provides a list of directions, field/specialities, sub-field/specialities and vocational specialisations; The fifth Annex - Rule on Qualification Formation – is a document, which defines how to add new qualifications to the list of qualifications.

[4] Order of the Ministry of Education and Science of Georgia N43/ნ

[5] Order of the Government No. 97

- Develop funding schemes for student research projects and introduce innovative, creative and contemporary academic research practices at all levels of higher education;

- Support the creation and development of student halls of residence at the institutions of culture/arts education in order to increase access to education for local and international students;

- Develop summer schools, residency programmes, scientific and research laboratories, support student and academic staff mobility and international exchange educational programmes and create special funds/programme supporting studying abroad in order to internationalise cultural and arts education;

- Empower study programmes and encourage student engagement in cultural processes by means of strengthening partnerships which involve higher and vocational educational institutions, cultural professionals, cultural organisations and the business sector, both at national and international level;

- Provide support mechanisms, such as awards and scholarship schemes, competitions, grant programmes for the students of higher and vocational educational programmes, amongst them doctoral students, and lecturers;

- Having set the goal of providing opportunities for internship, apprenticeship and work practice for students, strengthen partnerships between universities, cultural establishments, creative industries and the business sector and create incentives for the businesses by developing appropriate support mechanisms (creative vouchers, awards, etc.);

- Support the development and modernisation of libraries associated with institutions of higher education, encourage their integration into international library databases, in order to improve and internationalise learning and research experience.

1.4. **Objective**: Professional training and life-long learning programmes fully meet the requirements of the contemporary labour market and contribute to the increasing competitiveness of cultural professionals.

Tasks:

- Based on needs analysis, elaborate professional development system, capacity building and training programmes in project writing, fund-raising, audience development, marketing, foreign language skills, training of trainers, etc. for workers of cultural sector, artists and tutor-instructors (trainers) and improve existing programmes by taking into account the latest trends, innovations, new technologies;

- Establish and develop a Legal Entity of Public Law - Cultural Learning Centre, in order to upgrade the national level of professional knowledge and managerial skills within the field of culture and increase its capacity of local and international competitiveness;

- Organise special programmes, including local and international exchange programmes in order to guarantee access to existing scientific and technical experience and promote international professional collaboration for workers of the cultural sector;

- Facilitate professional training of tutors of cultural studies at leading educational institutions.

2

Access to Culture and Cultural Diversity

Goal: Culture is accessible to all members of the society and the freedom of cultural expression is safeguarded.

2.1. **Objective:** Culture is made accessible to all, including the communities in mountainous regions, municipalities adjacent to the state borders, occupied territories and across the dividing lines of occupied territories.

Tasks:

- Support the establishment and development of multifunctional cultural spaces (community centres[6], cultural centres, social clubs, community centres), support the renovation of appropriate buildings across the country, including mountainous settlements, border areas and the areas across dividing lines of occupied territories based on mapping and specific criteria (distance, number of inhabitants, etc.);

- In order to achieve the goal of improving cultural management practices in regions, define the role of municipal civil servants responsible for cultural affairs, ensure their professional development (training, certification, etc.) and mobilise necessary intellectual resource by means of coordinated work carried out by relevant central and municipal public agencies;

- Enforce inter-regional collaboration and support joint initiatives; encourage participation of the inhabitants of the regions in cultural activities in other regions, in order to foster human resources employed in culture and to promote their work (performances, concerts, exhibitions, films, books, etc.) on the national level;

- Encourage/support the application of innovative methods (mobile cinemas, concert stages and libraries, live transmission of opera and drama performances in cinemas and etc.) to promote culture in the regions.

2.2. **Objective**: All members of the society, including vulnerable groups, youth and minorities are actively engaged in cultural life and have access to cultural infrastructure and resources.

Tasks:

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[6] The development of Community Centres is one of the initiatives of the Public Service Development Agency. The aim of the Community Centres is to create spaces equipped with modern technology and infrastructure (free internet, computers, video-conferencing and a modern e-library).

- Organise cultural and creative projects, initiatives, events and campaigns and support access to appropriate spaces/facilities in order to reinvigorate the contribution of vulnerable groups, youth and minorities to cultural life;

- Support the development of specially adopted media programmes in order to contribute to the integration of vulnerable and minority groups into the general public;

- Elaborate incentive measures for students representing disability groups, refugees, IDP's, residents of occupied territories, repatriates and socially vulnerable citizens, in order to ensure their access to cultural studies;

- Support and encourage cultural institutions, organisations and the businesses, including on the legislative level, in order to provide people with disabilities, socially vulnerable groups, refugees, IDPs, residents of occupied territories with the availability of special services (e.g. lower price tickets, free entrance, informational meetings, etc.) and employment opportunities;

- Support the engagement of the children and youth groups representing refugees and IDPs, repatriates and Georgian citizens residing in occupied territories and abroad in different cultural projects in order to ensure their integration with local coevals;

- Support cultural initiatives of minorities and enhance their knowledge of the Georgian language in order to ensure they have a fair part in the country's cultural life;

- Ensure that cultural infrastructure, new and existing facilities, comply with accessibility requirements for people with disabilities, adopting them where necessary;

- Train the employees of cultural establishments and organisations to develop their skills necessary for communication with vulnerable groups;

- Support cultural establishments and organisations in providing special programmes and materials (e.g. audio-books, books with Braille font, sign-interpretation, subtitles, on-line and digital applications[7], etc.) for people with disabilities;

- Support the implementation of legal and regulatory mechanisms, creation of favourable environment and special programmes in order to support the inclusion of people with disabilities in cultural/arts educational processes at all levels of education;

- Ensure that principles of gender equality are taken into account during the planning and implementation of cultural policy, use the potential of culture to foster gender equality.

2.3. **Objective**: The Georgian diaspora actively participates in the country's cultural life and their cultural identity is preserved.

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[7] Different types of programmes created for modern digital devices (computer, tablet, smart-phone), which can be applied for work purposes as well as for education and entertainment.

Tasks:

- Support the development of Georgian cultural centres abroad in order to ensure that Georgian language and cultural heritage is preserved and maintained within the Georgian diaspora, that they stay engaged with Georgian culture and Georgian culture and creativity is adequately promoted abroad;
- Support the involvement of distinguished cultural and creative professionals, members of academia and researchers residing abroad in current affairs of Georgia's culture and education;
- Implement and facilitate different projects and exchange programmes in Georgia and abroad in order to support the participation of the Georgian diaspora in Georgia's cultural life.

2.4. **Objective**: Cultural diversity, freedom of expression of different cultures and their interaction empowers the state and contributes to the society's development.

Tasks:

- Advance public awareness about the significance of cultural diversity and necessity of its protection for the country's development and democratisation (e.g. acknowledgement of differences, acceptance and tolerance of different cultures; the role of artists with different cultural backgrounds and of multicultural environment and etc.);
- Support different state, public and private initiatives (e.g., creative projects, non-formal education, inter-cultural camps, etc.) in order to empower inter-cultural dialogue and strengthen social cohesion;
- Support the educational mobility programmes for academic staff and artists of different cultural traditions in order to develop diversified creative potential;
- Ensure the preservation and restoration of tangible and intangible cultural heritage of minority groups living in Georgia (e.g. rehabilitation of monuments, preservation of different traditional knowledge and of performing arts and etc.) in order to protect and develop diversity of cultural expression;
- Provide equal support for traditional and modern forms of culture and creativity, for the coexistence of the traditional forms and modern technologies and for the engagement of the state, non-government, private sectors and different groups of society;
- Facilitate the development of linguistic diversity as an important element of cultural diversity;
- Support media diversity (e.g. creating and promoting different types of media channels, programmes and etc.);

- Consider the importance of urban diversity in urban development practices (e.g.: elaboration of programmes and concepts contributing to urban diversity, etc.).

3

Culture and Other Key Areas

Goal: Culture and creativity help other key areas, contribute in a wider sense to the State's sustainable development and social well-being.

3.1. Objective: Culture is integrated into the development policies of different sectors, different government agencies and municipalities based on regular consultations between the Ministry of Culture and Monument Protection of Georgia and other important agencies and stakeholders.

Tasks:

- Raise the awareness of policy-makers and other key stakeholders about the cultural spill-overs on and it's economic impact;

- Taking into view the crucial role of culture with regard to economic, social and environmental dimensions of sustainable development[8], integrate culture into policy planning documents on the national, sectoral and regional levels, into other policy sectors (e.g. education, health, youth, economic, regional and urban development, tourism, environment, agriculture, foreign affairs and etc.);

- Create a platform for regular consultations (e.g. the inter-governmental committee, governmental consultancy board, etc.) between Policy-makers of culture and other agencies, which shall ensure their involvement in policy-planning processes from its initial stages;

- Develop joint initiatives and programmes (e.g. integrated tourism offers, integrated national promotion package, which shall comprise creative industries, agriculture, gastronomy, monuments, protected zones, etc.) between the Ministry of Culture and Monument Protection of Georgia and other agencies, in order to enforce the development of the national economy and contribute to a wider international recognition.

3.2 **Objective:** Regular cooperation among cultural professionals, public, civil and private sectors brings about more effective decision-making and problem-solving methods and results in a better quality of life.

Tasks:

- Disseminate information of success stories concerning the employment of the specialists of culture in different organisations and on the positive influence of culture on other areas of professional activity;

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[8]All efforts of the UN are focused on putting culture at the heart of the global development agenda, as culture is both an enabler and a driver of the economic, social and environmental dimensions of sustainable development. Key areas where culture can play a decisive role in the Sustainable Development Goals have been identified: poverty eradication, quality education, sustainable environmental management, sustainable cities and social cohesion and inclusion.

- Promote success stories of public-private partnerships in culture sector;

- Encourage the application of creative approach and interdisciplinary in problem-solving processes in different areas;

- Implement training programmes (creative thinking in problem-solving processes and application of modern methodologies and innovations and etc.) for cultural professionals, managers, and the representatives of the business sector;

- Elaborate flexible and attractive funding measures (eg: innovative and creative vouchers) in order to facilitate collaboration, between the representatives of the cultural sector on the one hand and the representatives of the cultural sector and other areas- on the other hand.

IV

Funding of Culture

Goal: The sustainability of cultural funding is safeguarded, diverse and transparent funding mechanisms are introduced and employment in cultural sector is attractive.

4.1 **Objective**: Culture is funded from all budgetary levels; from diversified sources - innovative funding and stimulation measures are introduced, there is greater motivation for the private sector to allocate funds for culture; funds are distributed transparently and efficiently.

Tasks:

- Ensure sustainable public funding of culture, considering the importance of culture in the State's economy and social progress;

- Recommend autonomous republics and municipalities to ensure sustainable funding of culture (from relevant autonomous/municipal budgets) considering the importance of culture for the country's economic and social progress;

- Develop a sustainable and transparent funding system, with reference to international best practices[9];

- Establish evidence-based practices, transparent, open and fair instruments (peer-review, expertise-based evaluation methods) during distribution of public funds at the central and municipal levels of government;

- Taking into account the potential of the cultural sector for sustainable development[10], public institutions of other fields, state agencies and municipal organs, take into consideration culture when distributing public funds, as it is allowed by their competences, capacity and resources.

- Consider the practice of programme budgeting in cultural funding;

- Strengthen collaboration between central and municipal authorities in order to implement co-financing measures and joint programmes;

- Create a favourable legal framework for encouraging alternative ways of funding the cultural sphere - refine support mechanisms allowed by the existing legislation in order, on the one hand to strengthen

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[9] E.g. Arts Council[9], Cultural Endowment[9], etc.

[10] E.g. Environmental protection – using recycled materials in fashion and design, Defense – mobilizing army to protect cultural heritage, evacuation of cultural property in the event of armed conflicts, Health – supporting art therapy, Economy and sustainable development – supporting creative industries and cultural tourism; Rural development – supporting natural and cultural heritage (gastronomy, local cultural species, traditional crafts, vineyard landscape, winemaking, etc.); Correction Facilities – Inclusion of prisoners in cultural activities; International relations – cultural diplomacy, etc.

cultural agents and, on the other hand to motivate the private sector to finance culture[11] and encourage it to implement cultural projects;

- Initiate relevant changes in Georgia's Procurement Law considering the specific nature of the cultural sector;

- Develop measures which can allow the allocation of a budget share from publicly funded capital constructions (e.g. hospitals, metro stations, parks, etc.) for public artwork (bas-relied, sculpture, installation, etc.); recommend central government agencies, autonomous republics and municipalities to take into account the above mentioned measure in their capacity;

- In order to achieve greater share for self-generated income in publicly funded organisations, introduce necessary measures, improve managerial skills, share successful experience, etc.

4.2 **Objective**: The State helps the creation of employment opportunities for the specialists of culture and arts; supports the provision of convenient working conditions for them and, considering the specifics of cultural professions, respectively develops social protection mechanisms.

Tasks:

- Promote labour market analysis, research on working conditions and perform mapping of the public's cultural and creative potential;

- In order to raise the competitiveness and provide employment for the professionals of the cultural sphere, including tutors, introduce training and life-long learning programmes, while taking into view the challenges of the contemporary market;

- Inform cultural workers about financial support mechanisms, capacity-building programmes, consultation services and employment opportunities at community centres, cultural centres and libraries;

- Based on the specific nature of employment practices, elaborate legislative initiatives to provide favourable conditions for self-employed specialists and "micro-entrepreneurs" working in the field of culture;

- Ensure the policy of social guarantees and support for self-employed and part-time specialists of the cultural sector;

- Ensure the establishment of the necessary practice for the nationwide provision of remuneration and social guarantees for professionals in public organisations of culture, while considering the role of culture and creativity in sustainable development and social well-being of the society.

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[11] E.g. the charity law, city tax, the partial use of lottery ticket income to develop culture, etc.

5

Cultural Infrastructure and New Technologies

Goal: The infrastructure of culture is developed, necessary professional environment is provided and the application of new technologies is ensured.

5.1 **Objective**: The development and effective management of the cultural infrastructure contributes to producing and disseminating high-quality cultural products and services, preserving cultural properties and improving working environment in accordance with international standards.

Tasks:

- Develop the infrastructure of culture across the country - construction of new and rehabilitation of existing buildings, provision of better material-technical base;

- Develop human resources to improve the management of the cultural infrastructure and allow multi-functional use of existing capital assets[12];

- Create healthy and safe working environment for the employees of cultural establishments and organisations, in accordance with international standards;

- Rely on ecological principles of construction, green architecture standards (e.g.: energy efficiency, sustainable resources and etc.) when planning, constructing and renovating cultural infrastructure, in order to save resources and mitigate negative impact on the natural environment;

- Develop additional facilities for cultural sites and create necessary touristic infrastructure (e.g. information signs, roads leading to monuments, parking spaces, water supply systems, restroom facilities and etc.);

- Acknowledge cultural infrastructure as an integral part of urban development and provide appropriate spaces for the creation, exhibition and presentation of art, which shall in return encourage the development of culture, branding of populated communities, enhance the identity of various groups and improve the quality of life.

5.2 **Objective**: The development and effective application of new technologies, the integration of culture into the digital realm contributes to the strengthening of the cultural sector, intensification of creative processes, creation of innovative products and services.

Tasks:

- Support the establishment, development and effective application of new technologies and innovation in the cultural sector by using a variety of measures, (e.g. elaboration of appropriate

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[12] Movable and immovable property (buildings, equipment and etc.)

training programmes in digital marketing and audience development, new technologies; also by offering incentive mechanisms, awareness-raising campaigns, etc.);

- Actively support efforts directed towards the computerisation and internet connectivity of cultural establishments and organisations in order to integrate the sector into the digital world and ensure its development according to the contemporary standards;

- Support the establishment of the ways for electronic correspondence and exchange of documentation in order to realise effective governance of the cultural sector, mitigate negative impact on the natural environment (e.g. reduce the demand on paper and etc.);

- In accordance with the principles of E-governance[13], provide support for public organisations of culture to integrate them into the internet, set-up effective web representation and introduce electronic services in order to improve public access to culture and increase the society's engagement, ensure that information and knowledge is shared and communication is more efficient;

- Support the creation of digital products and services (e.g.: programmes, applications, etc.) by the institutions of the cultural sector, which shall in return lead to the development of innovative and user-friendly services;

- Actively uphold information/knowledge sharing among various sectors concerning the new technologies and innovations, enhance inter-sectoral communication, which shall lead to new opportunities for cultural organisations, raise the administrative efficiency and effectiveness, reduce costs, simplify bureaucratic procedures, etc.;

- Actively support the digitalisation processes in order to accomplish the tasks of protecting, maintaining and promoting the national culture and of raising the economic potential of the cultural sector;

- Support specialists of the new technologies in creating new media art (e.g. digital art, video games, computer animation, etc.) and in introducing elements of culture in other types of digital products (e.g. mobile applications, computer software, etc.).

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[13] Development of electronic governance in Georgia's public sector constitutes a national priority.

6

Creative Industries

Goal: Creative industries represent an important source for job creation, economic growth and innovation, it is a competitive sphere of activity

6.1. **Objective**: Creative industries in Georgia have a favourable environment for development, the output of higher quality and competitive products and services is increased.

Tasks:

- Perform mapping of the current state of the creative industries, evaluate their economic importance and potential (e.g. analysis of companies' operations, turnover, employment, exports, etc.), in order to design an effective system for the attraction of investments;

- Establish a supplementary public programme – "Creative Georgia" in order to develop creative industries with different mechanisms (e.g. implementation of awareness raising campaigns, creation of specific training opportunities, development of creative incubators, stimulating of exports, etc.);

- Create and strengthen organisations (e.g. Crafts Council[14]) concerned with the business-oriented development of different sub-sectors of culture in order to support professional development, intersectoral dialogue and internationalisation of the cultural sector in question;

- Raise financial power of creative industries on the one hand by creating sector-specific funding programmes, initiatives and system of incentives and, on the other hand, by raising awareness about relevant national and international funds and programmes;

- Modernise/create appropriate spaces for creative industries; offer outdated, dysfunctional and unused buildings (factories, warehouses, etc.) to creative industries in order to stimulate the materialisation of their creative and innovative ideas, revitalise cultural activities and facilitate clustering within the cultural sector, their cooperation with the private sector;

- Execute special programmes to help creative industries develop their business-related skills (e.g. management, marketing, innovation, new technologies, protection of copyright and related rights, tax regulations, etc.) and vice versa, help the business expand its creative skills;

- Help the establishment of creative incubators where creative businesses, among them – start-ups are offered appropriate space and services (e.g. training programmes, consulting, sharing of new technologies, clustering and etc.)

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[14] http://www.craftscouncil.org.uk/what-we-do/search/a9220496bf6e7c12eb3a43af4384505d

- Support the development of creative industries' webpages and commercial platforms (auctions, art fairs, online shops, etc.);

- Encourage the establishment of clusters[15] and networks of creative industries in Georgia and beyond its borders.

6.2. **Objective**: The protection of intellectual property rights (IPR) and related rights contributes to the development of creative industries in a competitive and fair environment.

Tasks:

- In the framework of the EU-Georgia Association Agreement, improve legislative tools for the protection of copyrights and related rights, strengthen law enforcement mechanisms in collaboration with relevant agencies and ensure that the owners of the IPR's and related rights receive deserved royalty payments;

- For encouraging greater awareness regarding the IPR's and related rights, carry out various activities and information campaigns (e.g. strengthening of communication between the representatives of the cultural sector, IPR owners, collective management organisations, representatives of judicial sector and policy makers, ensure that the media highlights cases of how the violation of the IPRs and related rights is prevented and that the public is fully informed in this regard);

- Ensure legal protection of toponyms, brand names, names of the places of origin, names of traditional cultural products, both at national and international levels;

- Taking into consideration the challenges derived from the development of technological and electronic information systems, help establish specialised organisations, which will monitor the protection of the rights of the authors, performers, publishers, producers and etc.;

- Strengthen preventive measures against on-line piracy, elaborate and approve Internet protocol, combat the illegal market of pirated goods by promoting legal products;

- Create successful precedents of the application of legal instruments (criminal and administrative law) with regard to copyrights' protection.

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[15] An integration of organisations and professional groups of similar/different character around shared interests and issues.

7

Internationalisation of Culture

Goal: Georgia is an active participant of international cultural processes; it is a subject of interest for the rest of the world with its rich cultural heritage, vibrant cultural life and arts.

7.1. Objective: The internationalisation of the cultural sector helps the development of culture, increases the nation's export capacity and empowers its image.

Tasks:

- Ensure that legislation of the cultural sector is harmonised with ratified international norms and its convergence with the EU laws;

- Strengthen the collaboration between Georgia and other countries in the frameworks of bilateral/multilateral agreements and/or joint programmes;

- Support the internationalisation of Georgia's cultural sector and intensify efforts for its establishment in the European and international markets (e.g. help cultural professionals, organisations, artists with joining international clusters and networks, with establishing international contacts and participating in mobility programmes (eg: travel grants, exchange programmes, etc.), support co-production and the exportation of cultural products and services, etc.);

- Enhance international cooperation in order to support the efforts of creative industries to join international on-line platforms, export its products and increase the level of public accessibility to international on-line platforms;

- Help creative industries in creating co-funding opportunities and developing co-production through international programmes, such as Creative Europe, Eurimage, the Eastern Partnership Culture Programme, Creative Cities Network - UNESCO, etc.;

- Elaborate and introduce a more comprehensive concept for Georgia's cultural days abroad (e.g. in addition to cultural heritage, demonstrate contemporary achievements, initiatives, successful creative businesses and investments, public facilitation programmes and etc. and create integrated promotion policy);

- In order to promote Georgian culture abroad, facilitate public-private partnerships and the implementation of joint projects (e.g.: organise exhibitions, present Georgia at international fairs, festivals and other events, support the integrated representation of business, touristic, agricultural and cultural resources, etc.);

- Consider the significance of the cultural and creative resources in terms of foreign trade policy, international relations and diplomacy (e.g. facilitate the introduction of the the post of cultural attaché and etc.).

8

Principles of the Governance of Culture

Goal: Cultural policy is evidence-based and professionals and general public participate in an open and transparent policy-making process.

8.1. **Objective**: Elaboration and implementation of the cultural policy is guided by the principles of Good Governance.

Tasks:

- Establish evidence-based approach, transparent, open and fair procedures with regard to decision-making processes at central and municipal levels of government;

- Ensure that core functions of public organisations and establishments in the cultural sector are executed by means of developing effective and transparent systems; also improve monitoring mechanisms;

- Refine legislative and regulatory framework of the cultural sector (adopt entailed amendments in all other related legislative acts, e.g. the Law on Self-governance, the Law on Procurement, etc.), harmonise the framework with ratified international norms and enhance law reinforcement mechanisms in order to govern culture effectively and efficiently;

- Improve public access to information and ensure the involvement of key stakeholders and the general public in the making of cultural policy by means of e-governance mechanisms and appropriate administrative regulations;

- Improve cultural administration by deepening the professional competences of employees and by ensuring fair human resource management;

- Ensure coordinated actions of central and municipal authorities; planing and execution of joint programmes and mobilisation of intellectual and cultural resources in order to accomplish the strengthening of institutions and establishments of cultural sphere and the development of culture in the light of decentralisation tendencies;

- Facilitate the creation and empowerment of representative/umbrella organisations (when necessary, amend legislation) in order to advocate different cultural issues and develop consensus-based sectorial policies;

- Support municipalities, institutions and establishments representing culture in the adoption of strategic documents (e.g. culture strategy and action plans of municipalities, organisational development strategies of cultural institutions, etc.).

8.2.**Objective**: Research data and statistics related to culture, its quality and accessibility lay foundations of the cultural policy.

Tasks:

- Introduce research methodologies/indicators in compliance with international standards, fulfil and regularly update related databases, evaluate the impact of culture[16] and ensure that research results are considered during the planning and implementation of culture policy;

- Introduce e-programmes for collecting and processing the data and re-train professionals working in culture in order to empower them with skills necessary for the research and analysis;

- Ensure the transparency of research and analysis and the accessibility to documentation, facilitate the use of international data and their distribution among organisations and institutions of the cultural sector and key stakeholders;

- Intensify collaboration with state agencies and other organisations (research institutions, national archives, libraries, municipalities, non-governmental organisations, etc.) in order to ensure the collection and analysis of data concerning the cultural sector and the development of sectoral research practices;

- Promote collaboration with higher education institutions in order to stimulate long-term research practice and projects in cultural and creative sector;

- Support the development and modernisation of print and on-line media, which is relevant for the academic research and the publicity of academic work.

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[16] Analysis of of the influence of culture upon a specific project, or on an entire set of activities and processes.

Chapter III: Sector-specific Tasks

Cultural Heritage

- Introduce the Code on Cultural Heritage in compliance with ratified international conventions, in order to accomplish the harmonisation of existing legislation concerning cultural heritage and ensure that all relevant aspects (intangible, tangible and natural heritage) are adequately considered; strengthen relevant law enforcement measures, fulfil international obligations and develop various tools (e.g. define the status of the monument guard, etc.);

- Implement necessary action in order to re-integrate the endangered Georgian monuments into the general UNESCO World Heritage List; prepare new candidates from the intangible, tangible and natural heritage for submission to the UNESCO World Heritage List and to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity;

- Further develop the system which serves to classify and categorise cultural heritage and take into view internationally recognised terms (e.g. cultural landscape, cultural space, natural heritage, urban space, urban heritage[17], historic heritage, industrial heritage, film heritage, literature heritage, agricultural heritage, digital heritage, etc.).

- Elaborate and reinforce different measures for safeguarding and monitoring cultural heritage in occupied territories (e.g. enhance international cooperation, conclude bilateral and multilateral agreements, provide necessary training and awareness-raising programmes for residents of occupied territories, etc.)

- Designate responsibilities and coordinate efforts of involved institutions and stakeholders aimed at the protection of cultural heritage (eg: the state, private proprietors, Georgia's Orthodox Church, other religious confessions, etc.);

- In accordance with the international criteria, conduct the identification, inventory, categorisation, classification, create relevant documentations and specific register systems and map tangible, intangible cultural and natural heritage (including Georgian heritage abroad and the heritage associated with minorities, etc.);

- Contribute to the development of the clusters and networks between the organisations of cultural and natural heritage sector and support national and international events;

- Digitalise and develop cataloguing of intangible and tangible cultural heritage for protection purposes and in order to increase public accessibility;

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[17] E.g. historic buildings (café, hotel, shop, etc.)

- Facilitate and promote scientific and research activities regarding tangible and intangible cultural heritage in Georgia and beyond its borders; support international scientific collaboration (e.g.: exchange programmes, residencies, research laboratories, etc.);

- Support archaeological fieldwork linked to cultural heritage and encourage the application of new technologies of research;

- Establish expertise, restoration and conservation laboratory equipped with the latest instruments of modern technology;

- Develop specific tools, such as small and medium-sized museums, relevant projects, exhibitions, etc. for the thorough representation of different areas of cultural and natural heritage, of specific knowledge and traditions, unique landscapes, flora and fauna and other related phenomena;

- Promote the Georgian cultural heritage as the heritage of all mankind through different mechanisms (international periodicals, webpages, UNESCO nominations, etc.);

- Ensure physical protection (conservation, restoration, and rehabilitation) of the tangible cultural heritage in compliance with the relevant international standards and research;

- Ensure that the conservation of cultural heritage follows an integrated conservation approach and that urban, spatial and regional development plans take into consideration the protection of buildings, architectural ensembles, cultural heritage protection zones and landscapes of cultural value;

- Protect and preserve traditional architecture - facilitate the transfer of relevant knowledge and skills (e.g. identification and processing of traditional materials, traditional greening, landscapes and city-building, traditional rules of hydro isolation, etc.) to future generations and encourage their application and integration in urban development, restoration and urban landscaping projects;

- In order to preserve, develop and promote historically developed entrepreneurial clusters and business activities associated with specific urban spaces (e.g. trade of products of traditional craftsmanship[18], second-hand books, antiquities, numismatic valuables, etc.), introduce various tools (e.g. elaborate business-development programmes, organise thematic festivals, etc.);

- Develop effective collecting and monitoring mechanisms (e.g. a specific register, auctions, etc.) for the market, export and import of cultural properties; combat the illicit traffic of cultural property; plan a national system for the restitution of lost or illegally exported cultural properties to Georgia, enhance international cooperation (with Interpol and other international organisations and states) with the purpose of protecting and returning cultural heritage to its owners;

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[18] Traditional craftsmanship is the practice of intangible cultural heritage by an individual, family, community in order to create material production for commercial purposes or for personal use (e.g. Kvevri wine, gold work embroidery, etc.).

- Retrieve, identify, digitise and expiate cultural heritage (artefacts, audio and visual materials, manuscripts, etc.) representing private collection and expiate exceptionally important objects of cultural heritage by the State;

- Develop risk-management plans and conduct preventive measures for the protection of cultural heritage from the effects of natural disasters and human activity (e.g: emergency evacuation plans during military conflicts and natural disasters, etc.);

- Develop and distribute integrated instructions, road-maps and programmes for the purpose of raising public awareness about the ways cultural heritage is managed and safeguarded;

- Protect intangible cultural heritage, facilitate revitalisation and practising of endangered forms of intangible cultural (oral traditions and expressions, traditional craftsmanship, performing arts, social practices, knowledge, etc.) heritage and raise public's awareness about it;

- Support research in order to ensure the protection, preservation, development and promotion of national folklore – traditional music, choreography and oral traditions, traditional plays, medicine and etc;

- Ensure the protection of relevant facilities and spaces (instruments, artefacts, household objects, etc.) associated with traditional Georgian performing arts, social practices and craftsmanship;

- Support the transfer onto the next generation of relevant knowledge and skills and diverse forms of expression connected to the traditional craftsmanship and facilitate ways of their practising;

- Support research and safeguard the Kartvelian languages (Georgian, Mingrelian, Laz, Svan) and tones, the Georgian scripts and alphabet (designing the fonts for three types of Georgian alphabet, encouraging the use of the Georgian languages and scripts on the internet, etc.)[19];

- Protect and develop endangered languages, especially the Abkhazian language, as a part of Georgian identity and intangible cultural heritage.

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[19] The Georgian language (Kartvelian and Abkhazian languages) and three types of writing systems represent a historical and cultural heritage and one of the most important catalysts for developing culture and creativity, thus they represented one of the orientations within the document. The nomination - *Living culture of three writing systems of the Georgian alphabet* was granted the status of the Intangible Cultural Heritage. The convention makes the Ministry of Culture and Monument Protection of Georgia and the National Agency for Cultural Heritage Preservation of Georgia responsible for the corresponding activities. In the framework of the Law on the State Language, the State Language Policy Unit has been established, aimed at elaborating a unified programme regarding the national language. In this respect, the cultural strategy document does not hold the language-related aspects as one of the strategic orientations. However, aimed at sustaining and developing the intangible cultural heritage and cultural diversity, the Ministry of Culture and Monument Protection of Georgia and the National Agency for Cultural Heritage Preservation of Georgia collaborate with the State Language Policy Unit and other organizations.

Cultural Tourism

- Promote and exploit the economic potential of cultural resources (e.g. intangible, tangible and natural heritage, exhibitions, concerts, festivals, traditional holidays, etc.) in terms of encouraging sustainable development of tourism, use this potential to create unique, authentic and internationally competitive touristic experience;

- Develop training programmes for managers of cultural objects and representatives of the tourism sector about existing trends in tourism markets and tourism marketing, but also about the opportunities to use different cultural resources in tourism development, the economy of cultural tourism, international best practices and other relevant tasks;

- Strengthen coordination between authorities, representatives of tourism and creative industries and non-governmental sector in order to allow accumulation of information regarding cultural tourism, statistical data about its economic influence and in order to develop and implement research-based policies;

- Promote public-private partnership in order to develop cultural tourism (e.g. elaborate legislative initiatives, investment packages and partnership schemes, support cultural events of national importance, develop brand packages, participate in support programmes of international donors, etc.);

- Develop local and international cultural routes (guidance and information symbols, paths, etc. for tangible, intangible and natural heritage); Integrate Georgia in transnational cultural routes (e.g. the Europe Cultural Routes programme, UNWTO Silk Road Programme);

- Support the sustainable development of tourism in collaboration with interested organisations in order to limit the negative impact of tourism on monuments of cultural and natural heritage and the environment, ensure the growth of economic and social benefits for local populations.

Libraries and Archives

- Improve the legal and administrative regulation of libraries, design standards and certification guidelines of the post of librarian, enforce coordination between stakeholders and designate involved responsibilities;

- Facilitate the growth of library collections and service improvements, support the introduction and application of innovative approaches and new technologies (e.g. mobile libraries);

- Support libraries in the digitisation of their collections and archive materials, in the development of e-libraries, which shall allow the increase of public access to more literature and shall facilitate the transformation of libraries into on-line learning centres;

- Develop libraries into multifunctional institutions in collaboration with different stakeholders (e.g., the National Library of the Parliament of Georgia, the Service Development Agency, the Administration of the President of Georgia, municipalities, the Association of Libraries, etc.), in order to ensure that libraries, along with traditional functions, respond to current challenges by providing opportunities for learning, education, socialising and improve accessibility to public services;

- Support libraries in designing programmes for the development of reading habits and promotion of literacy, in order to build a more educated public;

- Establish an integrated reserve of various types of national literature and intellectual material (manuscripts, music records and music scores, etc.) and ensure public access to these materials;

- Support archives in digitising their collections and materials, and in developing other measures in order to safeguard, protect cultural property and to increase public access to them;

- Encourage growing collaboration between archives, public, educational, research and other organisations, implement joint projects and events for raising awareness about cultural property and materials reserved in archives and for encouraging their application in practice.

Museums

- Support local and international collaboration in order to share professional knowledge and museum practice and develop training programmes for museum workers (audience building, foreign language, fundraising and building networks, communicating with people with disabilities, strategic design, marketing, etc.);

- Support new initiatives (e.g. museum nights, open door days, museum in school, etc.) in order to promote museums;

- Support the protection and enrichment of Georgian museums' collections in order to safeguard cultural heritage and to prevent the outflow of cultural heritage from the State;

- Encourage museums to apply new technologies, innovative approaches, interactive e-services, to develop and use diverse software applications, in collaboration with other museums, cultural institutions, universities and the business sector;

- Establish and develop virtual museums by means of digitising museum collections and use of appropriate internet platforms, in order to encourage research, improve public accessibility, attract visitors and raise international awareness;

- Support the development of museums into public spaces, into institutions of educational and research purpose by implementing different programmes, including children and youth programmes;

- Support the establishment and development of thematic museums;

- Support efforts by the museums to set up and develop restoration centres of higher standard that comply to international criteria.

Traditional Crafts

- Develop legislative initiatives, identify artisans, create an integrated public electronic database, develop crafts studios, encourage corresponding publications and support the participation in exhibitions and fairs in order to develop the Georgian traditional craftsmanship and contribute to its integration into the international market;

- Support the development of sustainable entrepreneurship by studying historical Georgian crafts and by employing the resources of the existing and forgotten traditions;

- Support the realisation of training programmes for artisans (marketing, copyright protection, etc.) and the development of distribution networks, in order to ensure the production and sale of high quality products.

Architecture

- Promote architecture as a complex discipline bearing cultural, creative and aesthetic value; On the one hand ensure its institutional and legal position within the cultural sector and on the other hand consider it as a cultural resource in economic and construction policies;

- Introduce a synchronised policy of spatial planning and cultural heritage protection - consider the principles of integrated conservation and energy efficiency; create environmentally-friendly architecture and apply new technologies;

- Follow the principles of good governance when architecture intervenes in the cultural landscape and engage experts, professionals and interest groups in the decision making process;

- Improve legal and administrative regulations, and empower law enforcement in regard to issues connected to spatial planning, relevant expertise and standards and licensing of architects;

- Ensure private sector motivation (by introducing competitions, awards and other mechanisms) in order to achieve higher architectural standards of the built environment;

- Help Georgian architects to participate in international architectural competitions and events and promote their participation in experience-sharing programmes at foreign agencies.

Audiovisual sector

- Develop services and professions entailed by the production, post-production and distribution of audio-visual content;

- Develop regulatory mechanisms for the audiovisual sector (e.g. box office transparency, designation of age limit, dubbing quality, etc.) by employing best international practices (EU Directive on Audiovisual Media Services);.

- Promote Georgia's convenience as a filming location and facilitate international co-production by developing necessary infrastructure, legislation and system of incentives (cash rebate, tax rebate, credit incentives, insurance etc.);

- Establish the national cinema reserve in order to preserve and organise the film heritage and ensure the public's accessibility to the Georgian and world cinematography;

- Facilitate the development of multifunctional cultural-educational centres and/or of appropriate cinemas and alternative means of screening (e.g.: mobile cinemas) for the purpose of ensuring film screenings;

- Considering the importance of visual and audio effects for audiovisual industry in general, facilitate the mobilisation of necessary human and technical resources - elaborate professional training programmes and the system of incentives, ensure access to appropriate facilities and equipment and etc.;

- Foster the development of the multi-media and games industry by promoting new business models and simplifying the ways for the internationalisation of the games industry (on-line platforms, international networks, etc.).

Design

- Raise awareness of policymakers, the representatives of business sector and general public about design as an interdisciplinary sector comprising arts, innovation, creativity, and technology and about its importance in cultural, social, economic and environmental dimension;

- Create integrated platforms for designers, researchers, technicians, engineers and entrepreneurs in order to develop and deliver joint innovative products;

- To accomplish the development and international promotion of the national design sector, empower various sorts of design companies (e.g. spatial, fashion, industrial) and strengthen their international competitiveness (e.g. develop business skills, create new business models, facilitate participation in local and international competitions; support design and fashion festivals, etc.);

- Support the research and the use of intangible cultural heritage and national themes and elements (e.g. traditional costume, ornament, carving, embroidery, etc.) in the design industry.

Literature and Publishing

- In order to develop reading habits/skills and literacy of the public, particularly among children and youth, and promote literature in general, work with different organisations (e.g.: the National Parliamentary Library, the Writers' House, the Literature Museum, the Service Development Agency, etc.) and support special projects and events (e.g. artistic evenings, literature competitions, book festivals, mobile libraries, meetings with writers, etc.);

- For the protection and development of the national literature, including literary heritage, set up necessary mechanisms and a convenient environment to create, publish and translate new works and also make them accessible; introduce residency programmes for the Georgian writers;

- Support participation in international events, such as festivals, exhibitions and competitions (e.g. Frankfurt Book Fair[20]) in order to develop and ensure international promotion of the Georgian literature;

- Sustain the teaching of creative writing at all levels of education and encourage the development of literature studies and criticism;

- Support the development of children's literature (including illustrated and interactive publication) through special funding mechanisms (special projects, competitions, etc.);

- Support the translation of Georgian literature into other languages and vice-versa; provide training programmes for the translators of the Georgian literature and develop professional networks of translators;

- In order to ensure the development of print distribution networks, study local market and in accordance with international best practices, elaborate measures for encouraging book quality control and incentives for publishers and distributors;

- Facilitate the production and distribution of different types of (cultural, scientific and technical) literature in order to support publishing companies;

- Taking into consideration innovative approaches and new technologies, elaborate special training programmes, in order to develop, distribute and promote e-books.

<div align="center">Music</div>

- Improve legal and administrative regulations in order to develop a coherent and continuous system of music education: develop professional performing skills and thinking in parallel with general education and practice in mastering (the instruments) from basic education to higher education; Improve the quality of education (determine teaching standards and methodologies, ensure their implementation into practice, especially in the regions, etc.);

- Support the development of a favourable study environment (musical instruments, study materials and scores, etc.) in music educational institutions;

- Collect, document, publish, and promote the artistic heritage of national professional performers and composers;

- Support and promote national composers (e.g. encourage the integration of new pieces of work into the repertoires of national music companies, encourage critical studies of music, organise thematic competitions for revealing best new musical compositions, etc.);

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[20] Georgia is the Guest of Honour at the Frankfurt Book Fair 2018.

- Support different events, festivals, competitions and master classes in the sphere of music, especially classical music, in order to ensure professional development of national composers and music performers, facilitate the participation of Georgian musicians in various international events (competitions, festivals, residency programmes, etc.);

- Support the development of music industry (record labels, sound recording studios, production companies, distribution networks, etc.) by developing new business models, new technology, appropriate professions and services, supporting merger and coproduction of networks and clusters, enforce the protection of intellectual property, develop incentives, etc.

Performing arts

- Improve legal and regulatory framework of the performing arts sector in order to raise administrative effectiveness and quality across the sector;

- Support the development and popularisation of the national dramaturgy (e.g. consider the integration of new works by contemporary Georgian playwrights into the repertoire of national theatres, introduce thematic competitions in order to reveal outstanding new plays, encourage performing arts criticism, etc.);

- For advancing the professional level of performing arts, facilitate the organisation of different events, festivals, master-classes, also support the participation of the Georgian actors, directors, playwrights, choreographers, etc. in international events (competitions, festivals, residencies and etc.);

- Improve educational standards and teaching methodologies, legal and administrative regulations for instructors' licence and certification procedures in order to develop continuous and adapted system of choreographic education;

- Facilitate the betterment of learning environment (study equipment and other materials) in the institutions of choreographic education;

- Support the development of circus art by ensuring that circus education is adequately represented in the wider system of professional education and by providing access to necessary facilities.

Visual arts

- In order to allow the development of an effective visual arts education and improve its quality, advance legal and administrative regulations of visual arts education, designate teaching standards and learning methodologies, etc.;

- Support the development of the institutions of visual arts education (provide work inventories and study materials, etc.);

- Create and develop the system of visual arts schools in order to develop professional skills and thinking;

- Deliver special incentives (e.g. thematic projects, competitions, awards) to encourage artists;

- Support the development of corresponding business models and business skills for the personnel of galleries, curators and arts consultants in order to promote visual arts and stimulate dynamics of domestic art market;

- Facilitate the organisation of periodic events, arts residencies and galleries and encourage the participation in international projects in order to raise the interest of international artists and curators towards Georgia;

- Create a multifunctional facility of culture - the museum of contemporary art, in order to ensure national and international promotion of visual arts, its protection and demonstration.

Media and Broadcasting

- Use the potential of the media to advance public awareness about culture, cultural diversity and inter-cultural dialogue;

- Update laws and regulations and plan mechanisms in order to establish and develop cultural media outlets (amongst them, national cultural broadcast, online editions, blogs, etc.), encourage regional, private commercial and non-commercial media to produce cultural products and to cover cultural processes;

- Design measures (e.g. financial aid for film production, production of television and radio performances and television shows) to help the public broadcaster contribute to the creation and distribution of products of cultural importance;

- Produce special public broadcasting programmes, both in the official and ethnic languages, to expand opportunities for ethnic minorities to access the information about cultural processes;

- Support institutions of higher education to develop programmes in cultural journalism and facilitate the participation of journalists working on culture in local and international training programmes;

- Sustain critical evaluation of professional activities to enable analysis of cultural life, which shall in return lead to increased public awareness and allow cultural professionals to assess their own work.

Chapter IV: Strategy Implementation

1. Monitoring and Evaluation

The Cultural Strategy of Georgia covers the period of ten years. The strategy is subject to annual review and adjustment depending on the foreseen goals. The renewal of the strategy shall be contingent upon alternative visions and decisions derived from consultations with all stakeholders of the cultural sector.

After the Strategy document is approved, a 1-year action plan will be elaborated. The current action plan will be reviewed at the end of each year, activities will be defined for the forthcoming year.

The Ministry of Culture and Monument Protection of Georgia is responsible for the coordination, monitoring and evaluation of the Strategy implementation; it shall study annually the changes produced by the implementation of the Strategy and shall evaluate the outcomes. The action plan, which is considered the instrument for the execution of strategy tasks, will be subject of a monitoring report presented twice a year.

In order to ensure public engagement, the Ministry will initiate creation of the Strategy Monitoring Group, which, together with the Ministry shall monitor the implementation of the strategy objectives and when necessary, shall propose recommendations. The members of the group will be selected on a rotating principle.

In order to evaluate the implementation of the strategy on mid-term (2020) and final (2025) stages, respective mid-term and final reports shall be prepared.

Based on the national strategy, the Ministry of Culture and Monument Protection of Georgia will continuously collaborate with other government agencies and municipalities to ensure harmonious and mutually productive interaction of other public policy documents and the cultural strategy.
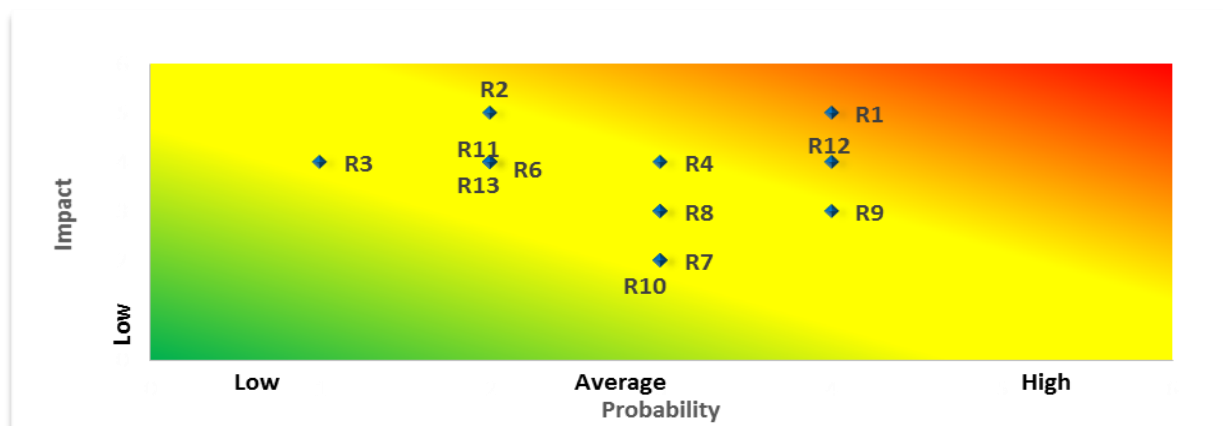
2. Risk Analysis

Graph N1

Table No.1 – The Probability/impact of the threats

The probability of the threat (1-5)		The impact of the threat (1-5)	
coefficient	interpretation	point	interpretation
1	very low probability	1	The outcome is insignificantly harmful for the Strategy implementation process
2	low probability	2	The outcome is slightly harmful for the Strategy implementation process
3	moderate probability	3	The outcome is harmful for the Strategy implementation process
4	high probability	4	The outcome is significantly harmful for the Strategy implementation process
5	Probability equals 100%	5	The outcome is extremely harmful for the Strategy implementation process

A) The probability of the threat – what is the degree of the possibility that the event will occur. The probability is assessed on a 1-5 scale (5 most severe);

B) The impact of the threat – what is the degree of significance of the event for the process. The impact is assessed on a 1-5 scale (5 most severe);

The risk value equals probability rating multiplied by impact rating. The index of the risk value varies from 1 to 25.

N *Table N2- Risk Analysis [The Probability of the threat * The impact of the threat = Risk]*

*Risk Type	Risk N	Threat	Probability (1-5)	Impact (1-5)
political	R1	Cultural issues are appropriately prioritised in state budget planning process	4	5
	R2	Important political changes and deviations from the initial strategy	2	5
	R3	Contradictions of the State legislative authorities with the priorities given in the document	1	4
	R4	Contradictions of the State executive authorities with the priorities given in the document	3	4
	R5	Political contradictions of the stakeholders and the interest groups with priorities given in the document	3	3
adverse spillover	R6	Negative impact on specific groups of society and target groups during the implementation of the objectives and tasks stated in the document (e.g. strengthening IPR enforcement, steepen necessary procedures for rehabilitation of monuments and etc.)	2	4
instrumental	R7	Too many agencies and instances involved in strategy implementation process and the complexity of relevant procedures	3	2
	R8	Inefficiency of the agencies involved in strategy implementation; the lack of modern management models and the complexity of bureaucratic mechanisms	3	3
	R9	The lack of human resources and/or qualification in organisations involved in implementation of the Strategy	4	3
	R10	The lack/malfunctioning of equipment and facilities in organisations involved in implementation of the Strategy	3	2
Operational	R11	High cost of activities necessary for the implementation of the tasks identified by the Strategy	2	4
	R12	The number and complexity of necessary legislative changes related with implementation of the tasks identified by the Strategy	4	4
economic stability	R13	Economic fluctuations and budget deficit	2	4

*Type of the risk:

a) Political: The group of political risks comprises the risks, which derive from different public policy areas during decision-making and implementation processes. Their emergence is strongly influenced by general political processes and social attitudes. Therefore, the aspects of Rational Choice Theory[21] and the analysis of stakeholders needs to be taken into consideration;

b) Adverse spillovers: Specific reforms might have undesirable effect on social views and on their experiences related to specific issues, e.g. the law enforcement in reference to protecting copyright might have undesirable effects on general society as their accessibility to specific products will be limited;

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[21] The basic premise of rational choice theory is that aggregate social behaviour results from the behaviour of individual actors, each of whom is making their individual decisions. Rational choice theory then assumes that an individual has preferences among the available choice alternatives that allow them to state which option they prefer.

c) Instrumental: Instrumental risks include the multitude of the agencies involved in strategy implementation process and the weakness of relevant human and technical resources;

d) Operational: Risks which are related to tasks, whose implementation requires extremely sophisticated approach, significant and numerous reforms and high cost, e.g. the change in specific law might require the amendments in different legislative acts;

e) Economic stability: The risks are related to external factors, such as a country's overall economic condition, etc.

**Mitigation

a) Risk reduction: Risk reduction involves the implementation of the activity during the Strategy implementation process, which reduces the probability of the risk and its influence on provisioned process, e.g. to reduce the risk, awareness raising campaigns, training programmes, etc. represent important instruments;

b) Risk sharing: Risk sharing refers to rely on the influence of and/or distribute the responsibility amongst the groups, who support the implementation of specific activity and reforms reflecting strategic objectives, e.g. while the decisions have undesirable effect on specific target audience, the action must be advocated by all who approved the decision. Also, another significant instrument is to implement unified programmes and initiatives with other organisations and distribute responsibilities/benefits, respectively;

c) Risk acceptance: Risk acceptance refers to the acceptance of specific decision if the benefit of the outcome exceeds the harm of the risk, e.g. the changes in law must be implemented despite the fact that the process is complex and sophisticated and involves amendments in many other legislative acts.

Annex No.1 - Glossary

Creative Incubator – Establishment uniting the functions of business incubator and creative ateliers. The specific role of creative incubators often is to bridge the worlds of business and arts/culture and to provide space for new encounters, which can create innovation with commercial potential. They offer space and office equipment to creative businesses or artists at subsidised rates and provide consultations and training programmes for project development.

Creative Industries - The industries producing and distributing goods or services which embody or convey cultural expression, irrespective of the commercial value they may have; also industries in which the product or service contains a substantial element of artistic or creative endeavour. Besides the traditional arts sectors, creative industries encompass the audiovisual sector, publishing, media and broadcasting and crafts, etc.

Cultural Diversity - The common heritage of the different spiritual, material, intellectual and emotional characteristics of humanity. The term encompasses the ability of different members of society to live together despite their lifestyles, values, traditions, beliefs and religious differences.

Cultural Heritage Protection Zone - The area surrounding immovable cultural heritage property and/or within the site or surroundings to which a special regulatory regime is applied and the purpose of which is to protect cultural heritage from undesirable impact.

Cultural Landscape - Geographical area that represents the combined works of nature and of man; the area is associated with historic events and/or aesthetic, ethnological and anthropological values. The synergy of spatial and city building, environmental and monument protection strategies are required to define a specific protection regime. Nowadays, the term unites city landscape, the landscapes of industrial and other types of entrepreneurial processes, theatrical and museum landscapes, etc. (Convention Concerning the Protection of the World Cultural and Natural Heritage by UNESCO, Paris, 1972; The European Landscape Convention by the Council of Europe, Florence, 2000);

Cultural Space - The geographical area related to the practice of intangible cultural heritage and which represents unique environment for safeguarding the intangible cultural heritage in question. The Cultural Space requires permanent evaluation, what in turn may result in creation special supporting mechanisms, such as the status - Protected Cultural Space.

Good Governance - The concept of public governance based on the following core principles: participation, consensus orientation, rule of law, effectiveness and efficiency, accountability, transparency, responsiveness, equity and inclusiveness.

Life-long Learning - The process of learning, working and researching that is pursued throughout a lifetime (usually provided within and by higher education institutions) aimed at personal and professional development of general society. It contributes to economic, social and cultural progress countrywide.

National Qualifications Framework - The NQF consists of: The General Education Qualification Framework - a document, which systematises the qualifications in basic, general and complete general education. The Vocational Qualification Framework - a document, which systematises qualifications existing in vocational education in Georgia. The Higher Education Qualification Framework - a document, which systematises qualifications existing in higher (academic) education in Georgia.

Annex No. 2 – Strategy Elaboration and Methodology

With active support from Georgia 's Prime Minister and the European Commission the Ministry of Culture and Monument Protection of Georgia adopted in the framework of the Public Administration Reform[22] and subsequently on January 30, 2015 presented to the public "the Roadmap for the Cultural Strategy of Georgia[23]". The roadmap defined the strategy's adoption process, its core directions, principles, deadlines, premises. Emphasis was placed on the need to adhere in this process to the fundamental principles of good governance – transparency, public engagement and the rule of law, etc.

Taking into account international best practices and the recommendations from the United States Agency for International Development (USAID), for Culture Policy Unit was formed at the Ministry of Culture and Monument Protection of Georgia and it was put in charge of Strategy development and monitoring of its implementation. According to the criteria which requires the transparency and inclusiveness of the Strategy elaboration process, the Strategy Coordination Group[24] was set up, whose members were selected on an open call basis. In addition an Internal Coordination Group was created at the Ministry, which comprises heads of different departments of the Ministry. Besides, an Intergovernmental Commission and an ad hoc working group was established in order to ensure the engagement into the process of other governmental institutions, coordination with them and also to ensure that the importance of culture and creativity is reflected across policies and strategies of other areas as well.

An official webpage[25] and a Facebook[26] page were created. These e-platforms provide the general public with the records of proceedings and information on other processes. A series of the meetings have been held also between representatives of the Ministry of Culture and Monument Protection of Georgia and leading EU experts in the fields of cultural management and cultural policy in order to foster the sharing of expertise.

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[22]"The Roadmap for Public Administration Reform 2020"
"Policy Planning System Reform Strategy 2015-2017"
[23]"The Roadmap for the Georgian Culture Strategy Process"
[24]The Strategy Coordination Group was established through an open call according to the transparency and inclusiveness criteria of the strategy planning process. The Strategy Coordination Group actively participates in strategy planning process, facilitates communication between Culture Policy Unit and general society.
[25]Cultural Policy official webpage
[26]Facebook page of Georgian Cultural Policy

The first phase of the strategy elaboration process, which comprised identification of existing issues and priorities in the cultural sector, entailed qualitative and quantitative research methods. Focus group[27] sessions were organised during public meetings with representatives of different sub-sectors[28] of culture in Tbilisi and in the regions[29]. From February to May, 2015 11 regional meetings were held involving 1,128 participants; from May to June, 17 further meetings were held with cultural professionals and target groups (in total: 460 participants). A special questionnaire was created and an internet-based survey was carried out[30]. In order to collect relevant information, official requests were sent to various offices within the system of the Ministry of Culture and Monument Protection of Georgia, governmental agencies, educational institutions, political parties and non-governmental organisations.

An analysis of the conclusions derived from this research helped identify critical issues, which were used to design the so called problem tree[31]. The ways to resolve the problems and consequent objectives were identified.

At the second phase of strategy elaboration – which was information analysis - along with above mentioned resources, also secondary resources were reviewed policy planning manuals, cultural policy documents from other countries, international best practices related to cultural strategies, international conventions, reports, research and other materials were studied. This kind of analytical effort led to the general vision, goals and objectives of the Culture Strategy, which were then reflected in the draft version of the Strategy document.

The third and final phase of the Strategy elaboration process was designed to present the draft document to the general public: 11 regional (1,225 participants) and 13 sectoral (178 participants) meetings were held. The document was shared with 26 governmental agencies, with 86 LEPL's (Legal Entity of Public Law) under the Ministry of Culture and Monument Protection of Georgia and to other stakeholders. An electronic version of the document was published through the internet to ensure the document's public character, openness and transparency and in order to collect feedback and recommendations from the wider public.

Majority of feedback and recommendations provided by all of the above mentioned interested groups were accordingly reflected in the final version of the Strategy document.

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[27]Type of group interviews

[28]Series of meetings with the representatives of different culture sectors and target audiences

[29]Series of meetings with the representatives from the regions

[30]The questionnaire was aimed at determining the issues and priorities of the culture sector; E-form of the questionnaire was disseminated.

[31]problem trees